



COLLABORATION. COMMUNITY. CREATIVITY.

NATIONAL PERFORMANCE NETWORK / VISUAL ARTISTS NETWORK

# 2015-2016 Annual Report *and* Directory







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NATIONAL PERFORMANCE NETWORK / VISUAL ARTISTS NETWORK

# 2015-2016 Annual Report *and* Directory

National Performance Network / Visual Artists Network  
2015–2016 Annual Report & Directory

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ON THE FRONT COVER  
*The Missing Generation*  
Sean Dorsey Dance  
Photo: Lydia Daniller

RIGHT  
*Duet Love*  
Tahni Holt  
Photo: Lynn Lane

ON THE BACK COVER  
*Public Forum*  
Steve Lambert  
Photo: Courtesy of Space One Eleven







*Cookie's Kid*  
Rosie Herrera  
Photo: Adam Reign

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Stripe Tease  
Chris Schlichting  
Photo: Gene Pittman







*One Love*  
Aaron Nigel Smith  
Photo: Timothy Norris





# PART ONE: GENERAL INFORMATION



Audience enjoys Universes  
Universes  
Photo: Bethanie Hines



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# Foreword

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I write my last foreword for the NPN/VAN Directory and Annual Report with mixed emotions: pride in the many accomplishments since my first days as CEO in 2000, deep gratitude for the fellowship and trust of colleagues, regret to no longer be in the middle of cultural policy debates, humility in the presence of the sacrifices and hard work of so many people, and (not least of all) abiding pleasure in the work of artists whom I have seen blossom and grow. Next year someone else will write this foreword; for now, it is my immense privilege to share NPN's achievements this year. I have announced my impending retirement from my position as President/CEO.

Our core work—sustaining our networks—raises challenging questions: What are the ways that individuals can know, trust, and collaborate with one another across the globe? How do we insure that racial justice and cultural equity frame our decision-making? How do we best maintain a healthy exchange with Partners? How do we clearly convey the intentions that drive our program structures? How does an organization like NPN/VAN “walk the talk?”

Our decentralized decision-making structure, conceived under the leadership of founder David White, is singular in the field, fostering a strong, thriving, multi-generational network. Daily we see tangible proof that we provide significant financial and infrastructure support for artists. Partner organizations depend on the long-term relationships developed through the Network that help counteract their sense of isolation.

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Back in 2000, newly independent as an organization, we defined two broad purposes:

- 1. To support the creation and touring of contemporary artists in a context of community engagement**
- 2. To convene our Partners, artists, and colleagues in the field to address issues of cultural policy that affect artists, artists' work and artist-focused organizations**

These highlights from FY15 demonstrate our continuing work in pursuit of these purposes:

**Strategic Planning**

We embarked on an expansion of our strategic plan to cover 2016 and 2017. It marks a major transition point as we launch two major new programs and choose a new President/CEO.

**Leveraging a Network for Equity (LANE)**

LANE is a vital national capitalization project targeting smaller organizations that have been destabilized by a history of structural injustice. NPN/VAN's system of support is intrinsic to the development of artists moving from the local to the national and global arenas, particularly artists of color and those working in community settings. Over time the infrastructure and finances of some Partners have been eroding from a dearth of steady revenue and the inequities of funding structures. Severely under-resourced organizations are at risk of dissolution and collapse, jeopardizing the entire Network and the artists they support. LANE is designed to address these conditions.

### **Arts Estuary 1024**

In November 2014, NPN/VAN moved into a new home, a multi-tenant arts facility that we also manage. Arts Estuary 1024 took ten years to be fully realized. It is a beautiful facility providing space for intersecting local communities and a huge step in our commitment to New Orleans. At our beginnings, we were a national program embedded in a local organization; now we have a vital local program embedded in our national organization. Stephanie Atkins is assuming the newly created position of local program director.

### **Cultural Policy**

Continuing to claim our place and voice in cultural policy is critical. Now, we have codified our cultural policy work into a formal program division. Informed by our commitment to cultural equity, we actively participate in Grantmakers in the Arts' Racial Justice Forum, the Art x Culture x Social Justice Network, and the Performing Arts Alliance.

### **Creation Fund/Forth Fund**

In FY15, with support from the Doris Duke Charitable Foundation, NPN increased its Creation Fund match from \$6,000 to \$9,000, elevating the minimum total award to \$13,000. With this increase, and support from the Andrew W. Mellon Foundation, the subsidy for new work through combined Creation Fund and Forth Fund is a minimum of \$28,000 per project.

### **VAN**

NPN/VAN published a new catalog of artists' work supported by Visual Artists Network Partners, documenting thirty-one artists who were hosted by VAN Partners in Exhibition Residencies.

### **Convening**

The Annual Meeting, hosted by Living Arts of Tulsa, introduced NPN/VAN to Oklahoma's vibrant arts community. Five Mid-Year Meetings informed the planning for LANE and our cultural policy positions.

### **International Program**

Renata Petroni, long-time leader of NPN's global work and architect of our International Program, retired from her position in 2014. Her leadership and vision are greatly missed.

### **Asia Exchange**

With renewed support from the Japan Foundation Center for Global Partnership and the Japan-U.S. Friendship Commission, we have extended our efforts in Japan to two networks: Arts NPO Link, Kyoto, Japan and Open Network for Performing Arts Management (ON-PAM) Secretariat in Tokyo, Japan. Special attention is directed to disaster recovery, responding to the ongoing work by artists and arts organizations following the 2011 earthquake and tsunami and our work after Katrina in 2005. Two U.S. artists, Nora Chipaumire and Allison Orr, had residencies in Kyoto, Japan.

### **Performing Americas Program (PAP)**

Five PAP curator sites presented Yissy Garcia and BandAncha from Cuba. Four NPN Partners, staff and colleagues traveled to Haiti and met with a dozen different artists, attended live performances and visited local cultural organizations in Port au Prince, Haiti.

### **Sabbatical and Transition Committee**

At the beginning of FY15, I was given the privilege of a six-month sabbatical, which gave me an opportunity to step back and reflect on our work, outside of the pressures of the day to day. Under the leadership of board chair Abe Rybeck, the NPN/VAN board formed a transition committee, activating its stewardship role in selecting a new President/CEO.



As a key part of this transition, we are embarking on a research project which will be a substantive assessment of NPN/VAN's many contributions to artistic practice, cultural policy, social justice and cultural vitality across the U.S., as well as in Latin America, the Caribbean, Japan and Korea. I will continue to work with NPN/VAN through the end of 2016 to be part of this project that is both archival and analytical.

None of this could have been accomplished without a strong and loyal staff and board who support and contribute to our growth. Their expertise and shared vision for the impact we can have has made our successes possible. I know that as we make the transition to new leadership, there is a solid and committed organization still ripe with possibility, ready for what is next.



MK Wegmann  
President & CEO  
Photo: George Long



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# Mission Statement

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

*Cipher*  
Samita Sinha  
Photo: Paula Court

# History

In 1984 David R. White, then executive director of New York's Dance Theater Workshop, called together a group of 17 artist-centered presenting organizations to address a national dilemma—artistic isolation and the economic restraints that constricted the flow of creative ideas. These visionaries agreed that geographically diverse communities, independent artists and locally engaged arts organizations, especially ones not located in the major cultural centers of the coasts, could be a powerful force for moving art and ideas around the country.

The result was the National Performance Network—a robust network of adventurous, dedicated presenters and cultural organizers, and a centralized source of national resources for performing artists residencies that valued community engagement. Subsequently, NPN added programs to support the creation of new work, deeper community engagement, organizational staff development and cross-fertilization.

Following a period of deep self-examination in the early '90s, the Network recognized that it could do more to achieve its vision. A wave of growth ensued that shaped the organization in significant ways, doubling the size of the Network with the addition of organizations of color, artist-led organizations, and producing organizations. NPN remains fundamentally committed to diversity and equity in many forms including cultural, racial, geographic, aesthetic and economic.

In 2000, NPN transitioned from being a project of Dance Theater Workshop to an independent organization, with MK Wegmann taking leadership as President/CEO, and relocated to New Orleans. Programs continued to grow and meet NPN's mission of creating partnerships that enable the practice and public experience of the arts in the U.S. The International Program, initially through the Performing Americas Program, started in 2002 to support reciprocal exchanges with Latin America, the Caribbean, Japan and Korea. The Visual Artists Network (VAN), launched in 2007, supports exhibition residencies modeled on NPN's successful performance residencies.

Immediately following the devastation of Hurricane Katrina in 2005, NPN/VAN leveraged its national reputation and partnerships to assist New Orleans community-based organizations and artists. Through the growth of fiscal sponsorships, administration and capacity-building services, NPN/VAN's Local Network is now a robust coalition of 13 groups and projects that form an intentional learning circle bolstering cultural services to the local community. In the fall of 2014, NPN/VAN opened a 7,000 sq. ft. multi-tenant arts facility, Arts Estuary 1024. The facility provides administrative and program space as well as infrastructure support to numerous cultural entities in New Orleans, including NPN/VAN.

Recognizing a history of structural inequities, in 2015 NPN/VAN launched its largest initiative to date—Leveraging a Network for Equity (LANE). LANE is a multi-year, multi-million dollar capitalization project that targets some of the most vulnerable NPN/VAN partner organizations including organizations of color, geographically isolated organizations and community-based organizations. The initiative will provide recovery and change capital as well as organizational capacity building, trainings, and peer-to-peer learning opportunities.

---

Since its inception, NPN/VAN-subsidized programs have reached almost 3.25 million audience members, and supported 4,500 projects employing over 20,500 artists. During the past 30 years, NPN/VAN has provided \$25 million in subsidies and leveraged another \$41 million, resulting in \$66 million in support of artists and arts organizations.

# Vision & Values

Committed to fostering diversity and artistic exploration, NPN/VAN seeks to integrate the arts into public experience, further artistic pluralism and act as an advocate for cultural equity and social justice. Its vision for the world is egalitarian, innovative and collaborative.

## NPN/VAN's vision is expressed in four directions:

**Independent artists and companies** are validated as important contributors to a healthy and thriving society.

**Arts organizations and cultural workers** are actively engaged across economic sectors, including business and industry, providing creative approaches towards a just and sustainable world.

**Communities** (groups of people who share a cultural heritage, identity or geographic location) have broad access to art and culture that reflect their own experience, while gaining exposure to and appreciation for the experiences of others.

**Public and private supporters** advocate for, and invest in, contemporary artists and the organizations that support them.

This vision informs every aspect of NPN/VAN's operations, working methods, and decision-making. NPN/VAN has been deliberate about creating organizational structures that reflect this vision, from the composition of the Board of Directors, to the process of inviting new organizations to join NPN/VAN, to program design and implementation.

## NPN/VAN's values include a deep and abiding belief in:

**Diversity**, manifested in cultural and racial equity, inclusion, and multiple points of view.

**Authentic partnerships** characterized by reciprocity and mutual support, which create opportunities for artists and deepen the public's relationship with artists.

**Freedom of expression** as an unhindered flow of ideas, words and images, essential to a free society.

**Critical dialogue and life-long learning** that foster appreciation for the creative process.

**Public funding for the arts**, acknowledging art and culture's vital role in a civil society.

With these vision and values as its guide, NPN/VAN's programs have become a vehicle for emerging artists from every sector of our country and a way for artists to achieve greater recognition. With an intentional structure that is unique in the national nonprofit arts sector, NPN/VAN takes an alternative approach to supporting artists. The result is a broad diversity of organizations and artists that have gained access to a national landscape. NPN/VAN is one of the most significant avenues for the creation and touring of contemporary performing and visual arts in the United States.



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# Financial Information

NPN/VAN continues to manage its financial systems in such a way as to provide maximum benefit to its constituents: Partner organizations and artists, and ultimately the communities that they serve. More importantly, funds raised and distributed through the Network leverage more resources, especially for artists.

Due to some unexpected general operating funds, NPN/VAN was able to eliminate a small but nagging accumulated deficit at the end of FY15. The truth is that it only gets us even and we need to look to the future financial stability of the organization.

As NPN/VAN launches Leveraging a Network for Equity (LANE), thoughts are on capitalization. But this critical thinking must not only address the needs of our Partners but also the national organization itself. So capitalization is our next big financial goal. This includes managing a structural deficit, budgeting for surpluses, building our cash reserve, and raising capital for long-term change. When this is accomplished, NPN/VAN's support for our constituents will be solidified.

Nearly half (49%) of NPN expenditures reach the field directly through subsidies—internationally, nationally and locally.

Convenings, cultural policy efforts and the local program represent another 36% of our budget.

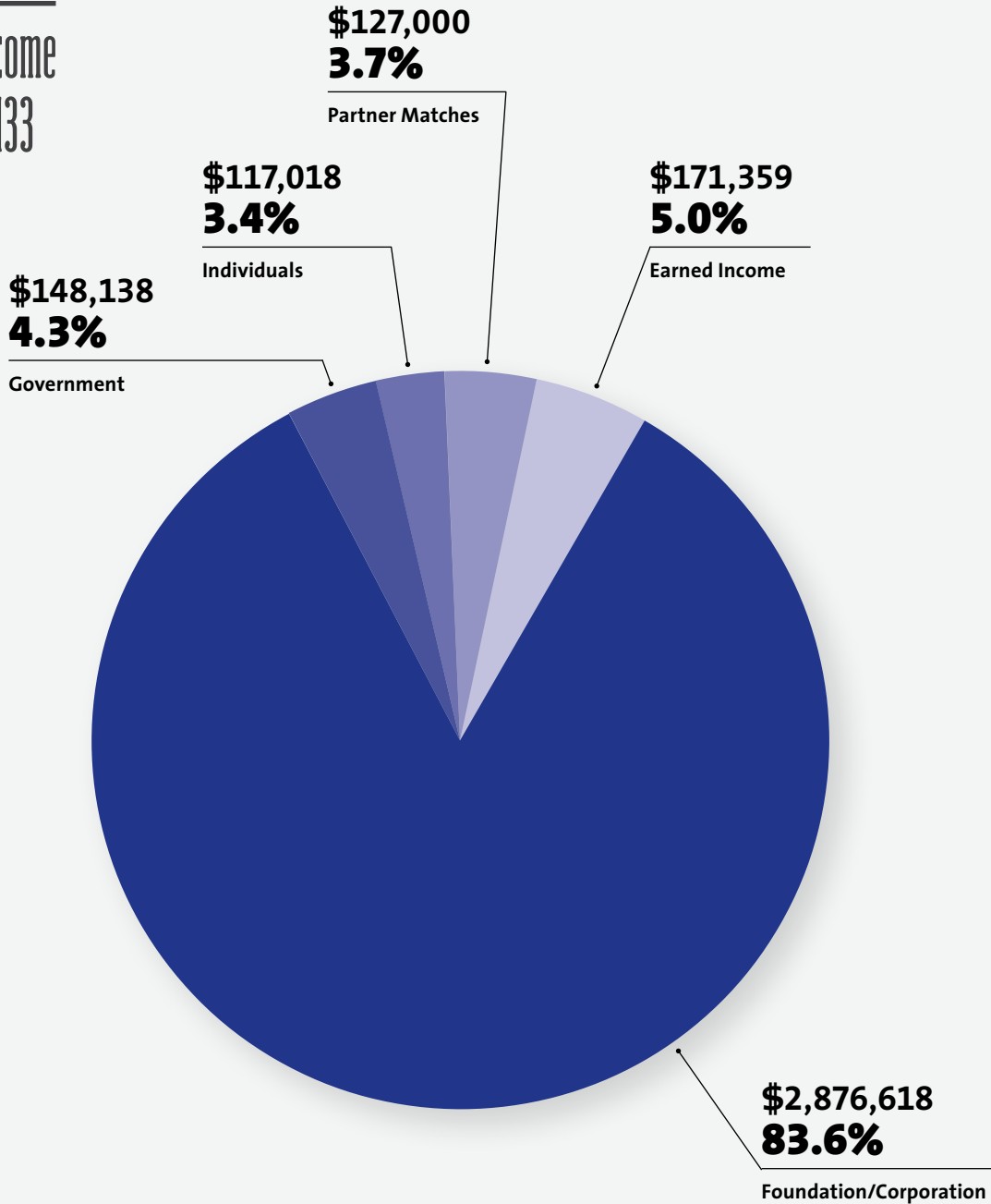
# Balance Sheet

	<i>Unaudited FY15</i>	<i>Audited FY14</i>
Cash & Cash Equivalents	\$ 685,035	\$ 1,065,190
Current Assets	\$ 2,218,590	\$ 3,226,926
Fixed Assets	\$ 601,325	\$ 115,264
<b>Total Assets</b>	<b>\$ 3,504,950</b>	<b>\$ 4,407,380</b>
Current Liabilities	\$ 777,913	\$ 677,625
Net Assets:		
UNRESTRICTED	\$ 12,033	\$ -214,764
TEMPORARILY RESTRICTED	\$ 2,715,004	\$ 3,944,519
<b>Total Liabilities &amp; Net Assets</b>	<b>\$ 3,504,950</b>	<b>\$ 4,407,380</b>

# Profit AND Loss

	<i>Unaudited FY15</i>	<i>Audited FY14</i>
Foundations & Corporations	\$ 2,876,618	\$ 2,377,404
Government Grants	\$ 148,138	\$ 228,366
Other Contributed Income	\$ 244,018	\$ 200,344
Earned Income	\$ 171,359	\$ 102,418
<b>Total Income</b>	<b>\$ 3,440,133</b>	<b>\$ 2,908,532</b>
Program Costs	\$ 2,735,346	\$ 2,575,207
Management/General	\$ 364,045	\$ 303,260
Fundraising	\$ 113,945	\$ 96,051
<b>Total Expenses</b>	<b>\$ 3,213,336</b>	<b>\$ 2,974,518</b>
Surplus/Deficit	\$ 226,797	\$ -65,986
Surplus/Deficit Percentage	\$ 7.06%	\$ -2.22%

FY15 Income  
\$3,440,133

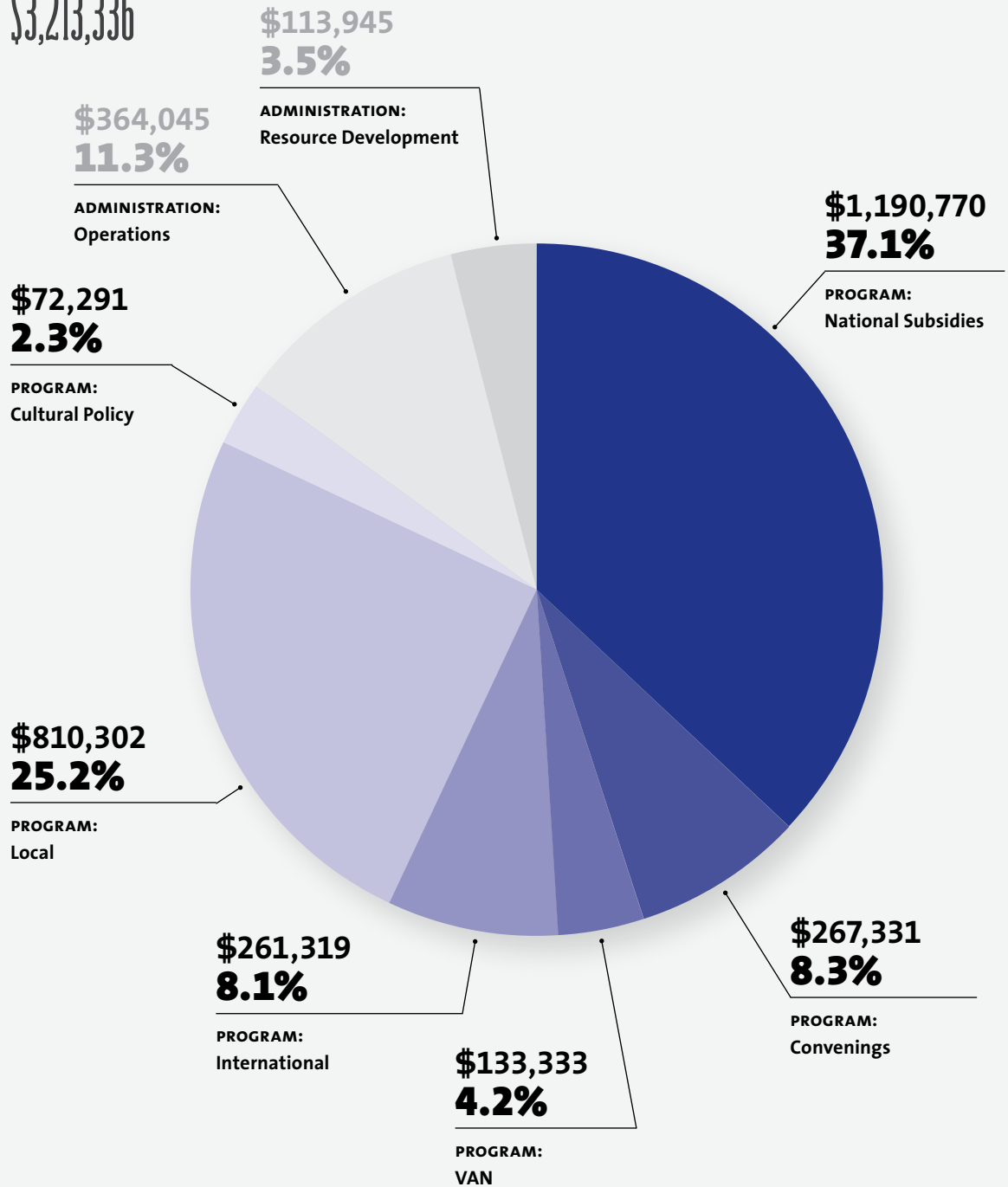


Our mission is manifest with a total of \$6 million in artistic support in FY15. NPN's direct program support of \$1.7 million leveraged an additional \$4.3 million in matching funds.



# FY15 Expense

\$3,213,336



# Fy15 Funders

Andrew W. Mellon  
Foundation

Andy Warhol Foundation  
for the Visual Arts

City of New Orleans –  
Harrah’s Community Grant

Doris Duke  
Charitable Foundation

Ford Foundation

Japan Foundation Center  
for Global Partnership

Japan-United States  
Friendship Commission

Joan Mitchell Foundation

Keller Family Foundation

Lambent Foundation Fund  
of the Tides Foundation

Louisiana Division of  
the Arts

Miami-Dade County  
Department of  
Cultural Affairs

National Endowment  
for the Arts

Quixote Foundation

Robert Rauschenberg  
Foundation

Robert Sterling Clark  
Foundation

RosaMary Foundation

Southwest Airlines

Western States Arts  
Federation (WESTAF)



# Fy15 Local Program Funders

## **AfricaNOLA**

New Orleans Jazz & Heritage Foundation

New Orleans Musicians' Clinic & Assistance Foundation

RosaMary Foundation

## **Artist Corps New Orleans**

Ruth U. Fertel Foundation

## **Make Music NOLA**

Arts Council of New Orleans

ASCAP Foundation

Bruce J. Heim Foundation

Cahn Family Foundation

City of New Orleans Mayor's Office of Cultural Economy

City of New Orleans – The New Orleans Recreation Development Commission

New Orleans City Council Office of James Gray/Cox Communications

D'Addario Foundation

German Protestant Orphan Asylum Foundation

Greater New Orleans Foundation – Ellinor and D. Douglas Howard Jr. Fund

New Orleans Jazz & Heritage Foundation

New Orleans Musicians' Clinic & Assistance Foundation

RosaMary Foundation

Vincent Memorial Legacy Fund of Trinity Episcopal Church

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

City of New Orleans Mayor's Office of Cultural Economy

City of New Orleans – Edward Wisner Fund

Ella West Freeman Foundation

National Philanthropic Trust – Clayton-Royer Family Fund

Surdna Foundation

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

Benjamin Slome Charitable Foundation

## **Music Inside Out with Gwen Thompkins**

Arts Council New Orleans

New Orleans Jazz & Heritage Foundation

Ruth U. Fertel Foundation

## **New Orleans Airlift**

Emerging Philanthropists of New Orleans

Greater New Orleans Foundation – IMPACT 2014

Joan Mitchell Foundation

## **NOLA Mix**

New Orleans Jazz & Heritage Foundation

## **Pelican Bomb**

Helis Foundation

Joan Mitchell Foundation

Lambent Foundation Fund of the Tides Foundation

New Orleans Jazz & Heritage Foundation

## **Rebecca Mwase Cultural Projects**

MAP Fund, a program of Creative Capital



*The Music Box Roving Village*  
New Orleans Airlift  
Photo: Will Widmer

# Donors

## 2015 NPN/VAN Individual Donors

Myrna Anderson-Fuller	Susan Feder	Meena Natarajan & Dipankar Mukherjee	Rachel Swan
Anonymous	Vallejo Gantner	Linda Nelson	Annette Taylor
Stephanie Atkins	Olga Garay-English	Lisa Nelson-Haynes	Rachel Telushkin, in memory of Wesley Montgomery
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Leticia Bajuyo	Tom Guralnick	Nyawela Consulting	José Torres-Tama
Dawn Barrios	Michael Hanish	Molly O'Connor	Monica Tyran
Jan Bartoszek	Carrie Hanson	Echo Olander	Denise Uyehara
Eric Bass	Cherice Harrison-Nelson, on behalf of Mardi Gras Indian Hall of Fame	On the Boards	Samuel Valdez
Elisabeth Beard	Peter Hay	Andrea Orane	Julie Voigt
Karen Bernstein	Vic Henschel & Judy Samuelson	Myrna Packer	Shay Wafer
Olive Bieringa	F. John Herbert	Cassandra Parker-Nowicki	Sixto Wagan
Philip Bither	Camille Hill-Prewitt	Pelican Bomb	Allison Warden
Paul Bonin-Rodriguez	Rhodessa Jones	Carla Perlo	MK Wegmann
Beth Boone & Yrak Saenz	Akiko Kotani	Renata Petroni	Thérèse Wegmann
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Celso Curi	Mary Luft	Jorge Rojas	Kristina Wong, in memory of Jennylin Duany
Yolanda Cesta Cursach	Vern Lyon	Abe Rybeck	Andrew Wood, on behalf of San Francisco International Arts Festival
Dance Place	Kiyoko McCrae	Amina Sanchez	Miranda Wright
Shannon Daut	Vicki Meek	Chris Schlichting	The Yard
DeltaTech Construction, LLC	Tony Micocci	Augusto Soledade	Nejla Yatkin
Kathie deNobriga	Lisa Mount	Laurie Spencer	Mimi Zarsky
Elizabeth Doud	Sara Nash	Michèle Steinwald	
Nora Ellertsen		Eunice "Quita" Sullivan	
Laura Faure			

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## FY15 Local Program Individual Donors

### **Adeline Edwards Foundation**

Jana K. Napoli

### **The Cocoon: Youth Empowerment Project**

Bryan Chen

Kiril Johnson

Lauren Orgeron

Laura Stein

### **LINKED / Sally Heller**

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Karen D. Barron

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Susan Brennan

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Allain Bush

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Helen Gibert

Nancy Greene

Laine Harper, in honor of  
Elizabeth Monaghan

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Sandra P. Heller

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Elizabeth Monaghan

William Monstead

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Elizabeth Shannon

Michael Siegel

Nancy Skochdopole

Stephen Sontheimer

Tina Summerlin

Hadi Tabatabai

Danielle Tilkin

Marcia Vetrocq

Laura Weil



## Make Music NOLA

504 Experience, LLC

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David Adams

Jeffrey Albert

Dana Armanino

Michele Armanino

Art For Your Head

Marilyn Baird

Amw Gemma Bakx, in honor of Elizabeth Yang

Carol Balik

Michael & Elaine Ball, in honor of Elizabeth Yang

Stuart Bamforth

Alexander Belopolsky, in honor of Elizabeth Yang

Big Easy Rollergirls

David & Pulsamai Bluberg, in honor of Elizabeth Yang

Nancy & Alfred Bokhour, in honor of Elizabeth Yang

Booty's Street Food

Eglee Canizalez, in honor of Elizabeth Yang

Carmo, LLC

Srijayanth Chakrapani & Saileshi Patel, in honor of Elizabeth Yang

Grace Chi/Valumax Protective Apparel, in honor of Elizabeth Yang

Bruno Chou, in honor of Elizabeth Yang

Rachel Christian

Frances G. Devoe

Dick & Jenny's, Vandelay Restaurant Group

Dirty Coast

Jessica Dorman

Darla Durham

Jessica Erdos, in honor of Elizabeth Yang

L'Oreal Monique Evans-Birden

Ian & Chelsey Fields, in honor of Elizabeth Yang

Michael J. Fitelson

Barbara Fitz-Hugh

Jeremy Gelbwaks

Payton Goldman, in honor of Ethan Katz

J. Tyson Graham

Paulette Grandmont

Sebastian & Catherine Grimm, in honor of Elizabeth Yang

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Mary Hanes

Allison Haley, in honor of Lesa Maatouk

Barbara W. Hazelett

Deborah Ann Hellinger, in honor of Elizabeth Yang

Heritage Plastics

Phyllis Herman, in honor of Ethan Katz

Bruce R. Hoefler, Jr.

Gregory Holt

Brit Holten, in honor of Elizabeth Yang

Lisa Hooper

Nathan & Ginny Horner

Yvette & Rick Jones

Charel W. Katz, in honor of Ethan Katz

The Lauren Investment Corp, in honor of Elizabeth Yang

Richard Logothetis

Maatouk & Associates, Inc.

Martinique Bistro, Sandot, Inc.

Linda Marye

Neal Anthony McDonald

Aleksandra Mojsilovic, in honor of Elizabeth Yang

JeanMarie L. Nicholson

Siddhartha Padmanabha

Mary Patterson

Piety Street Sno-balls

Pipe Tech, Inc.

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Aaron Price

Macon Riddle

Steve & Cynthia Rome

The Rusty Nail

David Salama, in honor of Elizabeth Yang

Douglas Schultz, in honor of Elizabeth Yang

Mary Shimkin, in honor of Elizabeth Yang

Lisa Simonsen, in honor of Elizabeth Yang

James Siranovich

Alice St. Clair

Sticking Up for Children

Student Interest Group for Music and Arts

Marly Sweeney

Dino & Julie Trevisani, in honor of Elizabeth Yang

Tyler Trew

Twelve Mile Limit, LLC

Michael Valentino

Margaret G. Wall

John C. Williams Architects, LLC, in honor of Mitch Landrieu

Barbara S. Wilson

World Trade Art Gallery, in honor of Elizabeth Yang

Evelyn Yang, in honor of Elizabeth Yang

Workshop with New Orleans Airlift and Todd Rundgren  
Make Music NOLA  
Photo: Courtesy of Make Music NOLA



**Mardi Gras Indian Hall of Fame**

- Anonymous
- Clarence Dalcour
- Jackie Harris
- Meril Joseph, in honor of Paige Royer
- Gina Marie Monette
- Nancy Dozier Murray
- Christina Vannoy, in honor of Paige Royer
- Laurie Weisman, in honor of Paige Royer

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

- Anonymous

**Music Inside Out with Gwen Thompkins**

- Anonymous
- Antigone Barton
- Creed Brierre
- Jack Davis
- James Farwell
- Monique Guillory
- Cynthia Hall
- Lona Hankins
- Sally Kenney
- Libby Lewis
- Vernon Lyon
- Arlene McCarthy
- Sarah Oliver
- Ethel Ozen
- Gregory Probst
- Samuel Ramer, in memory of Claude O. Ramer
- Lydia Ramos
- Randy Sparks
- Surf Song Reality
- Geselle Thompkins
- Kim Waggoner
- Carline Watson
- Martha Wexler
- Deborah Williams
- Daniel Winkert
- Alice Winkler
- Velvet Wright

**New Orleans Airlift**

- Thomas B. Coleman

**New Orleans Community Printshop**

- Josephine Sacabo

**Pelican Bomb**

- Ron Bechet
- Roy Brinkman
- Shirley Capata
- Thomas B. Coleman
- Stephen Day
- Courtney Egan
- Harriet Swift

**Skin Horse Theater**

- Lynn Breslow
- Lisa Gurk Herman
- Linda & Jerome Klein
- Jan Heller Levi
- Stephen & Nancy Luttrell
- Eliza McKendree
- Whitney McKendree Moore
- Parkside Foundation
- Jacqueline Phyfe
- Prudential Foundation
- Matching Gifts
- Heather Wakelin

*Operation Paydirt: Grand Rapids*  
 Operation Paydirt  
 Photo: Kendall College of Art and Design







# Board of Directors

**CHAIR: Abe Rybeck**

Executive Artistic Director  
The Theater Offensive  
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abe@thetheateroffensive.org

**PRESIDENT: MK Wegmann**

President & CEO  
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mkw@nnpweb.org

**VICE CHAIR: Abel Lopez**

Associate Producing Director  
GALA Hispanic Theatre  
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abel@galatheatre.org

**TREASURER: Shannon Daut**

Executive Director  
Alaska State Council on the Arts  
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Anchorage, AK 99508-1506  
shannon.daut@gmail.com

**SECRETARY: Meena Natarajan**

Executive / Literary Director  
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**PREVIOUS PAGE**

*The Cabinet of Dr. Mar* (detail)  
Pepe Mar  
Photo: Lynn Lane

**OPPOSITE**

NPN/VAN Annual Meeting in Tulsa  
Abe Rybeck and Daveda Russell  
Photo: Joan Osato



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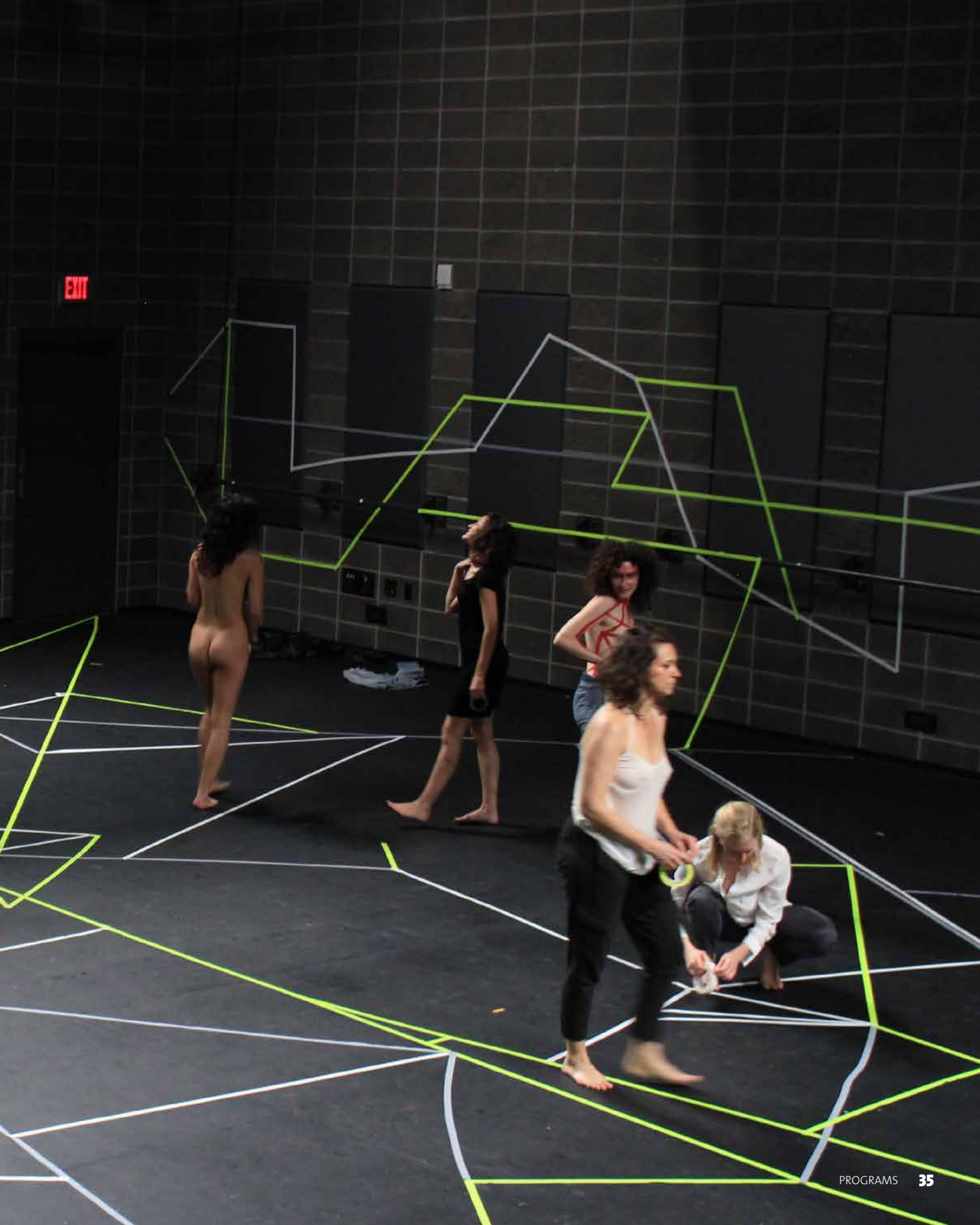
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# PART TWO: PROGRAMS

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*OTRO TEATRO*  
luciana achugar  
Photo: Rafael Antonio Ruiz



EXIT



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# Overview *OF* Programs

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NPN/VAN's programs are organized into four divisions:

**Cultural Policy & Strategic Partnerships**

**National Programs**

Convenings  
NPN Performance Residency  
VAN Exhibition Residency  
Community Fund  
Creation & Forth Funds  
Mentorship & Leadership Initiative (MLI)  
LANE (Leveraging a Network for Equity)

**Local Program**

Local Network  
Fiscal Sponsorship  
Arts Estuary 1024

**International Program**

Asia Exchange  
Performing Americas Program (PAP)



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Collectively, these programs address three major goals:

### **1. To Support Performing and Visual Artists**

NPN/VAN 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. This is achieved through the Performance and Exhibition Residencies (p. 48 and p. 58) and the International Program (p. 84).

NPN/VAN is dedicated to fostering the development of new work by co-commissioning fresh, exciting creations and collaborations. This is accomplished through the Creation and Forth Funds (p. 68), which provide the artistic, technical and managerial resources necessary to develop and prepare a new work for touring, while deepening relationships between artists and the commissioners who support their work.

### **2. To Build the Capacity of the Field**

NPN/VAN programs strengthen the capacities of Partners and the artists they support. NPN/VAN provides mechanisms for administrators to increase their knowledge and expand their leadership through the Mentorship & Leadership Initiative (p. 76), and for artists and Partners to engage more deeply and authentically within diverse communities through the Community Fund (p. 64).

In partnership with Nonprofit Finance Fund in 2015, NPN launched Leveraging a Network for Equity (LANE), a pilot program that directly addresses the issues of organizational health and capitalization (p. 78).

While NPN/VAN works to increase the skills and expertise of individual artists and presenters, it is also engaged in a larger effort to share knowledge, identify policy issues, and build connections that have lasting impact. This field-building effort is achieved in part through the Annual Meeting and Mid-Year Meetings (p. 43). These convenings support the sharing of ideas and best practices among presenters and artists in a collegial atmosphere.

### **3. To Exercise Leadership Locally and Nationally**

NPN/VAN continually seeks new opportunities to expand the resources available to presenters and artists. By engaging locally in New Orleans, NPN/VAN responds to its home community's needs by nurturing a local network that builds capacity for independent artists and small arts organizations (p. 80).

On a national level, NPN/VAN collaborates with other organizations through strategic partnerships that leverage efforts and services to benefit the field and increase artistic pluralism. NPN/VAN's work in cultural policy arenas, from local parish politics to international dialogues, advocates for policies that promote fairness, access and equity (p. 40).

As a leader in cultural policy, NPN/VAN has raised and explored issues such as succession, participatory planning and evaluation, shared leadership, and the challenges of institutionalized inequities. With its extensive web of colleagues across the country, NPN/VAN has been at the center of conversations about critical issues, particularly around the role of artists, cultural equity and the value of innovation and creativity.

Live Arts Lab: Baba Israel Open Studio  
Baba Israel  
Photo: Courtesy of MDC Live Arts

# FY15 *IN* Numbers

218

NPN/VAN Projects  
Funded

174

Residency Weeks  
Supported

1000+

Artists Directly  
Supported

\$1.7M / \$4.3M

Subsidies / Leverage

200,000+

People Reached

164

Companies

54% are newcomers to the Networks /  
62% are artists of color

*Fandango Urbano*  
Maria de la Rosa  
Photo: Aaron Lorenz





## Cultural Policy

Cultural policy can be broadly understood as “systems of arrangement”—the rules that determine who benefits from access to resources. NPN/VAN is a voice for the sectors of the nonprofit arts community that are often under-represented in national cultural policy discussions— independent artists, artist-centered organizations, organizations of color, and those from outside major metropolitan areas.

For decades, outspoken advocacy for equitable cultural policies has been one of NPN/VAN’s defining characteristics and fundamental values. NPN/VAN’s cultural policy efforts are implemented by the entire staff, especially the President & CEO, as they interact with their peers in the field.

With NPN/VAN’s vision and values as the basic points of reference, these are some of the strategies that shape our policy actions and programmatic decisions:

We focus strongly on issues of cultural equity, racial equity and inclusion.

We identify reciprocity as a way of working toward cultural equity.

We identify as an artist-centered, or artist-focused, organization and draw attention to the issues faced by artists in the current arts climate.

We periodically survey the organizations and artists we support, gathering and publishing data.

We maintain and nourish various partnerships where we find mutual interests.

# Strategic Partnerships

To support its cultural policy work, NPN/VAN has formed a number of strategic partnerships. NPN/VAN maintains close alliances with the following organizations.



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## 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 offer 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 Arts Presenters' programs and funding opportunities. Visit [apap365.org](http://apap365.org) for more information.

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## Fractured Atlas

By partnering with Fractured Atlas, NPN/VAN seeks to strengthen the systems that support independent artists. 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, fiscal sponsorship, and marketing/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 [fracturedatlas.org](http://fracturedatlas.org).

*Xenia, Center Panel, 2015*  
Rita Koehler  
Photo: Rita Koehler

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## Louisiana Partnership for the Arts

Louisiana Partnership for the Arts (LPA) defines itself as the hub of the Louisiana arts field, helping to set statewide arts policies that advance the growth and development of the arts. LPA initiates and fosters partnerships, collaborations, and liaisons with varied entities, agencies, and individuals as a means of implementing their goals. Its two core initiatives are to 1) provide educational workshops, networking events, and other professional development opportunities; and 2) conduct community outreach and legislative advocacy to support the voice of Louisiana's cultural industry. For more information, visit [lparts.org](http://lparts.org).

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## Nonprofit Finance Fund

Nonprofit Finance Fund (NFF) provides financial resources and consulting to help nonprofit organizations achieve their mission and improve their capacity. NFF is a source of capital, financial advice, and long-term asset building for social-sector organizations. NPN/VAN partners with NFF for the Leveraging a Network for Equity (LANE) initiative, to provide customized financial education, planning and consulting to NPN/VAN Partners.

Through NFF and the Andrew W. Mellon Foundation, NPN/VAN is able to provide Partners access to short-term, zero-interest bridge loans. *Mellon Zero-Interest Loans* are up to \$150,000 to manage cash flow issues including the delay in receipt of grant payments or to temporarily replace loss of earned or contributed funding in the short term, as the organization rebuilds revenue. For more information, visit [nonprofitfinancefund.org](http://nonprofitfinancefund.org).

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## The Performing Arts Alliance

In 2009 NPN joined the Performing Arts Alliance (PAA), a national network of more than 4,100 members. Through legislative and grassroots action, PAA 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. For more information, visit [theperformingartsalliance.org](http://theperformingartsalliance.org).

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## South Arts / ArtsReady

South Arts was founded in 1975 to build on the South's unique cultural 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/VAN is partnering with South Arts to offer NPN/VAN Partners and artists discount memberships to ArtsReady. For information about ArtsReady, visit [artsready.org](http://artsready.org).

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# National Programs





## NATIONAL PROGRAMS

# Convenings

NPN/VAN convenes its Partners and stakeholders in face-to-face gatherings to exchange ideas, share successes and address challenges with the peer-to-peer wisdom of like-minded national and international colleagues. NPN/VAN is widely acknowledged for the strength of its strong, resilient network nurtured by its Annual and Mid-Year Meetings. Tangible evidence of the Network's strength is the degree to which its Partners collaborate: in FY15, 28 Partners worked together to receive co-commissioning funds, involving another 28 presenters from across the country. NPN/VAN's support of these partnerships is an intentional strategy for building the field of contemporary arts.

ABOVE LEFT  
*Ruth Doesn't Live Here Anymore*  
 Lionel Popkin  
 Photo: Courtesy of Annual Meeting attendee

ABOVE RIGHT  
 Mel Chin  
 Photo: Courtesy of Annual Meeting attendee

LEFT  
*johnbrown production*  
 Dean Moss  
 Photo: Cindy Pena

CONVENINGS

# Annual Meeting

As a generator of long-term relationships among presenters, artists, community organizers, and the public, NPN/VAN creates space for critical dialogue and life-long learning. NPN/VAN Partners, artists, funders and colleagues come together annually to consider current issues, share solutions and lessons, examine local, national and international policies that shape the cultural environment, expand knowledge and skills, and see new work. The Annual Meeting takes place over four days, and includes a wide range of activities: performances, visual art exhibitions, workshops, plenaries, formal and informal meetings, and Idea Forums.

NPN/VAN is one of the few national organizations that subsidizes the attendance of the many artists who attend. This opportunity to be 'at the table' is designed as a relationship-building experience, not a marketplace, in an effort to build collegial, equitable relationships.

The Annual Meeting also provides opportunities to share the work of local, national and international artists through media presentations, live-streaming, ArtBursts (pop-up performances throughout the Meeting), visual arts exhibitions, and performances. The Annual Meeting's "Live & On Stage" features Creation Fund work as well as work that is curated by the local host community.





TOP  
NPN/VAN Annual Meeting Session in Tulsa  
Photo: Courtesy of Annual Meeting attendee



LEFT  
NPN/VAN Annual Meeting Reception in Tulsa  
Photo: Courtesy of Annual Meeting attendee

OPPOSITE  
NPN/VAN Staff at Annual Meeting in Tulsa  
Photo: Bryan Jeffrey Graham

### Annual Meeting Performers and Visual Artists\* in Tulsa, OK 2014:

Paul S. Flores (San Francisco, CA)

Emily Johnson/Catalyst (Minneapolis, MN)

\*Akiko Kotani (Slippery Rock, PA)

Perpetual Motion Dance (Tulsa, OK)

Lionel Popkin (Santa Monica, CA)

Portico Dans Theatre (Tulsa, OK)

\*Steve Prince (Meadville, PA)

Quinteto Latino (Menlo Park, CA)

\*Laurie Spencer (Tulsa, OK)

Theatre North (Tulsa, OK)

Tulsa Modern Movement (Tulsa, OK)

#### MAJOR CONTRIBUTORS INCLUDE:

Andrew W. Mellon Foundation, Andy Warhol Foundation for the Visual Arts, Doris Duke Charitable Foundation, Ford Foundation, George Kaiser Family Foundation, Hardesty Family Foundation, Japan Foundation Center for Global Partnership, Japan-U.S. Friendship Commission, Miami-Dade County Department of Cultural Affairs, Joan Mitchell Foundation, Lambent Foundation Fund of Tides Foundation, Louisiana Division of the Arts, Nathan Cummings Foundation, National Endowment for the Arts, Robert Sterling Clark Foundation, Southwest Airlines, Official Airline of the National Performance Network, Tulsa Performing Arts Center Trust

The Andrew W. Mellon Foundation



The Andy Warhol Foundation  
for the Visual Arts

DORIS DUKE  
CHARITABLE FOUNDATION

FORD FOUNDATION

GEORGE KAISER  
FAMILY FOUNDATION



Joan Mitchell Foundation



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## CONVENINGS

# Mid-Year Meetings

NPN/VAN enables continued face-to-face connections through a cycle of Mid-Year (regional) Meetings, rotating to various Partner cities across the country. Partners make a commitment to attend one Mid-Year Meeting per year, whether in their own region or another.

Mid-Year 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 host 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.

Mid-Year Meetings also serve as an opportunity for leadership development: Regional Desks are elected by their region to serve as communication liaison with the Board and National Office.

### **In FY15, Mid-Year Meetings were held in:**

NORTHEAST & VAN, April 2015

Real Art Ways  
Hartford, CT

WEST, May 2015

Portland Institute for Contemporary Art  
Portland, OR

SOUTH, May 2015

Carver Community Cultural Center  
San Antonio, TX

MIDWEST, June 2015

John Michael Kohler Arts Center  
Sheboygan, WI



*Cry You One*  
Mondo Bizarro/ArtSpot Productions  
Photo: Kirk Murphy





NATIONAL PROGRAMS

# NPN Performance Residency

This cornerstone program supports a one- to two-week artist residency leading up to public performance(s). To support NPN's intention to create a more equitable funding environment for artists, NPN has carefully crafted a standard contract with a fixed fee, guaranteeing that artists receive appropriate compensation while controlling costs for the presenter. NPN pays 40% of the contract, up to \$6,000 per week.

NPN is a third party in the contract between presenter and artist/company, facilitating a process that ensures NPN's values are maintained throughout the planning, implementation and evaluation of residencies.

Unique in the presenting field, this contract eliminates negotiation of fees, allowing presenter and artist to focus on their relationship and their work together, particularly the engagement of various communities. The specifics of the contract and the fee structure can be found at [npnweb.org](http://npnweb.org).

In alignment with its values of self-determination, NPN plays no role in the selection of artists, leaving all curatorial decisions to the Partner.

\$505,900 /  
\$821,300

Total Subsidy /  
Leverage in FY15

700

Number of  
Artists

66%

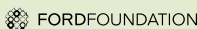
Artists of  
Color

400

Number of Activities  
Over 113 Weeks

**MAJOR CONTRIBUTORS INCLUDE:**

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



Rana Santacruz  
Photo: Damian Kelly



15

# NPN Performance Residencies

NPN Partner	Artists
<b>NPN/VAN Annual Meeting (Tulsa, OK)</b>	Paul S. Flores (San Francisco, CA): <i>PLACAS</i> Emily Johnson/Catalyst (Minneapolis, MN): <i>Niicugni</i> Perpetual Motion Dance (Tulsa, OK): <i>Mercury</i> Lionel Popkin (Santa Monica, CA): <i>Ruth Doesn't Live Here Anymore</i> Portico Dans Theatre (Tulsa, OK): <i>Mob Mental.ity</i> Quinteto Latino (Menlo Park, CA): <i>Voces Del Desierto</i> Theatre North (Tulsa, OK): <i>The Mountaintop</i> Tulsa Modern Movement (Tulsa, OK): <i>Unbound</i>
<b>651 ARTS (Brooklyn, NY)</b>	Ntozake Shange (Cheverly, MD): <i>Lost in Language and Sound</i>
<b>Alverno Presents (Milwaukee, WI)</b>	Joe Westerlund (Los Angeles, CA): <i>Grandma Sparrow &amp; His Piddletractor Orchestra</i> Molly Shanahan (Chicago, IL): <i>The Delicate Hour</i>
<b>Asian Arts Initiative (Philadelphia, PA)</b>	Andrea Assaf (Tampa, FL): <i>Asian American Theater Festival Artists Exchange</i> Living Word Project (San Francisco, CA): <i>Tree City Legends</i> Soomi Kim (Philadelphia, PA): <i>Chang(e)</i>
<b>Bates Dance Festival (Lewiston, ME)</b>	Camille A. Brown and Dancers (Durham, NC): <i>Mr. Tole E. Rance</i> David Dorfman (New York, NY): <i>David Dorfman Dance</i>
<b>Carpetbag Theatre (Knoxville, TN)</b>	Sandglass Theater (Putney, VT): <i>D-Generation: An Exaltation of Larks</i>
<b>Carver Community Cultural Center (San Antonio, TX)</b>	Carpetbag Theatre (Knoxville, TN): <i>Speed Killed My Cousin</i> Lisa Willis (Brooklyn, NY): <i>JazzReach</i>
<b>Central District Forum for Arts &amp; Ideas (Seattle, WA)</b>	Apphia Campbell (Sarasota, FL): <i>Black Is The Color of My Voice</i>

*Speed Killed My Cousin*  
 Carpetbag Theatre  
 Photo: Pin Lim

NPN Partner	Artists
<b>Columbia College Chicago, Center for Community Arts Partnerships (Chicago, IL)</b>	Sandglass Theater (Putney, VT): <i>D-Generation: An Exaltation of Larks</i>
<b>Contemporary Arts Center (New Orleans, LA)</b>	Joey Arias (Brooklyn, NY): <i>Joey Arias Sings Billie Holiday</i> Sidra Bell (White Plains, NY): <i>ReVue</i>
<b>Contemporary Dance Theater (Cincinnati, OH)</b>	Lucky Plush Productions (Chicago, IL): <i>The Queue</i> ZviDance (New York, NY): <i>DABKE</i>
<b>Dance Place (Washington, DC)</b>	Dakshina (Washington, DC): <i>Mortal Tongues, Immortal Stories</i> LEVYdance (San Francisco, CA): <i>Soar</i> Cynthia Oliver (Urbana, IL): <i>BOOM!</i>





**NPN Partner Artists**

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**DiverseWorks  
(Houston, TX)** Tahni Holt (Portland, OR): *Duet Love*  
Dean Moss (Brooklyn, NY): *johnbrown*

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**Florida Dance Association  
(Tampa, FL)** Dante Brown (Potomac, MD): *Dante Brown|Warehouse Dance*  
Sheetal Gandhi (New York, NY): *I Was Just...*  
Kate Weare Company (Brooklyn, NY): *Dark Lark*

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NPN Partner	Artists
<b>Flynn Center for the Performing Arts (Burlington, VT)</b>	Kristina Wong (Los Angeles, CA): <i>The Wong Street Journal</i> Raphael Xavier (Philadelphia, PA): <i>The Unofficial Guide to Audience Watching Performance</i>
<b>Fusebox (Austin, TX)</b>	Luciana achugar (Brooklyn, NY): <i>OTRO TEATRO</i> Heather Kravas (Seattle, WA): <i>a quartet</i> Chris Schlichting (Minneapolis, MN): <i>Stripe Tease</i>
<b>Guadalupe Cultural Arts Center (San Antonio, TX)</b>	José Torres-Tama (New Orleans, LA): <i>Aliens, Immigrants, and Other Evildoers</i>
<b>Hayti Heritage Center (Durham, NC)</b>	Aion Productions (Durham, NC): <i>The Clothesline Muse</i>
<b>Highways Performance Space &amp; Gallery (Santa Monica CA)</b>	José Torres-Tama (New Orleans, LA): <i>An Alien Brujo Intervention</i>
<b>Intermedia Arts (Minneapolis, MN)</b>	Sha Cage (Minneapolis, MN): <i>U/G/L/Y</i> Teada Productions (Santa Monica, CA): <i>Global Taxi Driver</i>
<b>John Michael Kohler Arts Center (Sheboygan, WI)</b>	Third Avenue Playhouse (Sturgeon Bay, WI): <i>Souvenir</i> Sandglass Theater (Putney, VT): <i>D-Generation: An Exaltation of Larks</i>
<b>Junebug Productions (New Orleans, LA)</b>	Progress Theater (Prairie View, TX): <i>The Burnin'</i>
<b>King Arts Complex (Columbus, OH)</b>	McKinley Tate III (Garfield Heights, OH): <i>Introduction to Jazz Hop featuring Humble G &amp; the Afripeans</i>
<b>Legion Arts (Cedar Rapids, IA)</b>	HIJACK (Minneapolis, MN): <i>Tchotchke</i> Kinobe Music (Asheville, NC): <i>Landfall Residency</i>
<b>Links Hall (Chicago, IL)</b>	Ananya Chatterjea (Minneapolis, MN): <i>Neel: Blutopias of Radical Dreaming</i> Hedwig Dance (Chicago, IL): <i>Trade Winds</i>
<b>Living Arts of Tulsa (Tulsa, OK)</b>	Holcombe Waller (Los Angeles, CA): <i>SURFACING</i>
<b>MACLA (San José, CA)</b>	Rana Santa Cruz (Brooklyn, NY): <i>Rana Santa Cruz in Concert</i> Karen Anzoategui (San Francisco, CA): <i>Ser</i>
<b>Maui Arts &amp; Cultural Center (Kahului, HI)</b>	Lucky Plush Productions (Chicago, IL): <i>The Queue</i> Takuma Itoh (Honolulu, HI): <i>Conversations in a Garden</i>

<b>NPN Partner</b>	<b>Artists</b>
<b>MDC Live Arts (Miami, FL)</b>	Baba Israel (New York, NY): <i>Open Studio</i>
<b>MECA (Houston, TX)</b>	Ceacatl Borsegui (Austin, TX): <i>Yetlanezi</i> Carpetbag Theatre (Knoxville, TN): <i>Speed Killed My Cousin</i>
<b>Miami Light Project (Miami, FL)</b>	Rude Mechanicals (Austin, TX): <i>Now Now Oh Now</i> Rosie Herrera (Miami, FL): <i>Cookie's Kid</i>
<b>Museum of Contemporary Art, Chicago (Chicago, IL)</b>	Holcombe Waller (Portland, OR): <i>Wayfinders</i> The Seldoms (Chicago, IL): <i>Power Goes</i>
<b>Myrna Loy Center/Helena Presents (Helena, MT)</b>	Sandglass Theater (Putney, VT): <i>D-Generation: An Exaltation of Larks</i> Keith Ghion (Bronx, NY): <i>The Mayhem Poets</i>
<b>On the Boards (Seattle, WA)</b>	Amy O'Neal (Seattle, WA): <i>Opposing Forces</i> Complex Movements (Detroit, MI): <i>Beware of the Dandelions</i> Murphy/Lachow Company (New York, NY): <i>The Man Who Can Forget Anything</i>
<b>Painted Bride Art Center (Philadelphia, PA)</b>	Keith Ghion (Bronx, NY): <i>The Mayhem Poets</i> Michael Sakamoto (Montebello, CA): <i>Flash</i> Cynthia Oliver (Urbana, IL): <i>Boom!</i>
<b>Pangea World Theater (Minneapolis, MN)</b>	Raquel Almazan (Astoria, NY): <i>Porning the Planet</i> Isamil Khalidi (New York, NY): <i>Sabra Falling</i>
<b>Performance Space 122 (Brooklyn, NY)</b>	zoe I juniper (Seattle, WA): <i>BeginAgain</i>
<b>PICA (Portland, OR)</b>	Samita Sinha (New York, NY): <i>Cipher</i> Body Cartography Project (Minneapolis, MN): <i>Super Nature</i>
<b>Portland Ovations (Portland, ME)</b>	En Garde Productions (Hastings on Hudson, NY): <i>BASETRACK Live</i> Lucky Plush Productions (Chicago, IL): <i>The Queue</i>
<b>Pregones Theater (Bronx, NY)</b>	Dan Guerrero (West Hollywood, CA): <i>Gaytino</i>
<b>REDCAT (Los Angeles, CA)</b>	Rashaun Mitchell (New York, NY): <i>PERFORMANCE</i> zoe I juniper (Seattle, WA): <i>BeginAgain</i> Lar Jan Early Morning Opera (Los Angeles, CA): <i>The Institute of Memory (TIME)</i>

climACTS! WET  
Octavio Campos  
Photo: Josh Rice





**NPN Partner Artists**

<b>Sandglass Theater (Putney, VT)</b>	Mondo Bizzaro (New Orleans, LA): <i>Race Peace</i> ArtSpot Productions (New Orleans, LA): <i>Cry You One</i>
<b>Skirball Cultural Center (Los Angeles, CA)</b>	Aaron Nigel Smith (Lake Oswego, OR): <i>Reggae for Kids!</i>
<b>South Dallas Cultural Center (Dallas, TX)</b>	Progress Theater (Prairie View, TX): <i>The Burnin'</i> Carpetbag Theatre (Knoxville, TN): <i>Speed Killed My Cousin</i>
<b>Su Teatro (Denver, CO)</b>	Ruben C González (Seaside, CA): <i>La Esquinita USA</i> Eduardo Robledo (San Jose, CA): <i>Cuatro con Tres</i>
<b>Straz Center for the Performing Arts (Tampa, FL)</b>	Di-Versatile (Plantation, FL): <i>Black Violin</i> Rene Marie (Broomfield, CO): <i>Rene Marie at the Straz Center</i>
<b>The Theater Offensive (Boston, MA)</b>	Sharon Bridgforth (San Francisco, CA): <i>River See</i> Octavio Campos (Miami, FL): <i>Octavio Campos &amp; Company</i> RBBG (San Francisco, CA): <i>Mommy Queerest</i>
<b>The Yard (Chilmark, MA)</b>	Bridgman/Packer Dance (Valley Cottage, NY): <i>Remembering What Never Happened</i> Yin Mei Port (Washington, NY): <i>Danses a la Chinoise</i> Ragamala Dance (Minneapolis, MN): <i>Ragamala Dance</i>
<b>Tigertail Productions (Miami, FL)</b>	Andrea Assaf (Tampa, FL): <i>SpeakOut</i> George Yamazawa, Jr. (Washington, DC): <i>WordSpeak</i>
<b>Walker Art Center (Minneapolis, MN)</b>	Thaddeus Phillips (Philadelphia, PA): <i>Red-Eye to Harve De Grace</i> Chris Schlichting (Minneapolis, MN): <i>Stripe Tease</i>
<b>Wexner Center for the Arts (Columbus, OH)</b>	Samita Sinha (New York, NY): <i>Cipher</i>
<b>Women &amp; Their Work (Austin, TX)</b>	Michelle Ellsworth (Boulder, CO): <i>Obsolescence of the Y Chromosome</i>
<b>Youth Speaks (San Francisco, CA)</b>	Dahlak Brathwaite (San Francisco, CA): <i>Spiritrials</i> Universes (Ashland, OR): <i>Party People</i>



ABOVE  
*Race Peace*  
Photo: Melisa Cardona

LEFT  
Women of Color in the Arts Pre-Show Event  
651 ARTS & WOCA  
Photo: Stephanie Meiling

# Visual Artists Network (VAN) Exhibition Residency

In 2007, NPN initiated a new program for the visual arts with seven pilot sites, with a major commitment from the Andy Warhol Foundation for the Visual Arts.

Now with 16 Partner organizations, the Visual Artists Network (VAN) supports the community engagement of artists and visual arts spaces, helping to overcome economic barriers and geographic isolation. The 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.

Like NPN, 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. VAN Partners select artists through their own curatorial processes; VAN does not maintain a roster of artists.

VAN also connects artists and VAN Partners with peers and audiences outside of their studios and home communities through convenings. VAN Partners and their selected artists are subsidized to attend the NPN/VAN Annual Meeting, enabling them to see the work of fellow artists, and take part in national policy discussions and professional development opportunities. NPN/VAN 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-disciplinary arts dialogue.

Each year, the VAN Partners also 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. Real Art Ways in Hartford, CT hosted VAN's Mid-Year Meeting in 2015.

Finally, the VAN program intentionally addresses the need for documentation by publishing a catalog of the Exhibition Residency artists, case studies of artist-community interactions and the work of the VAN Partners.

Digital copies of all VAN catalogs are available at [www.npnweb.org/resources](http://www.npnweb.org/resources).

#### MAJOR CONTRIBUTORS INCLUDE:

Andy Warhol Foundation for the Visual Arts, Joan Mitchell Foundation, Ford Foundation, Nathan Cummings Foundation, Lambent Foundation Fund of the Tides Foundation and Southwest Airlines. 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



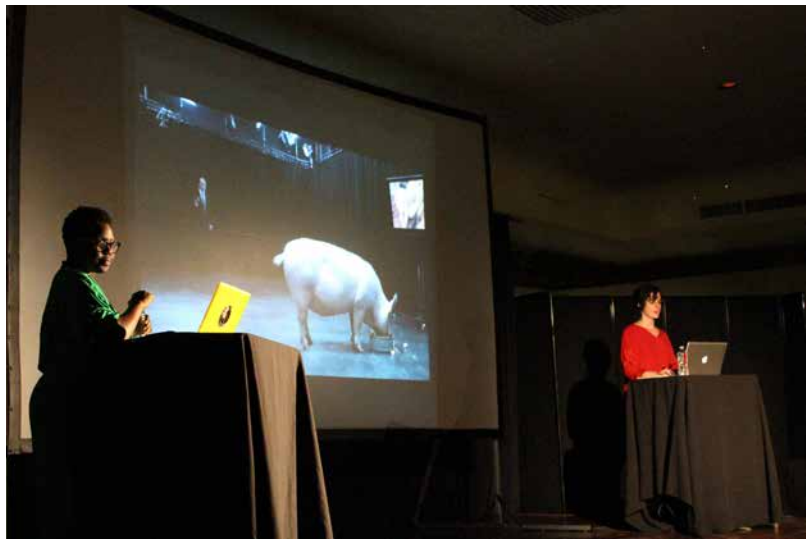
Joan Mitchell Foundation



Parco dei Mostri  
Pepe Mar  
Photo: Lynn Lane







TOP  
*Pearl Street Project*  
 Walter Hood / Hood Design  
 Photo: Ilyssa Kyu

ABOVE  
*Knight + Knight: Latencies*  
 Chelsea Knight, Autumn Knight  
 Photo: Rachel Cook

RIGHT TOP  
*An Inherent View of the World, detail*  
 Juana Valdes  
 Photo: Juana Valdes

RIGHT BOTTOM  
 Rita Koehler in studio session for *Xenia*  
 Rita Koehler  
 Photo: David Bram



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# VAN Exhibition Residencies

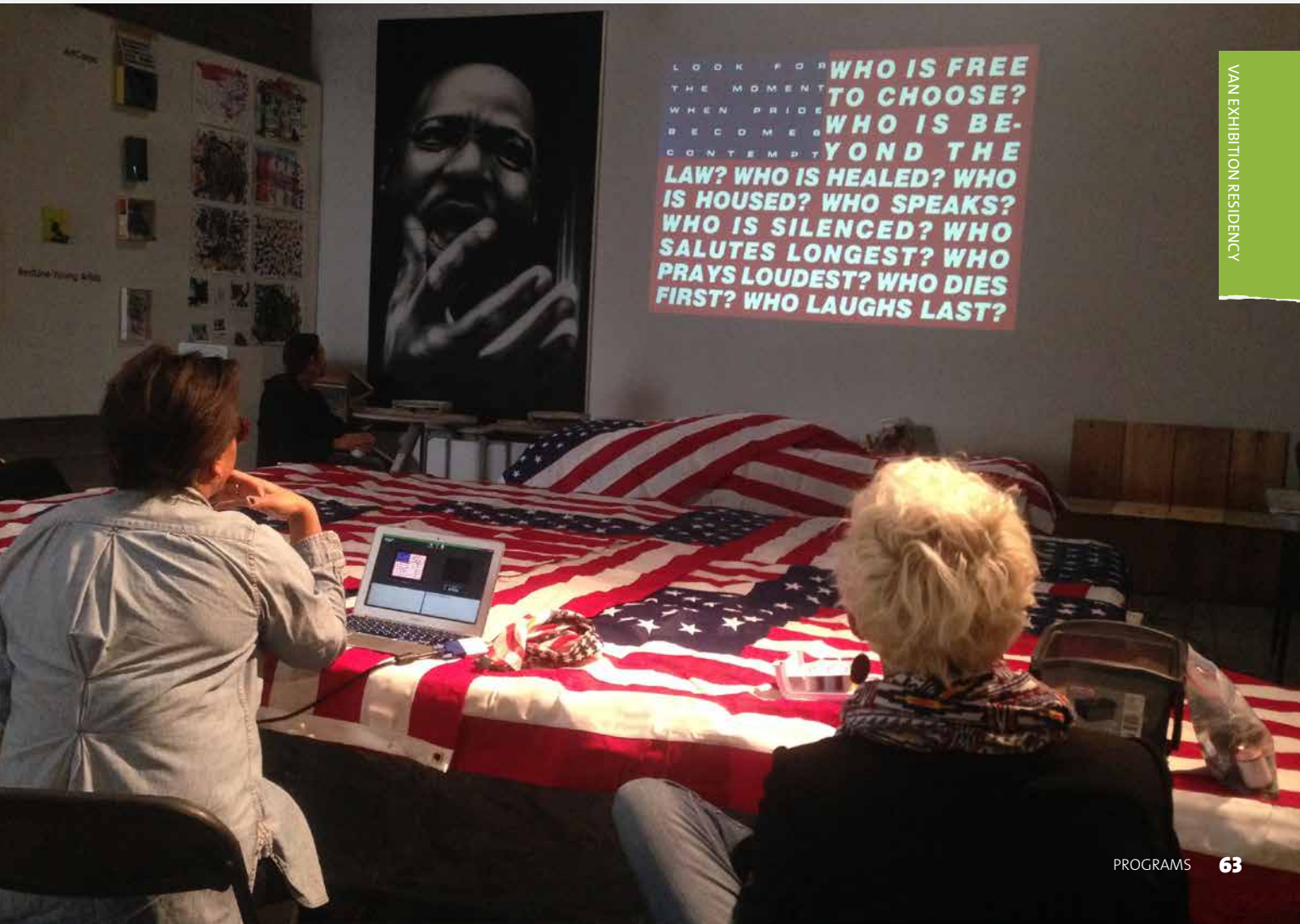
Partner	Artist	Project Title
<b>NPN/VAN Annual Meeting Exhibition (Tulsa, OK)</b>	Akiko Kotani (Slippery Rock, PA)	<i>Soft Walls</i>
	Steve Prince (Meadville, PA)	<i>The Old Testament</i>
	Laurie Spencer (Tulsa, OK)	<i>Sensual Earth</i>
<b>516 Arts (Albuquerque, NM)</b>	Rita Koehler (South Bend, IN)	<i>Xenia</i>
<b>Asian Arts Initiative (Philadelphia, PA)</b>	Jody Wood (Brooklyn, NY)	<i>Beauty in Transition</i>
<b>Coleman Center for the Arts (York, AL)</b>	Austin Young (Los Angeles, CA)	<i>Fallen Fruit</i>
<b>Diaspora Vibe Cultural Arts Incubator (Miami, FL)</b>	Rontherin Ratliff (New Orleans, LA)	<i>Rontherin Ratliff</i>
<b>DiverseWorks (Houston, TX)</b>	Pepe Mar (Miami, FL)	<i>Pepe Mar</i>
<b>Legion Arts (Cedar Rapids, IA)</b>	Melissa Furness (Denver, CO)	<i>Laden Interlacings</i>
<b>MACLA (San José, CA)</b>	Jaime Guerrero (Los Angeles, CA)	<i>Jaime Guerrero</i>
<b>Project Row Houses (Houston, TX)</b>	Chelsea Knight (Brooklyn, NY)	<i>Knight + Knight: Latencies</i>
<b>Real Art Ways (Hartford, CT)</b>	Yvonne Buchanan (Syracuse, NY)	<i>Into Blackness</i>

Flag Project Workshop  
Carla Edwards  
Photo: Courtesy of RedLine





Partner	Artist	Project Title
RedLine (Denver, CO)	Carla Edwards (Brooklyn, NY)	<i>Boundary Battle</i>
Space One Eleven (Birmingham, AL)	Steve Lambert (Beacon, NY)	<i>Public Forum</i>
Women & Their Work (Austin, TX)	Akiko Kotani (Slippery Rock, PA)	<i>Soft Walls</i>



VAN EXHIBITION RESIDENCY

# Community Fund

The Community Fund extends residencies, supporting preparatory or follow-up visits in connection with a Performance or Exhibition Residency. This helps achieve maximum impact from an artist or company by deepening the public's opportunities for engagement with artists.

A subsidy of up to \$5,000 enables NPN/VAN Partners to initiate new programs and relationships or forge deeper community connections. Funds are used in a variety of ways: planning, follow-up, documentation, evaluation, or payment to local artists or community organizations. Guidelines are intentionally flexible, to allow for the broadest creativity in designing a synergetic and relevant residency.

**MAJOR CONTRIBUTORS INCLUDE:**

Doris Duke Charitable Foundation and National Endowment for the Arts



DORIS DUKE  
CHARITABLE FOUNDATION



ART WORKS.  
arts.gov

*Cipher* (workshop)

Samita Sinha

Photo: Courtesy of Wexner Center for the Arts



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Number of Awards

\$42,400

Total Awards

\$94,100

Partner Matches

*johnbrown production*  
Dean Moss  
Photo: Cindy Pena



COMMUNITY FUND

NPN Partner	Project	Description
<b>Contemporary Arts Center</b> <b>(New Orleans, LA)</b>	Lisa D'Amour, Katie Pearl and Shaw Hall (New Orleans, LA / New York, NY) Artist Exchange Field Trips for <i>How to Build a Forest</i>	Using curriculum developed in a previous residency with Duke University, the artists and a park ranger will create an experience for K-8 students and their parents, to gain an appreciation for Louisiana's disappearing land resources.
<b>DiverseWorks</b> <b>(Houston, TX)</b>	Dean Moss (Brooklyn, NY) <i>Johnbrown</i>	Moss worked with teenage volunteers in a series of workshops to help create the props for his performance.
<b>Fusebox</b> <b>(Austin, TX)</b>	luciana achugar (New York, NY) <i>Workshop with Austin Dance Community</i>	Fusebox hosted a free, multi-day workshop for 20 local dancers and choreographers six weeks before achugar's Performance Residency of OTRO TEATRO for the 2015 Fusebox Festival.
<b>Junebug Productions</b> <b>(New Orleans, LA)</b>	Progress Theater (Prairie View, TX) <i>Residency Expansion</i>	Building on Artistic Director Cristal Chanelle Truscott's expertise in the history and performance of spirituals, workshops prior to the residency centered on the connections between spirituals and freedom songs and the role they played in organizing in New Orleans.



NPN Partner	Project	Description
<b>Links Hall (Chicago, IL)</b>	Ananya Dance Theatre (Minneapolis, MN) <i>Blutopian Chicago: Inspiring a Citizenry of Dancing</i>	To deepen the impact of <i>Neel: Blutopias of Radical Dreaming</i> , Ananya Dance Theatre introduced its unique approach to professional Chicago-based women artists with social practices and offered a weekend workshop for social justice-based youth ensembles and teaching artists.
<b>On the Boards (Seattle, WA)</b>	Complex Movements (Detroit, MI) <i>Beware of the Dandelions</i>	The project developed complementary activities with local partners, engendering the critical connections and deep relationships needed in Seattle to support the leadership and sustainability of marginalized artists and organizations. The visit also added collaborative and locally relevant material into <i>BotD</i> , and connected Seattle to other communities where the project tours.
<b>Pangea World Theater (Minneapolis, MN)</b>	Raquel Almazan (Astoria, NY) <i>Porning the Planet</i>	Prior to her residency, Raquel Almazan facilitated <i>butoh</i> and writing workshops with Latino/a and Somali artists, conducted a performance art workshop with young emerging artists from immigrant groups, and worked with the Twin Cities Immigrant Refugee and Battered Women's Task Force and Breaking Free.
<b>Su Teatro (Denver, CO)</b>	Ruben C. Gonzalez (Seaside, CA) <i>San Arte: Art Heals</i>	Gonzalez provided performance, dialogue, and master teaching during the launch of Su Teatro's major community project, <i>San Arte: The Holy Art</i> , part of an effort to rebrand the Santa Fe Arts District as the historic Chicano Barrio.
<b>The Theater Offensive (Boston, MA)</b>	Sharon Bridgforth (San Francisco, CA) <i>Community Activities Model for River See Residency</i>	Sharon Bridgforth spent a week prior to the <i>River See</i> performance, to work with 40 to 50 neighborhood residents. Through story circles, a choral "play session," one-on-one workshop intensives, and unique mentoring opportunities, participants explored themes of migration, immigration, queerness, and the African/Latin diaspora.
<b>Tigertail Productions (Miami, FL)</b>	George Yamazawa (Washington, DC) <i>Florida, the Gunshine State</i>	Yamazawa conducted a series of workshops for inner city teens that dealt with racial profiling and sexual harassment in South Florida, culminating in a public poetry slam. The winner traveled to Brave New Voices, all expenses paid.

# Creation & Forth Funds



*Pohaku*  
Christopher K. Morgan & Artists  
Photo: Brian S. Allard

**\$322,500 /**  
**\$1,516,690**

Creation Fund Total  
Subsidy / Leverage

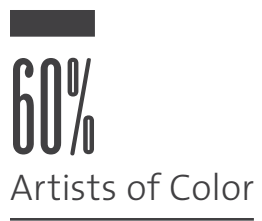
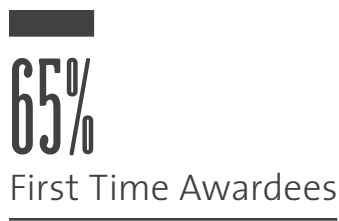
**\$200,000 /**  
**\$100,000+**

Forth Fund Total  
Subsidy / Leverage

Acting on its vision of creating opportunities for artistic expression and the unhindered flow of ideas, words and images, NPN is deeply committed to fostering the development of new work by supporting the commissioning of fresh, exciting creations and collaborations. Initiated by at least one NPN Partner, the Creation Fund is open to other presenters across the country.

Recognizing the scarcity of support for the research and development of new performance, NPN aggregates significant national funding for NPN Partners to commission local, regional or national artists or companies. Previously NPN had provided a \$6,000 subsidy, supplemented by a \$2,000 match from the lead commissioner (presenter or producing company) and at least one co-commissioner (at least 100 miles apart). This year NPN, through the generosity of the Doris Duke Charitable Foundation, increased its contribution from \$6,000 to \$9,000 so that every project will receive a minimum of \$13,000.

The Forth Fund provides an additional \$15,000 to Creation Fund projects to access the critical artistic, technical or managerial resources necessary to prepare a new work for touring. Artist and commissioner are each awarded \$5,000; the commissioner is responsible for a cash or in-kind match. In an artist-driven process, artists articulate their own needs based on the current development phase of the work. The program is intentionally designed to further strengthen the relationship between artist and commissioner, and to insure that the new work is "tour-ready."



**MAJOR CONTRIBUTORS INCLUDE:**

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



# FY15 Creation Fund

Artist // Title	Co-Commissioners	Description
<b>Adele Myers and Dancers</b> (Hamden, CT) // <i>The Dancing Room</i>	Flynn Center for the Performing Arts (Burlington, VT) // Quick Center for the Arts (Fairfield, CT) // The Yard (Chilmark, MA)	With the themes of illumination and accumulation, <i>Dancing Room</i> is an evening-length quartet created as a site-adaptable production suitable for a wide variety of spaces.
<b>Blair Thomas &amp; Company</b> (Chicago, IL) // <i>Moby Dick</i>	MCA Chicago (Chicago, IL) // Virginia Tech (Blacksburg, VA) // College of St. Benedict & St. John's University (St. Joseph, MN)	The feature-length puppet theater uses shadow and <i>bunraku</i> puppets in a sparse environment made of paper. An ensemble of five puppeteers and two actors joins a live band of three.
<b>Body Cartography Project</b> (Minneapolis, MN) // <i>Closer</i>	Legion Arts (Cedar Rapid, IA) // Dance Place (Washington, DC) // Department of Cultural Affairs and Special Events, City of Chicago (Chicago, IL)	<i>Closer</i> is a practice in being present, manifest in a series of one-on-one performances and conversations that reflect on movement, behavior, and transformation, in an evening-length performance.
<b>Circuit Network</b> (San Francisco, CA) // <i>'57 Chevy</i>	MACLA (San José, CA) // Brava Theater Center (San Francisco, CA) // MECA (Houston, TX)	<i>'57 Chevy</i> is a new solo performance for Ricardo Salinas of Culture Clash, based on a script by Cris Franco, a popular stand-up comedian and award-winning writer. <i>'57 Chevy</i> is the autobiography of a young man's journey, traversing physical and cultural borders.
<b>Cleo Parker Robinson Dance Ensemble</b> (Denver, CO) // <i>Bamboula</i>	Dance Place (Washington, DC) // Kelly Strayhorn Theater (Pittsburg, PA)	<i>Bamboula</i> is based on the connections between Zulu Krewe, the blackface minstrel parade in New Orleans, and the Minstrel Carnival in Cape Town, South Africa. Choreography is by Millicent Johnnie, with original music.
<b>Kristen Adele Calhoun, Kate Feerick, Michael Thomas Walker</b> (New York, NY) // <i>Canfield Drive</i>	651 Arts (Brooklyn, NY) // St. Louis Black Repertory Theater (St Louis, MO)	<i>Canfield Drive</i> is a play that investigates being black in Ferguson and systems of oppression. The work seeks to understand the killing of Michael Brown, the Ferguson riots and subsequent #blacklivesmatter movement.



Artist // Title	Co-Commissioners	Description
<b>Los Angeles Poverty Department (Los Angeles, CA) // <i>What Fuels Development</i></b>	Asian Arts Initiative (Philadelphia, PA) // Pangea World Theater (Minneapolis, MN) // The Armory Center for the Arts (Pasadena, CA)	Inspired by specific incidents in Los Angeles' Skid Row neighborhood, this devised theater piece explores the mechanics of displacement in an age of immense income inequality.
<b>Martha Redbone (Brooklyn, NY) // <i>Bone Hill</i></b>	Miami Light Project (Miami, FL) // Yerba Buena Center for the Arts (San Francisco, CA) // PA' Foundation (Honolulu, HI)	<i>Bone Hill</i> explores Martha Redbone's Appalachian mining family's heritage, drawing from her Native American and African American roots. The new piece features original music by Redbone and Aaron Whitby, and is co-written and directed by Roberta Uno.
<b>Meg Wolfe with Taisha Paggett, Marbles Rae Shao-Lan, and Maria de Los Angeles Cuca Esteves (Los Angeles, CA) // <i>New Faithful Disco</i></b>	REDCAT (Los Angeles, CA) // PICA (Portland, OR) // DiverseWorks (Houston, TX) // Z Space (San Francisco, CA)	<i>New Faithful Disco</i> is an out queer love power trio—a choreographic attempt to manifest loving interrelationships, respect, encouragement and negotiation. Designed for easy touring, the new piece is being developed through residencies and in-progress showings along the West Coast.
<b>Morgan Thorson (Minneapolis, MN) // <i>Still Life</i></b>	PS122 (New York, NY) // Weisman Art Museum (Minneapolis, MN) // American Dance Institute (Rockville, MD) // INUVA (Milwaukee, WI)	<i>Still Life</i> uses extinction as source material for a dance installation, inspired by museum dioramas, where extinct animals perform their life in fake habitats. <i>Still Life</i> merges natural history and theatrical dioramas, processing the violence of the present moment.
<b>Nora Chipaumire (Brooklyn, NY) // <i>Portrait of Myself as my Father</i></b>	MDC Live Arts and Miami Light Project (Miami, FL) // Georgia Institute of Technology, Office of the Arts (Atlanta, GA) // 651 Arts (Brooklyn, NY) // The Dance Center of Columbia College Chicago (Chicago, IL)	<i>Portrait of Myself as my Father</i> celebrates and critiques masculinity: its presence, presentation, and representation. <i>Portrait</i> considers the African male through the lens of cultural traditions, colonialism, Christianity, and liberation struggles.
<b>Paper Doll Militia (Jupiter, FL) // <i>Warped</i></b>	7 Stages (Atlanta, GA) // Dogtown Dance Company (Richmond, VA) // Dance Mission (San Francisco, CA) // Fife Cultural Trust/Adam Smith Theatre (Fife, Scotland)	With storytelling as the company's core practice, this new work is centered on Time, drawing inspiration from stories, mythology, literature, fairy tales, films, and archetypal characters. The piece will use a kinetic set and aerial acrobatics to explore change as the quintessential element in the concept of Time.

Artist // Title	Co-Commissioners	Description
<b>Pat Graney</b> (Seattle, WA) // <i>Girl Gods</i>	On the Boards (Portland, OR) // Peak Performances @ Montclair State University (Montclair, NJ) // Miami Light Project (Miami, FL)	<i>Girl Gods</i> explores women, family history and rage. The performance space is layered with dirt, with a physical language that expresses the undomesticated, the buried and the repressed. Inside carved-out walls of earth with small, embedded video and family trees, the movement is large, wild and arrhythmic.
<b>Pavel Zuštiak and Palissimo Company</b> (New York, NY) // <i>Custodians of Beauty</i>	New York Live Arts (New York, NY) // Walker Art Center (Minneapolis, MN) // Legion Arts (Cedar Rapids, IA)	<i>Custodians of Beauty</i> is a two-part performance at the intersection of dance, live music and visual arts. <i>Custodians</i> responds to Susan Sontag's conception of beauty ("gladness to the senses"), while exploring current issues of beauty, censorship and propaganda.

BELOW  
*Power Goes*  
 The Seldoms  
 Photo: Nathan Keay, © MCA Chicago

RIGHT  
*Wayfinders*  
 Holcombe Waller  
 Photo: Courtesy of the artist



Artist // Title	Co-Commissioners	Description
<b>Rosy Simas</b> <b>(Minneapolis, MN) //</b> <b><i>Skin(s)</i></b>	Intermedia Arts (Minneapolis, MN) // La Peña Cultural Center (Berkeley, CA) // Eastside Arts Alliance (Oakland, CA) // Rosy Simas Danse (Minneapolis, MN)	<i>Skin(s)</i> explores personal, cultural, and political issues in the everyday lives of urban Native people, in collaboration with Native organizations, community arts organizations, dance presenters, and dancers.
<b>Taisha Paggett</b> <b>(Van Nuys, CA) //</b> <b><i>We Are the Paper,</i></b> <b><i>We Are the Trees</i></b>	DiverseWorks (Houston, TX) // LACE (Los Angeles, CA)	<i>We Are the Paper, We Are the Trees</i> brings together three artistic voices in a cross-disciplinary project, expanding Paggett's inquiry into the body, agency, and race. The project responds to and makes sense of the often disjointed relationship of the Black body to place and nature.
<b>Tlaloc Rivas</b> <b>(Iowa City, IA) //</b> <b><i>A Crusade for Justice</i></b>	Su Teatro (Denver, CA) // Cara Mia Theater (Dallas, TX) // Borderlands Theatre (Tucson, AZ)	This new work is based on the life of poet/boxer/civil rights icon Rodolfo Corky Gonzales. In his poetry, the charismatic Gonzalez expressed Chicano historical presence in the Southwest, offering an identity of resistance, pride and cultural awareness.



Artist // Title	Co-Commissioners	Description
<b>Vincent Thomas</b> <b>(Baltimore, MD) //</b> <b><i>What's Going On</i></b>	Dance Place (Washington, DC) // Reston Center Stage (Reston, VA)	<i>What's Going On</i> explores social justice through the music of Marvin Gaye with choreography by a variety of accomplished Washington, DC-based choreographers using a diversity of dance genres including contemporary, African, jazz, hip-hop, tap, and social dance.
<b>Wura-Natasha Ogunji</b> <b>(Austin, TX) //</b> <b><i>House of Wahala</i></b>	Women & Their Work (Austin, TX) // DiverseWorks (Houston, TX)	Performance artist Ogunji has created a series of performances that re-invent the art auction by inserting the artist as auctioneer. <i>House of Wahala</i> riffs off of the traditional art-selling event to create a dynamic performance infused with spectacle, humor, political debate, compassion and fun.
<b>zoe   juniper</b> <b>(Seattle, WA) //</b> <b><i>Clear &amp; Sweet</i></b>	Contemporary Arts Center (New Orleans, LA) // Bates Dance Festival (Lewiston, ME) // Carolina Performing Arts (Chapel Hill, NC) // New York Live Arts (New York, NY) // On the Boards (Portland, OR)	<i>Clear &amp; Sweet</i> , a multi-disciplinary performance incorporating dance, vocals, and visuals, is an inquiry into Southern Baptist Sacred Harp Singing (SHS) and choreographer Zoe Scofield's complicated connection to her southern roots. The artists will work with local SHS communities in each tour location.

*Spirituals*  
 Dahlak Brathwaite/Living Word Project  
 Photo: Joan Osato



# Mentorship & Leadership Initiative (MLI)

NPN acknowledges the importance of peer-to-peer learning and professional development and has embedded this value in its programming philosophy. Formalizing the Mentorship and Leadership Initiative in 2006, NPN created an application process that offers a high degree of flexibility and self-determination for projects that support life-long learning, transfer of knowledge between generations, and the development of NPN Partner staff. MLI supports opportunities to share intellectual capital among staff and across organizations, an occasion for thoughtful reflection and strategic growth, mutual exchange of knowledge, and sharing of life experiences.

**MAJOR CONTRIBUTORS INCLUDE:**

Doris Duke Charitable Foundation  
and National Endowment for the Arts



\$10,154

Partner Matches

\$28,900

Total Awards

7

Number of Awards

\* Recipient of the 2015 Wesley V. Montgomery (WVM) Memorial MLI award, made annually in honor of NPN/VAN's late chief operating officer. The WVM Memorial award supports an emerging administrator of color whose project focuses on leadership and professional growth. Prior awards have been made to The Theater Offensive and Nick Bazo (2014), Painted Bride and LaNeshe Miller (2013), and Carpetbag Theatre and Kelle Jolly (2012).

NPN Partner	Project	Description
<b>Center for Community Arts Partnerships / Columbia College Chicago (Chicago, IL)</b>	<i>Staff Mentoring &amp; Development</i>	Katie Collins, CCAP's Urban Missions Coordinator, developed her skills and knowledge as an emerging leader in the field of community arts through mentoring, networking, and site visits to learn more about best practices of performing arts residencies and program development.
<b>Dance Place (Washington, DC)</b>	<i>Curation Across the Nation</i>	Staff member Sarah Kramer took advantage of professional development conferences and festivals, specifically the National Performance Network's Annual Meeting and the Fusebox Festival, to gain confidence in her curatorial practice and expand her networking.
<b>Intermedia Arts (Minneapolis, MN)</b>	<i>Developing Collaborative Leadership Capacity for Equity-Based Curatorial Models</i>	Nastalie Bogira, production and events manager at Intermedia Arts, developed her capacity for collaborative leadership and curating, examining the curatorial model in relationship to racial and cultural equity.
<b>Junebug Productions (New Orleans, LA)</b>	<i>Place Matters</i>	Junebug learned from Dance Place's long experience in creating, managing and operating nonprofit arts facilities to prepare for its collaboration with Artspace to develop the Bell School Project.
<b>The Theater Offensive (Boston, MA)</b>	<i>Building Capacity for Culturally Competent Supervision around Diversity and Inclusion</i>	Adrian Budhu, managing director at TTO, studied with Robin Vann Ricca, specialist in cultural competency and inclusion, to learn best practices in creating a diversity and inclusion plan.
<b>* Skirball Cultural Center (Los Angeles, CA)</b>	<i>Leadership Development in Music Presenting</i>	As Daniel Soto transitions into a new role as program coordinator, he attended the conferences of Arts Presenters and South by SouthWest. He strengthened his skills in program planning, learned best practices in the field, and was exposed to an expanded network of peers and emerging artists.
<b>Tigertail Productions (Miami, FL)</b>	<i>Professional Development</i>	As Tigertail marks its 35th season, Director and Founder Mary Luft is identifying and training young arts leaders, such as Marissa Alma Nick, to take over existing projects of the organization. Marissa and Mary worked together on a weekly basis for a full year.

# LANE (Leveraging a Network for Equity)



LANE is the largest initiative that NPN/VAN has ever undertaken. It is a proposed eight-year program that would infuse nearly \$15 million of capital into organizations within the Network.

*Pearl Street Project*  
Photo: Ilyssa Kyu





Over the last decade, NPN/VAN has lost a dozen NPN and VAN Partners—primarily organizations of color, geographically isolated organizations, and community-based organizations. The financial and organizational challenges of these organizations reflect decades of marginalization by the arts funding infrastructure in this country. NPN/VAN recognizes that the significant loss of these organizations weakens the Network and the field’s ability to provide relevant and inspiring cultural content to a significant number of communities—voices are silenced and the hegemonic status of art and culture in America is maintained.

In 2015, NPN/VAN, in partnership with Nonprofit Finance Fund (NFF), launched Leveraging a Network for Equity (LANE), a three-phase pilot program that directly addresses the issues of organizational health and capitalization by delivering methodology and resources to NPN/VAN Partners. The program is specifically designed to address inequalities, leverage Partners’ assets, innovate organizational practices and infuse capital.

**Phase 1 (2015–2016) involves diagnostics, education and planning. Phases 2 and 3 (2016 and on) will test and refine the capacity-building and capital deployment methods used to strengthen organizations. LANE has two components:**

1. **One to two pilot cohorts** (up to six Partners per cohort) will receive structured multi-year support including:
  - Operating support to participate in the initiative
  - In-depth financial analysis and peer-learning through Financial Leadership Clinics and cohort retreats
  - Recovery capital grants
  - Customized financial consulting engagements focused on business model repositioning and capitalization
  - Change/risk capital grants
  - Additional non-financial individual consultations to address organizational needs such as succession, facilities, etc.

2. **The entire NPN/VAN Network** will have access to:
  - Peer exchanges with specific dialogues concerning new business models and strategies to tackle organizational issues
  - Nonprofit Finance Fund training sessions at Annual Meetings
  - Additional technical assistance and consulting addressing organizational issues

NPN/VAN could potentially infuse 25 of the most vulnerable members of our network with up to \$15 million in total capital. The Andrew W. Mellon Foundation has generously funded Phase 1 of LANE. NPN/VAN and NFF are actively seeking additional support for this program.

*Poetry Slam with George Yamazawa*  
 Tigertail Productions  
 Photo: William Keddell

**The Andrew W. Mellon Foundation**

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# Local Program





NPN/VAN’s commitment to and local engagement in New Orleans continues to evolve and expand. Like our supported artists and Partners practicing on the national stage, New Orleans-based artists and smaller art organizations are experiencing identical concerns around their practices and sustainability. These local partners are diverse in mission, size, stage of development and audience. They are invaluable contributors to their communities working at the intersection of creativity and civic sectors in education and youth development, neighborhood revitalization, cultural preservation, and human and environmental rights.

NPN/VAN remains a key stakeholder and visible leader in strengthening the infrastructure for the arts and culture sector in its home community. The Local Program is comprised of intermediary partnerships, fiscal sponsorships and collaborative programming housed at our multi-tenant arts facility.

**424**  
Artists Participated

**150**  
Artists Employed

**59**  
Residencies

**2,788**  
Youth Benefited

**231**  
Volunteers

**31**  
Performances

**63,902**  
Individuals/  
Audience Members

**28 / 240**  
Participating Schools /  
Teachers

*Mothership III: The Station*  
Dawn DeDeaux  
Photo: Courtesy of the artist

LOCAL PROGRAM

## Local Network

NPN/VAN maintains intermediary partnerships with New Orleans-based artist-driven projects and smaller art organizations that need infrastructure support and ongoing organizational development. This work is carried out through NPN/VAN's Local Network, an intentional learning community that engages in peer-to-peer exchange and identifies common goals on which to conceivably launch collaborative efforts with greater impact. Since 2006, NPN/VAN has assisted in strengthening organizational capacity of local artist-driven projects and organizations as they pursue their own missions.

## Arts Estuary 1024

Opened in the fall of 2014, Arts Estuary 1024 is a 7,000 sq. ft. multi-tenant facility for arts organizations and artist-driven projects. Located in the Saint Claude Arts District, the facility at 1024 Elysian Fields Avenue serves a variety of needs: administrative offices, cultural events, community meetings, and rehearsals. Annually, it will impact 200+ artists and community organizations citywide and serves more than 4,000 individuals. Like an estuary (such as the Mississippi Delta), the facility is a fertile environment that sustains the growth of a much-needed cultural infrastructure in New Orleans.

*Moby Dick*  
Blair Thomas & Company  
Photo: Kipling Swehla

## Fiscal Sponsorship

NPN/VAN provides nonprofit status and financial services to short-term, artist-driven projects with a specific completion date or culminating event. There is an enormous need for fiscal sponsorship in New Orleans. As the funding sector redesigns its giving practices, resources awarded directly to individual artists are diminishing. By managing sponsorships, NPN/VAN offers accessibility so that artists gain experience with formal granting systems and private giving, and provides a mechanism for financial stability while practicing their art.

Seventeen New Orleans projects have benefited from this arrangement. Current fiscally sponsored projects include:

- ALIENS Taco Trunk Project/Teatro Sin Fronteras
- The Distillery Artist Residency
- Elephant Room
- New Orleans Black Indian Alliance (NOBIA)
- Rebecca Mwase / VESSELS
- Sally Heller / LINKED



Joan Mitchell Foundation



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# International Program



NPN's core values of reciprocity and mutual respect are evident in its International Program, with a focus on building knowledge and relationships and an emphasis on geographic, ethnic and cultural diversity.

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. Each network selects a curatorial team that travels together to see work in each other's countries, and then selects the artists they will present.

Selected artists travel internationally to the curators' venues for a residency that 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 stereotypes through honest human interactions, supplementing the work of international relations.



Jean Appolon Summer Dance Institute  
Jean Appolon  
Photo: Nadia Todres

13 / 6 / 9

Cities / States / Countries

\$89,432 / \$138,000

Total Subsidy / Leverage

**MAJOR CONTRIBUTORS INCLUDE:**

Doris Duke Charitable Foundation, Robert Sterling Clark Foundation, Japan Foundation Center for Global Partnership, Japan-U.S. Friendship Commission, City of Los Angeles Department of Cultural Affairs, Miami-Dade County Department of Cultural Affairs



## Asia Exchange

In 2010, NPN began forging relationships with two networks in Asia, the Korea Arts Management Service (KAMS) and Japan Contemporary Dance Network (JCDN), to build an Asia Exchange. The Asia Exchange has organized 12 curatorial trips to festivals and convenings in Korea, Japan and the U.S., and supported two tours to seven U.S. cities and two one-month residencies in Japan. The U.S.-Japan Connection: Building a Community project will continue with added network partners:

- Open Network for Performing Arts Management (ON-PAM), a new network of independent producers, presenters, artists, and managers founded in 2012, and
- Arts NPO Link, a service organization incorporated in 2006, which offers intermediate support for arts and cultural NPOs and manages Arts NPO Aid, an intermediary program to support the 3.11 disaster area's relief efforts by artists.

For more information about the Asia Exchange partner networks, please visit:

- Korea Arts Management Service [eng.gokams.or.kr](http://eng.gokams.or.kr)
- Open Network for Performing Arts Management (ON-PAM) [www.onpam.net](http://www.onpam.net)
- Arts NPO Link [performingarts.jp/E/society/1202/1.html](http://performingarts.jp/E/society/1202/1.html)
- Japan Contemporary Dance Network (JCDN) [www.jcdn.org](http://www.jcdn.org)



Bilingual facilitation and consultation services for the U.S.-Japan Connection is provided by the U.S./Japan Cultural Trade Network (CTN).

OPPOSITE TOP  
Nora Chipaumire  
Photo: Toshie Kusamoto

OPPOSITE BOTTOM  
*Natan el Sabio*  
Teatro Luis Poma  
Photo: Rene Figueroa

## Performing Americas Program (PAP)

For more than 13 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 consists of three components: a formal Touring program, a Creative Residency program that encourages cross-fertilization and mutual exploration through artistic exchanges and travel subsidies, and the new "mobility" awards to support research travel that develops multi-week residencies. In 2014, NPN partnered with the Miami-Dade County Department of Cultural Affairs to provide additional funds for projects involving Miami-Dade County-based artists.

To date, PAP has provided support to 23 U.S. artists and companies touring to 63 Latin American/Caribbean venues and 23 Latin American/Caribbean artists and companies touring to 88 U.S. venues. The Creative Exchange Program has awarded 46 residencies in the U.S., Latin America, and the Caribbean. Additionally, the program has supported 36 curatorial trips to festivals and arts convenings across the hemisphere.

For more information about the Performing Americas Program partner networks, please visit:

- Network of Cultural Promoters of Latin America and the Caribbean (La RED) [www.redlatinoamericana.com](http://www.redlatinoamericana.com)
- Miami-Dade County Department of Cultural Affairs [www.miamidadearts.org](http://www.miamidadearts.org)







INTERNATIONAL PROGRAM

# Creative Exchange Residencies

## U.S.-Based Hosts

Host	Artist
<b>Miami Light Project (Miami, FL)</b>	B-Joyce (Havana, Cuba)
<b>The Play Company (Brooklyn, NY) // Yale University (New Haven, CT)</b>	Guillermo Calderón (Santiago, Chile)

## Japan-Based Hosts

Host	Artist
<b>Japan Contemporary Dance Network (Kyoto, Japan)</b>	Nora Chipaumire (New York, NY)
<b>Kyoto Art Center (Kyoto, Japan)</b>	Allison Orr (Austin, TX)

## La RED-Based Hosts

Host	Artist
<b>Antonius Roberts Studio &amp; Gallery at the Hillside House (Nassau, Bahamas)</b>	Alexis Caputo (Miami, FL)
<b>Hotel Oloffson/FOKAL (Port-au-Prince, Haiti)</b>	Jean Appolon Expressions (Boston, MA)
<b>LindaLinda (Buenos Aires, Argentina)</b>	Pig Iron Theatre (Philadelphia, PA)
<b>RED de Artistas del Caribe (Baranquilla, Colombia)</b>	Bistoury (Miami, FL)
<b>Teatro Luis Poma (San Salvador, El Salvador)</b>	Sandglass Theater (Putney, VT)



# Creative Exchange MOBILITY Awards

# TV15 Performing Americas Tours

Host	Artist / Curator
<b>Pedry Roxana / El Mejunje (Santa Clara, Cuba)</b>	Nick Bazo, The Theater Offensive (Boston, MA)
<b>Mirella Carbone / La Escuela de Danza Contemporánea de la PUCP (Lima, Peru)</b>	Ivonne Batanero (Miami, FL)
<b>Teatro Linea de Sombra (Mexico City, Mexico)</b>	Ruth Wikler-Luker (Portland, OR)
<b>Eunide Edouarin (Port-au-Prince, Haiti)</b>	Regine Roumain/ Haiti Cultural Exchange (Brooklyn, NY)

Host	Artist
<b>651 Arts (Brooklyn, NY) // Carpetbag Theatre (Knoxville, TN) // Dance Place (Washington DC) // Miami Light Project (Miami, FL) // CubaNOLA (New Orleans, LA)</b>	Yissy Garcia & BandAncha (Havana, Cuba)
<b>Joyce Theater (New York, NY) // Dance Place (Washington, DC) // Kelly Strayhorn Theater (Pittsburgh, PA)</b>	Malpaso Dance Company (Havana, Cuba)
<b>International Theater Festival (Curitiba, Brazil)</b>	Holcombe Waller (Portland, OR)
<b>Arte Teatro Festival (San Salvador) // Gracias Convoca (Gracias, Honduras) // Festival Internacional de Teatro (Managua, Nicaragua)</b>	Carlos Miguel Caballero & collaborators (Miami, FL)



OPPOSITE LEFT  
Global Cuba Fest 2015  
Yissy Garcia & BandAncha  
Photo: GlassWorks Multimedia

LEFT  
Play Ball Kyoto  
Allison Orr & Graham Reynolds  
Photo: Takuya Matsumi



*Duet Love*  
Tahni Holt  
Photo: Lynn Lane



# PART THREE: PARTNERS



*BOOM!*  
Cynthia Oliver  
Photo: Ian Douglas





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# Introduction *to* NPN/VAN Partners

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NPN/VAN resources currently support and connect 59 Performing Arts Partners and 16 Visual Artists Partners across 27 states and 43 cities. Partners reflect a cross-section of urban and rural communities, and are ethnically, culturally, geographically and stylistically diverse, ranging in size from two-person organizations to large arts centers. One-third of NPN/VAN Partners identify as culturally specific organizations.

Every three years, a small number of organizations are invited to join the Network after a rigorous application process. The selection process acknowledges the geographically imbalanced distribution of artistic resources and deliberately looks for cities and towns outside of typically recognized cultural centers. The number of members in the Network is kept intentionally small, to promote participation and to create robust and sustainable relationships.

NPN/VAN's commitment to developing long-term relationships is reflected in its Partner structure. Once an NPN/VAN Partner is brought into the Network, they remain a Partner until the organization's mission is no longer in alignment with NPN/VAN, or the Partner no longer has the capacity to present national artists.

*ReVUE*  
Sidra Bell Dance New York  
Photo: Mariana Sheppard





**NPN/VAN Partners maintain dual commitments:**

- 1. To actively work with local artists to help them reach a national audience**
- 2. To engage artists from the national arena to enrich their own communities**

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

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Note for Artists:

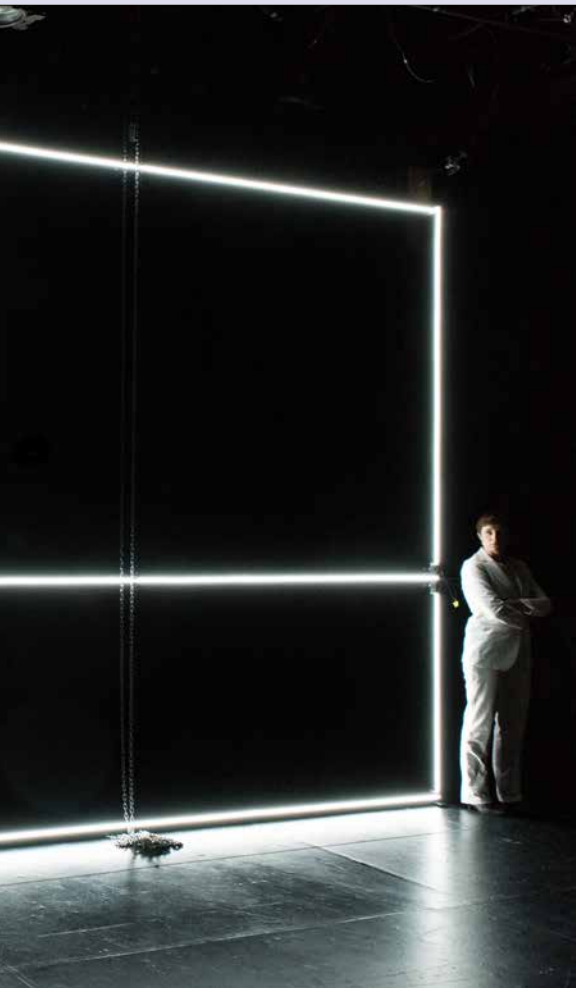
NPN/VAN does not curate artistic work or maintain a roster of artists; instead it carefully selects the organizations that compose the Network to ensure that they reflect the true diversity of the U.S.

If you are interested in being supported by the National Performance Network or the Visual Artists Network, please review the NPN/VAN Partner profiles and initiate direct contact with the Partners that seem best matched with your work.

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# NPN Partner Profiles





## 651 ARTS

1000 Dean Street  
Brooklyn, NY 11238

718.304.1045

swafer@651arts.org  
www.651arts.org

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

Candace Feldman // PRODUCING DIRECTOR  
cfeldman@651arts.org

Founded in 1989, 651 ARTS is Brooklyn's premier presenter of contemporary dance, theater and music that comes from the African Diaspora. Among our signature programs are: Mainstage Performance Series including Black Dance; Tradition and Transformation, 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: 230

*The Institute of Memory (TiMe)*  
Lars Jan / Early Morning Opera  
Photo: Lars Jan

## 7 Stages Theatre

1105 Euclid Avenue  
Atlanta, GA 30307

404.522.0911

www.7stages.org

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

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

7 Stages is a professional nonprofit theatre 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. Our vision is to be a global center for the creation of vital conversations through collaborative performance. We are committed to inviting national and international performances and theatre artists to our community to share their wisdom and to bringing 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 our mission.

HOUSE CAPACITIES: 200 and 60-90

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## Alverno Presents

P.O. Box 343922 / 3400 South 43rd Street  
Milwaukee, WI 53234-3922

414.382.6044

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

Rory Trainor // MANAGING DIRECTOR  
rory.trainor@alverno.edu

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

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

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

HOUSE CAPACITY: 930

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## Ashé Cultural Arts Center / Efforts of Grace

1712 Oretha Castle Haley Boulevard  
New Orleans, LA 70113-1313

504.569.9070

asheevents@gmail.com

www.ashecac.org

Carol Bebel // EXECUTIVE DIRECTOR  
cbelle@gmail.com

Karel Sloane-Boekbinder // PROGRAMS ASSISTANT: THEATRE, VISUAL ART AND EDUCATION  
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: 200

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## Asian Arts Initiative

1219 Vine Street  
Philadelphia, PA 19107-1111

215.557.0455

info@asianartsinitiative.org  
www.asianartsinitiative.org

Gayle Isa // EXECUTIVE DIRECTOR  
gayle@asianartsinitiative.org

Vanessa Ramalho // DEVELOPMENT  
vanessa@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

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## Bates Dance Festival

305 College Street  
Lewiston, ME 04240-6016

207.786.6381

[www.batesdancefestival.org](http://www.batesdancefestival.org)

Laura Faure // DIRECTOR  
[lfaure@bates.edu](mailto:lfaure@bates.edu)

Meredith Lyons // ADMISSIONS DIRECTOR &  
OPERATIONS MANAGER  
[mlyons@bates.edu](mailto: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, Kyle Abraham and others), often recommends new artists for our programs. Planning for residencies is done in collaboration with the artists to best meet our individual and shared goals.

HOUSE CAPACITY: 300

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## Carpetbag Theatre

1323 North Broadway  
Knoxville, TN 37917

865.544.0447

[info@carpetbag.org](mailto:info@carpetbag.org)  
[www.carpetbag.org](http://www.carpetbag.org)

Linda Parris-Bailey //  
EXECUTIVE / ARTISTIC DIRECTOR  
[lindapb1@aol.com](mailto:lindapb1@aol.com)

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

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## Carver Community Cultural Center

226 North Hackberry Street  
San Antonio, TX 78202-2853

210.207.7211

[info@thecarver.org](mailto:info@thecarver.org)  
[www.thecarver.org](http://www.thecarver.org)

Cassandra Parker-Nowicki //  
CULTURAL CENTER SUPERVISOR  
[cassandraparker.nowicki@sanantonio.gov](mailto:cassandraparker.nowicki@sanantonio.gov)

Yonnie Blanchette // EXECUTIVE DIRECTOR  
[yonnie.blanchette@sanantonio.gov](mailto:yonnie.blanchette@sanantonio.gov)

The Carver is a multicultural and multi-disciplinary performing and visual arts center with an emphasis on the contributions of African and African-American artists. For over 40 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 throughout the year.

HOUSE CAPACITY: 650





## Center for Community Arts Partnerships / Columbia College Chicago

600 South Michigan Avenue  
Chicago, IL 60605-1900

312.369.8850

ccapinfo@colum.edu  
www.colum.edu/ccap

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

JeeYeun Lee // DEVELOPMENT & COMMUNICATIONS DIRECTOR  
jylee@colum.edu

Columbia College Chicago is an undergraduate and graduate college offering a comprehensive education in the visual, performing, communication and media arts within a context of enlightened liberal education. Since 1998, the Center for Community Arts Partnerships (CCAP) has carried out the College's mission of community engagement by creating deep, reciprocal partnerships across the Chicago metropolitan region that extend the learning environment for underserved children and youth as well as for college students and faculty.

CCAP is committed to transforming lives through the arts. To fulfill that mission, CCAP develops programs that expand learning, connects Columbia College Chicago to schools and communities, and builds a new generation of engaged artists. CCAP is a multi-disciplinary presenter that links entities at the College with presenting opportunities that have strong community engagement components.

HOUSE CAPACITY: 150

*Neel: Blutopias of Radical Dreaming*  
Ananya Dance Theatre  
Photo: Jen Grob

## Central District Forum for Arts & Ideas

1404 East Yesler Way, Suite 202  
Seattle, WA 98122-5579

206.323.4032

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

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## Contemporary Arts Center

900 Camp Street  
New Orleans, LA 70130-3908

504.528.3805

liveperformance@cacno.org  
www.cacno.org

Neil Barclay // DIRECTOR & CEO  
nbarclay@cacno.org

Raelle Myrick-Hodges //  
CURATOR OF PERFORMANCE  
rmyrick-hodges@cacno.org

The Contemporary Arts Center (CAC) is a multi-disciplinary arts center that is dedicated to the presentation, production and promotion of the art of our time. The CAC presents year-round 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. The CAC positively impacts over 10,000 students, teachers, families and artists annually through its education and public 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: 200-400

*Conversations in a Garden*  
Takuma Itoh  
Photo: MACC-Ben Ferrari

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## Contemporary Dance Theater

1805 Larch Avenue  
Cincinnati, OH 45224-2928

513.591.2557

www.cdt-dance.org

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

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 as "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

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## Cultural Odyssey

P.O. Box 156680  
San Francisco, CA 94115-6680

415.292.1850

www.culturalodyssey.org

Idris Ackamoor // CO-ARTISTIC DIRECTOR  
idris@culturalodyssey.org

Rhodessa Jones // CO-ARTISTIC DIRECTOR  
rhodessa@culturalodyssey.org

Founded by Idris Ackamoor in 1979, and joined in 1983 by Rhodessa 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 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: 320





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## Dance Place

3225 8th Street NE  
Washington, DC 20017-3502

202.269.1600

[www.danceplace.org](http://www.danceplace.org)

Carla Perlo // FOUNDING DIRECTOR  
[cperlo@danceplace.org](mailto:cperlo@danceplace.org)

Sarah Kramer //  
ARTISTIC PROGRAMMING MANAGER  
& DEVELOPMENT ASSOCIATE  
[sarahk@danceplace.org](mailto:sarahk@danceplace.org)

Founded in 1980, Dance Place builds a community of artists, audiences, and students through high-quality performances, commissions, training and educational programs. We are committed to enriching the field of dance locally, nationally and internationally. Our thriving arts campus serves as an anchor in the development of our Brookland/Edgewood neighborhood in Washington, DC. Through our free, interactive Art on 8th programming, Dance Place offers a series of music, dance and creative crafts for people of all ages. Having successfully completed a major renovation and expansion of our home facility, we've enjoyed expanded artistic and educational programming during our 2014-15 season, including our new Alan M. Kriegsman Creative Residency for choreographers.

In addition to our vibrant weekly performing series and daily dance classes, Dance Place is home to seven performing companies, providing rehearsal space and performing opportunities. Under the leadership of founding director Carla Perlo and director Deborah Riley, the organization has built a dedicated and highly professional staff, an effective intern program for college students, and Junior Staff program for teenagers. The organization prides itself not only as an internationally respected presenter and theater, but also as a provider of model programs for young people ages 3-21.

HOUSE CAPACITY: 144

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## DiverseWorks

4102 Fannin Street, Suite 200  
Houston, TX 77004

713.223.8346

[www.diverseworks.org](http://www.diverseworks.org)

Xandra Eden // EXECUTIVE DIRECTOR  
& CHIEF CURATOR  
[xandra@diverseworks.org](mailto:xandra@diverseworks.org)

Rachel Cook // ASSOCIATE CURATOR  
[rachel@diverseworks.org](mailto:rachel@diverseworks.org)

DiverseWorks commissions, produces, and presents new and daring art in all its forms through innovative collaborations that honor each artist's vision without constraint. Founded by artists in 1982, DiverseWorks is one of Houston's most innovative and storied multi-disciplinary arts organizations, with an astonishing record as a cultural agitator—helping to shape the arc of contemporary art nationally over the last 30 years.

DiverseWorks presents work by local, national, and international artists, with particular attention to work that expands the definitions of contemporary art and crosses the boundaries that have traditionally separated dance, theater, performance art, literary art, and visual art.

DiverseWorks values freedom of artistic expression in all forms; the artist's role in provoking understanding of social issues; authenticity and dependability in our professional practice; artistic excellence that is born through a coupling of risk and imagination; interactions between artist and audience; diversity and inclusivity. While our work can be rigorous and challenging, we pride ourselves on being welcoming, friendly, and fun.

HOUSE CAPACITY: 110

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## Florida Dance Association

P.O. Box 9045  
Tampa, FL 33674-9045

813.237.0216

[floridadanceinfo@gmail.com](mailto:floridadanceinfo@gmail.com)  
[www.floridadanceassociation.org](http://www.floridadanceassociation.org)

Cindy Hennessy // FDA COORDINATOR  
[cindyhennessy@gmail.com](mailto:cindyhennessy@gmail.com)

Florida Dance Association (FDA) is a nonprofit service organization and dance presenter, whose mission is to serve, support and promote the development of dance in Florida, by encouraging excellence, supporting artistic, physical and cultural diversity in dance, and increasing opportunities for all people to experience dance and the arts. We accomplish this through programs and activities that facilitate the teaching, creation, presentation and administration of dance.

FDA produces events throughout the year: the Florida Dance Festival, a nine-day event celebrating dance through education, training, choreographic residencies and performances, and Young Dancers Workshops, two days of classes and performances held twice a year in different Florida locations. Other projects include teacher workshops, scholarship programs, internships, and advocacy for dance.

FDA presents all forms of dance and seeks artists whose work is innovative, contemporary and/or culturally specific. Program planning generally begins 18 to 24 months in advance. Strongest consideration is given to artists who also teach and conduct residency activities such as technique classes, repertory or composition workshops or other community-based projects.

HOUSE CAPACITY: 320

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## Flynn Center for the Performing Arts

153 Main Street  
Burlington, VT 05401-8402  
802.652.4500  
www.flynncenter.org

Steve MacQueen // ARTISTIC DIRECTOR  
smacqueen@flynncenter.org

Madeline Bell // PROGRAMMING MANAGER  
mbell@flynncenter.org

The Flynn Center for the Performing Arts is 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

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## Fusebox

2023 East Cesar Chavez  
Austin, TX 78702-4511

512.800.3066  
press@fuseboxfestival.com  
www.fuseboxfestival.com

Ron Berry // EXECUTIVE ARTISTIC DIRECTOR  
ron@fuseboxfestival.com

Brad Carlin // MANAGING DIRECTOR  
brad@fuseboxfestival.com

Fusebox champions innovative works of art across a variety of different mediums. The Fusebox Festival is an annual contemporary hybrid-arts festival that takes place in Austin, TX each spring. The 2016 dates are April 6–10. The festival acts as a catalyst for new ideas, new artistic models, and approaches to help us engage with the issues and questions that define contemporary life.

Fusebox presents local, national, and international work, including theater, dance, music, literature, visual art, and everything in between. Most Fusebox presentations occur during the context of the festival, but some work is presented throughout the year. We are interested in creating a dynamic platform for conversation and ideas. We support artists who are pushing things and helping us re-imagine possibilities. Hybridity and the colliding of different perspectives/viewpoints also play an important role in this discussion of "re-imagining." Encountering different ideas outside of one's immediate sphere is central to our understanding of creativity. To this end, we strive to create a space for different artists from different backgrounds (different disciplines/geographies) to come together to share ideas and present work. Simultaneously, we're also interested in using the festival as a mechanism to engage with place and community in interesting, meaningful new ways.

HOUSE CAPACITY: 150

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## GALA Hispanic Theatre

P.O. Box 43209  
Washington, DC 20010

202.234.7174  
info@galatheatre.org  
www.galatheatre.org

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

GALA Hispanic Theatre is a professional Latino theater company that produces and presents the Latino performing arts to a diverse audience in the Washington metropolitan region. Since 1975, GALA has presented a bilingual season of classical and contemporary plays, music, dance, poetry, spoken word and performances for youth by Hispanic artists from Spain, Latin America, the Caribbean and the U.S. GALA also commissions plays and translations of works by Latino playwrights, and partners with Pregones Theater, New York City; AMLA and Taller Puertorriqueño, 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: 268



ABOVE  
*Wayfinders*  
Holcombe Waller  
Photo: Nathan Keay, © MCA Chicago

RIGHT  
*Trade Winds*  
Hedwig Dances  
Photo: William Frederking



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## Guadalupe Cultural Arts Center

1300 Guadalupe Street  
San Antonio, TX 78207-5520

210.271.3151

[www.guadalupeculturalarts.org](http://www.guadalupeculturalarts.org)

Yvonne Montoya // PROGRAM DIRECTOR  
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Joel Settles // PROGRAM COORDINATOR  
[joelsettles@gmail.com](mailto:joelsettles@gmail.com)

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

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## Hayti Heritage Center

804 Old Fayetteville Street  
Durham, NC 27701

919.683.1709

[www.hayti.org](http://www.hayti.org)

Angela Lee // EXECUTIVE DIRECTOR  
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Melody Little // DIRECTOR OF OPERATIONS  
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The Hayti Heritage Center opened in 1975 under the management of St. Joseph's Historic Foundation. Hayti is a cultural enrichment and arts education facility that preserves and advances the heritage and culture of historic Hayti and the African American experience through programs that benefit the broader community locally, nationally and globally.

The Hayti Heritage Center features an acoustically flawless 400-seat Performance Hall, upper and lower galleries, classrooms, a dance emporium, a community room with kitchen, a board room, and offices in 35,000 sq. ft. of space. In addition to core programs (Bull Durham Blues Festival, Film Festival, Concert Series, Raise A Reader Book Fair, Dance and Aerobic Boxing Classes, Jambalaya Soul Poetry Slam), Hayti is available for tours and facility rentals.

HOUSE CAPACITY: 400

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## Highways Performance Space & Gallery

1651 18th Street  
Santa Monica, CA 90404

310.453.1755

[admin@highwaysperformance.org](mailto:admin@highwaysperformance.org)  
[www.highwaysperformance.org](http://www.highwaysperformance.org)

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Patrick Kennelly // CO-ARTISTIC DIRECTOR  
[patrick@highwaysperformance.org](mailto:patrick@highwaysperformance.org)

Highways promotes the development of contemporary, socially involved artists and art forms. Its mission is implemented through three core programs: the performance space, workshop/lab program and two galleries. Annually, Highways co-presents over 250 performances by solo performance artists, theatre ensembles, dance companies, spoken word artists, new music artists, inter-disciplinary and mixed media artists. It also 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

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## Intermedia Arts

2822 Lyndale Avenue South  
Minneapolis, MN 55408-2108

612.871.4444

info@intermediaarts.org  
www.intermediaarts.org

Julie Bates MacGillis //  
ACTING EXECUTIVE DIRECTOR  
julie@intermediaarts.org

Sha Cage // CATALYST CURATOR  
sha@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: 119

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## John Michael Kohler Arts Center

608 New York Avenue  
Sheboygan, WI 53081-4507

920.458.6144

www.jmkac.org

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

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

HOUSE CAPACITY: 187

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## Junebug Productions

1024 Elysian Fields Avenue  
New Orleans, LA 70117

504-577-0732

www.junebugproductions.org

Stephanie McKee //  
EXECUTIVE ARTISTIC DIRECTOR  
smckee@junebugproductions.org

Kiyoko McCrae // MANAGING DIRECTOR  
kmcrae@junebugproductions.org

Founded in 1980 as the organizational successor to the Free Southern Theater (FST), Junebug's mission is to create and support artistic works that question and confront inequitable conditions that have historically impacted the African-American community. Through interrogation, we challenge ourselves and those aligned with the organization to make greater and deeper contributions towards a just society.

The story circle process developed by FST and Junebug Productions is central to its work. Artists who value storytelling and whose mission and values are complimentary to Junebug Productions are presented in performance residencies to support its community engagement, leadership development and social justice objectives.

HOUSE CAPACITY: 250



Humble G And The Afripeans /  
globalentertainment  
Photo: Courtesy of The King Arts Complex



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## King Arts Complex

867 Mount Vernon Avenue  
Columbus, OH 43203-1411

614.645.5464

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

Jevon Collins // PROGRAM DIRECTOR  
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Mark Cardwell // ASSISTANT EXECUTIVE DIRECTOR  
[mcardwell@kingartscomplex.com](mailto:mcardwell@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 the mission of the King Arts Complex. A team comprised of the program director, program associate, curator and education director research the content matter of exhibitions as well as the artists who develop them. This process presents the opportunity to bring powerful African-American and multicultural art to the Greater Columbus and Central Ohio community.

HOUSE CAPACITY: 444

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## La Peña Cultural Center

3105 Shattuck Avenue  
Berkeley, CA 94705-1822

510.849.2568

[www.lapena.org](http://www.lapena.org)

Aaron Lorenz // EXECUTIVE DIRECTOR  
[aaron@lapena.org](mailto:aaron@lapena.org)

Manuel Alonso // DEVELOPMENT DIRECTOR  
[manuel@lapena.org](mailto:manuel@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-renown 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: 185

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## Legion Arts

1103 Third Street SE  
Cedar Rapids, IA 52401-2305

319.364.1580

[info@legionarts.org](mailto:info@legionarts.org)  
[www.legionarts.org](http://www.legionarts.org)

F. John Herbert // EXECUTIVE DIRECTOR  
[john@legionarts.org](mailto:john@legionarts.org)

Mel Andringa // PRODUCING DIRECTOR  
[mel@legionarts.org](mailto: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: 210

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## Links Hall

3111 North Western Avenue  
Chicago, IL 60618-60618

773.281.0824

info@linkshall.org  
www.Linkshall.org

Roell Schmidt // DIRECTOR  
rschmidt@linkshall.org

Marie Casimir // ASSOCIATE 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

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## Living Arts of Tulsa

307 East Brady Street  
Tulsa, OK 74120

918.585.1234

www.livingarts.org

Steve Liggett // ARTISTIC DIRECTOR  
steve@livingarts.org

Peter Hall // DEVELOPMENT  
& PUBLIC RELATIONS DIRECTOR  
peter@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 for an Artist in Residence Program at Liggett Studio. Proposals are accepted on an ongoing basis and this space is given to artists at no charge for three to six weeks to develop new works. Artists are encouraged to engage community members with their research and development of new works and are asked to give a workshop and/or performance at the end of their time in Tulsa.

Living ArtSpace is a 14,000 sq. ft. building incorporating a 5,500 sq. ft. gallery/performance space, two smaller installation spaces, a sprung wood dance floor/performance space, an educational/workshop space, a media space, and of course, a bar. Performance, dance, spoken word, music, visual and media artists are chosen through invitation and by proposal review by our artistic director and programming committees. Proposal details are on our website.

HOUSE CAPACITY: 210

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## MACLA / Movimiento de Arte y Cultura Latino Americana

510 South First Street  
San José, CA 95113-2806

408.998.2783

info@maclaarte.org  
www.maclaarte.org

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

Joey Reyes //  
CURATOR OF ENGAGEMENT & DIALOGUE  
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



*D-Generation: An Exaltation of Larks*  
Sandglass Theater  
Photo: Jeffrey Machtig

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## Maui Arts & Cultural Center

One Cameron Way  
Kahului, HI 96732

808.242.2787

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 multi-ethnic 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 have 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

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## MECA / Multicultural Education and Counseling through the Arts

1900 Kane Street  
Houston, TX 77007-7611

713.802.9370  
info@meca-houston.org  
www.meca-houston.org

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

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

MECA is a community-based nonprofit organization committed to the healthy development of underserved youth and adults through arts and cultural programming, academic excellence, support services, and community building. A Latino-based multi-disciplinary and multicultural arts organization, MECA has been a leader in providing culturally-based arts education for youth for almost 40 years from its home in the Old Sixth Ward Historic District of Houston. MECA also offers live performances and visual art exhibitions by local, national, and international artists through the MECA Performing Arts series.

MECA Performing Arts is a platform that convenes community through the arts and encourages dialogue about issues ranging from social justice and equity to diversity and community transformation. From incubating works in progress to presenting local and touring artists, MECA seeks to work with innovative and socially engaged artists whose work expands the boundaries of tradition and practice. MECA is especially interested in projects that bring to light the experiences of life on the margins of societies, economies, and cultures.

HOUSE CAPACITY: 200

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## MDC Live Arts / Miami Dade College

300 NE Second Avenue  
Miami, FL 33132-2204

305.237.3010

mdclivearts@mdc.edu  
www.mdclivearts.org

Kathryn Garcia // EXECUTIVE DIRECTOR  
kgarcia4@mdc.edu

Jenni Person // MANAGING PRODUCER  
jperson@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: 120-1500

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## Miami Light Project

P.O. Box 1048  
Miami, FL 33137-1048

305.576.4350

info@miamilightproject.com  
www.miamilightproject.com

Elizabeth Boone //

ARTISTIC & EXECUTIVE DIRECTOR  
beth@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. Miami Light Project is a cultural forum to explore some of the issues that define contemporary society.

In 2010, Miami Light Project established The Light Box at Goldman Warehouse as our permanent home. The Light Box is a center for creativity and innovation in the heart of the Wynwood Arts District, a place of gathering for our community, and a space where new work is experienced in its various stages of development. At The Light Box we partner with artists and the neighborhood to create programming including workshops, open rehearsals, performances, encounters with artists, informal exhibitions, arts camps for youth, international cultural exchange and research opportunities among and across disciplines. Our space provides a creative setting in which artists are able to interact with audiences in new ways. The Light Box is a catalyst for community engagement and transformation.

HOUSE CAPACITY: 200

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## Museum of Contemporary Art, Chicago

220 East Chicago Avenue  
Chicago, IL 60611-2643

312.280.2660

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www.mcachicago.org

Peter Taub //

DIRECTOR OF PERFORMANCE PROGRAMS  
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Yolanda Cesta Cursach //

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

The MCA presents more than 20 different projects yearly involving close to 100 performances in dance, theater, music and inter-disciplinary 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

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## Myrna Loy Center / Helena Presents

15 North Ewing  
Helena, MT 59601-4254

406.443.0287

www.myrnaoycenter.com

Krys Holmes // EXECUTIVE DIRECTOR  
exec.myrnaoy@gmail.com

Errol Koch // LIVE PERFORMANCE CURATOR  
myrnaoy.booking@gmail.com

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

MLC's curatorial process includes staff review, showcases, committee input and staff decision. The MLC is a multi-discipline/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



*Dabke*  
ZviDance  
Photo: Steve H. Shin



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## New York Live Arts

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

212.691.6500

[www.newyorklivearts.org](http://www.newyorklivearts.org)

Thomas O. Kriegsmann //

DIRECTOR OF PROGRAMS

[tommy@newyorklivearts.org](mailto:tommy@newyorklivearts.org)

Isabella Hreljanovic // PRODUCING ASSOCIATE  
[ihreljanovic@newyorklivearts.org](mailto:ihreljanovic@newyorklivearts.org)

Located in the heart of Chelsea in New York City, New York Live Arts is an internationally recognized destination for innovative movement-based artistry offering audiences access to art and artists notable for their conceptual rigor, formal experimentation and active engagement with the social, political and cultural currents of our times. At the center of this identity is Bill T. Jones, 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. Each year, nearly 100 performances are presented in our theater, and our annual season includes world premieres of works commissioned by New York Live Arts through the Dance Theater Workshop Commissioning Fund. New York Live Arts also 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 2014/15 season marked its 30th 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

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## On the Boards

P.O. Box 19515  
Seattle, WA 98109-1515

206.217.9886

[info@ontheboards.org](mailto:info@ontheboards.org)

[www.ontheboards.org](http://www.ontheboards.org)

Sarah Wilke // MANAGING DIRECTOR

[swilke@ontheboards.org](mailto:swilke@ontheboards.org)

Lane Czaplinski // ARTISTIC DIRECTOR

[lane@ontheboards.org](mailto:lane@ontheboards.org)

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

As one of the leading organizations of our size and focus in the U.S., OtB produces unique performance projects by leading artists and creates one-of-a-kind experiences for our audiences. We program approximately 12-15 productions per year from September through June. We present contemporary performance from all disciplines; typically companies are in residence for one week. Production residencies and commissions are selected on a case-by-case basis as part of our overall programming curation. OtB is committed to a range of resources and events that provide in-depth information and complimentary social experiences to frame the art on our stages and create dynamic access for our audiences. Alongside our live performances we also create and distribute films of full-length performance through our OnTheBoards.tv initiative.

HOUSE CAPACITIES: 300 and 86

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## Outpost Productions

P.O. Box 4543  
Albuquerque, NM 87196-4543

505.268.0044

[www.outpostspace.org](http://www.outpostspace.org)

Tom Guralnick //

FOUNDER & EXECUTIVE DIRECTOR

[tguralnick@comcast.net](mailto:tguralnick@comcast.net)

Alicia Ultan //

PUBLICITY & SPONSORSHIP COORDINATOR

[alicia@outpostspace.org](mailto: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 to December; March to May; and June to August. Booking decisions are made anywhere from 18 to 24 months in advance of each season. Interested performers should send inquiries to Tom Guralnick.

HOUSE CAPACITY: 160



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## Painted Bride Art Center

230 Vine Street  
Philadelphia, PA 19106-1213

215.925.9914

info@paintedbride.org  
www.paintedbride.org

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

Laurel Raczka // EXECUTIVE DIRECTOR  
laurel@paintedbride.org

For over 40 years, the Painted Bride, located in Old City Philadelphia, has offered a space like no other to experience leading-edge contemporary artists with distinct voices that reflect the rich cultural mosaic of our city. 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

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## Pangea World Theater

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

612.822.0015

www.pangeaworldtheater.org

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

Emmanuel Ortiz // OFFICE MANAGER  
emmanuel@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

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## Performance Space 122

67 West Street  
Brooklyn, NY 11222

212.477.5829

www.ps122.org

Vallejo Gantner // ARTISTIC DIRECTOR  
vallejo@ps122.org

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

Performance Space 122 is one of New York's ultimate destinations for cutting-edge theatre, dance, music, live art and multimedia. PS122 is dedicated to supporting and presenting artists who explore innovative form and provocative content and who rigorously challenge the boundaries of contemporary performance. PS122 is committed to a steadfast search for pioneering artists from a diversity of cultures, nations and beliefs.

For thirty years, Performance Space 122 has been a hub for contemporary performance and an active member of the East Village, as well as the wider cultural community in New York City and across the globe. In just the past five years, under the curatorial vision of artistic director Vallejo Gantner, PS122 has raised 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: 99

*High-Five*  
Aaron Nigel Smith  
Photo: Timothy Norris





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## PICA / Portland Institute for Contemporary Art

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

503.242.1419  
www.pica.org

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

Angela Mattox // ARTISTIC DIRECTOR  
angela@pica.org

Founded in 1995, PICA is a 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: 250

*OTRO TEATRO*  
Luciana achugar  
Photo: Rafael Antonio Ruiz

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## Portland Ovations

50 Monument Square, 2nd floor  
Portland, ME 04101-4039

207.773.3150  
info@portlandovations.org  
www.portlandovations.org

Aimée Petrin // EXECUTIVE DIRECTOR  
ampetrin@portlandovations.org

Laura Stauffer //  
PROGRAMMING & DEVELOPMENT ADMINISTRATOR  
stauffer@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 to 25 public performances; five to eight School-Time Performances; and 120+ collaborative community and school-based education/outreach activities. Ovations supports artists—Maine- and nationally-based—in the creation of new work through regular co-commissioning. Ovations is committed to excellence and diversity of programming, bringing the enjoyment of the performing arts to the broadest possible audience and enhancing the understanding of our world's cultural traditions. Our goal is to make the arts available to all who seek them, while promoting the importance of the arts in nourishing a vibrant, respectful community.

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

HOUSE CAPACITY: 500–1,000





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## Pregones Theater

571-575 Walton Avenue  
Bronx, NY 10451-5237

718.585.1202

info@pregones.org  
www.pregones.org

Alvan Colón-Lespier //  
ASSOCIATE ARTISTIC DIRECTOR  
acolonslespier@pregones.org

Arnaldo Lopez // DEVELOPMENT DIRECTOR  
ajlopez@pregones.org

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

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

HOUSE CAPACITY: 124 and 192

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## REDCAT / Roy and Edna Disney, CalArts Theater

631 West 2nd Street  
Los Angeles, CA 90012

213.237.2800

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

Mark Murphy // EXECUTIVE DIRECTOR  
mmurphy@calarts.edu

Edgar Miramontes // PROGRAMS MANAGER  
emiramontes@calarts.edu

REDCAT, a center for contemporary 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. Most performing artists are selected 12 to 18 months in advance. Gallery exhibitions are programmed by the gallery director and curator.

HOUSE CAPACITY: 230 average

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## Sandglass Theater

P.O. Box 970  
Putney, VT 05346-0970

802.387.4051

info@sandglasstheater.org  
www.sandglasstheater.org

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

Michael Hanish // PROJECTS COORDINATOR  
michael@freelunchmedia.com

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 biannual international puppet festival in local venues.

Located in a small village in southern Vermont, we serve an age/gender/culturally mixed demographic in a rural extended community of about 30,000. There is strong interest in multicultural, urban and world affairs; much of our programming is focused on current issues around multicultural identity and diversity. We present an annual theme-based series, Voices of Community, which develops an extended dialogue over several weeks around cultural identities and a biannual International puppet Festival, among other series and events.

HOUSE CAPACITY: 60

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## Skirball Cultural Center

2701 North Sepulveda Boulevard  
Los Angeles, CA 90049-6833

310.440.4500

programs@skirball.org  
www.skirball.org

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

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

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

HOUSE CAPACITY: 300

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## South Dallas Cultural Center

3400 South Fitzhugh Avenue  
Dallas, TX 75210-2572

214.939.2787

www.dallasculture.org/SDCCulturalCenter

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

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

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

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

HOUSE CAPACITY: 120

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## Straz Center for the Performing Arts

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

813.222.1000

info@strazcenter.org  
www.strazcenter.org

Chrissy Hall // DIRECTOR OF PROGRAMMING  
chrissy.hall@strazcenter.org

Donna McBride // SENIOR DIRECTOR OF GRANTS & GOVERNMENT RELATIONS  
donna.mcbride@strazcenter.org

The Straz Center is more than a beautiful riverside facility with five theaters (from 2,600 to 100 seats) and an on-site, accredited performing arts conservatory. We are also 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 arts education programs available. Our programming serves more than 500,000 people with over 2,500 events each year including Broadway tours, grand opera, contemporary dance, theater, ballet, music, cultural programs and artist residencies. Our resident opera and theater companies produce performances not otherwise available. Our arts education programs serve over 50,000 children and adults each year, and include educational performances and on-site training as well as extensive off-site outreach to more than 25 partnering Title I schools, service agencies, shelters, hospitals and community centers.

HOUSE CAPACITY: varies: 100–2,000 (5 venues)

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## Su Teatro

721 Santa Fe Drive  
Denver, CO 80204-4428

303.296.0219

[www.suteatro.org](http://www.suteatro.org)

Tony Garcia // EXECUTIVE ARTISTIC DIRECTOR  
[tony@suteatro.org](mailto:tony@suteatro.org)

Tanya Mote // ASSOCIATE DIRECTOR  
[tanya@suteatro.org](mailto:tanya@suteatro.org)

Su Teatro Cultural and Performing Arts Center's mission is to promote, produce, develop and preserve the cultural arts, heritage, and traditions of the Chicano/Latino community, to advance mutual respect for other cultures, and to establish avenues where all cultures may come together. Su Teatro, the resident theater company born out of the Chicano Civil Rights Movement, is the third-oldest Chicano theatre in the U.S. While having a strong theatrical bent, Su Teatro also presents music, poetry, visual and film artists.

Artist collaborators are programmed into Su Teatro's season which also includes the Chicano Music Festival and the Neruda Poetry Festival. Artist collaborators fit within the Chicano aesthetic and represent an emerging vision of the Latino World experience. Residencies are structured within the curriculum of Su Teatro's Cultural Arts Education Institute.

HOUSE CAPACITY: 250

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## The Theater Offensive

565 Boylston Street, 3rd floor  
Boston, MA 02116

617.661.1600

[www.thetheateroffensive.org](http://www.thetheateroffensive.org)

Abe Rybeck // EXECUTIVE ARTISTIC DIRECTOR  
[abe@thetheateroffensive.org](mailto:abe@thetheateroffensive.org)

Evelyn Francis // DIRECTOR OF PROGRAMS  
[evelyn@thetheateroffensive.org](mailto: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: 250



*River See*  
Sharon Bridgforth  
Photo: Ivy Maiorino





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## Tigertail Productions

842 NW 9th Court  
Miami, FL 33136-3009

305.324.4337

[www.tigertail.org](http://www.tigertail.org)

Mary Luft // EXECUTIVE DIRECTOR  
[mluft@tigertail.org](mailto:mluft@tigertail.org)

John Kramel // DIRECTOR OF OPERATIONS  
[jkramel@tigertail.org](mailto: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

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## Walker Art Center

1750 Hennepin Avenue  
Minneapolis, MN 55403

612.375.7625

[www.walkerart.org](http://www.walkerart.org)

Philip Bither //  
MCGUIRE SENIOR CURATOR, PERFORMING ARTS  
[philip.bither@walkerart.org](mailto:philip.bither@walkerart.org)

Julie Voigt //  
SENIOR PROGRAM OFFICER, PERFORMING ARTS  
[julie.voigt@walkerart.org](mailto:julie.voigt@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

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## Wexner Center for the Arts

1871 North High Street  
Columbus, OH 43210-1393

614.292.6190

[www.wexarts.org](http://www.wexarts.org)

Charles Helm // DIRECTOR OF PERFORMING ARTS  
[chelm@wexarts.org](mailto:chelm@wexarts.org)

Sarah Swinford //  
PERFORMING ARTS PROGRAM COORDINATOR  
[sswinford@wexarts.org](mailto:sswinford@wexarts.org)

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 2015/2016 the Wexner Center will provide creative support for new productions by Improbable, Brian Harnetty, and Faye Driscoll.

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

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## Women & Their Work

1710 Lavaca Street  
Austin, TX 78701-1310

512.477.1064

[www.womenandtheirwork.org](http://www.womenandtheirwork.org)

Chris Cowden // EXECUTIVE DIRECTOR  
[cowden@womenandtheirwork.org](mailto:cowden@womenandtheirwork.org)

Liberty Lloyd // GALLERY DIRECTOR  
[lloyd@womenandtheirwork.org](mailto:lloyd@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 more than 50 events a year. Our goal is to enrich and diversify the cultural ecosystem of Austin, of Texas, of the United States and beyond. W&TW 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

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## The Yard

1 The Yard, off Middle Road  
Chilmark, MA 02535-0405

508.645.9662

[info@dancetheyard.org](mailto:info@dancetheyard.org)  
[www.dancetheyard.org](http://www.dancetheyard.org)

David R. White // ARTISTIC DIRECTOR & PRODUCER  
[drw@dancetheyard.org](mailto:drw@dancetheyard.org)

Alison Manning //  
EXECUTIVE DIRECTOR & CO-PRODUCER  
[alisonmanning@dancetheyard.org](mailto:alisonmanning@dancetheyard.org)

Founded in 1973 by late choreographer Patricia Nanon, The Yard promotes creation, education, and community building through artistic practices, specifically contemporary dance and related collaborative forms, across the rural/island environment of Martha's Vineyard.

The Yard supports artists and their instrumentality through paid creative research and on-island residency, public performance, and long-term educational application and community engagement across all ages and cultural populations. The Yard acts, on behalf of these core commitments, as an active collaborator with other leadership institutions in an island/regional/national context to raise up a "culture of cultures" ecology that reflects—and benefits—the demographic life and times of the island of Martha's Vineyard, and the nation.

HOUSE CAPACITY: 100

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

1663 Mission Street, Suite 604  
San Francisco, CA 94103-2400

415.255.9035

[www.youthspeaks.org](http://www.youthspeaks.org)

Joan Osato // PRODUCING DIRECTOR  
[josato@youthspeaks.org](mailto:josato@youthspeaks.org)

Sean San Jose // ARTISTIC DIRECTOR  
[ssanjose@youthspeaks.org](mailto:ssanjose@youthspeaks.org)

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

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

HOUSE CAPACITY: 400



*The Man Who Can Forget Anything*  
Murphy/Lachow  
Photo: Gregg Lachow



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# VAN Partner Profiles



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## 516 ARTS

516 Central Avenue SW  
Albuquerque, NM 87102-3114

505.242.1445

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

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

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

516 ARTS is an independent, nonprofit contemporary arts organization, operating a museum-style gallery in the center of downtown Albuquerque and offering programs that inspire curiosity, dialogue, risk-taking and creative experimentation, showcasing a mix of established, emerging, local, national and international artists from a variety of cultural backgrounds. Programs include exhibitions, collaborations with museums and organizations, public art projects, the 516 WORDS literary arts series, lectures, public forums, workshops, youth programs, performances and special community arts events like the Downtown Block Party.

Openings and events draw large, diverse crowds and generate excitement, dialogue and interaction among artists and the public. Schools and community groups visit the exhibitions for educational tours and activities throughout the exhibitions. 516 ARTS is known for its leadership of collaborations that have drawn national and international audiences and media coverage. 516 ARTS collaborates with an array of arts organizations and academic and civic institutions in our region and beyond, which expands the exposure of the artists we present as well as the reach and impact of our programs.

*Can't Call Home*  
Rontherin Ratliff  
Photo: Laura Richens

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## Ashé Cultural Arts Center / Efforts of Grace

1712 Oretha Castle Haley Boulevard  
New Orleans, LA 70113-1313

504.569.9070

asheevents@gmail.com  
www.ashecac.org

Carol Bebel // EXECUTIVE DIRECTOR  
cbelle@gmail.com

Karel Sloane-Boekbinder // PROGRAMS ASSISTANT: THEATRE, VISUAL ART AND EDUCATION  
karel.sloane@gmail.com

Efforts of Grace, the sponsoring organization for Ashé Cultural Arts Center (Ashé CAC), is a leading African American cultural institution in New Orleans. In ten years, the organization has evolved into an institutional presence, advancing opportunity 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.

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## Asian Arts Initiative

1219 Vine Street  
Philadelphia, PA 19107-1111

215.557.0455

www.asianartsinitiative.org

Gayle Isa // EXECUTIVE DIRECTOR  
gayle@asianartsinitiative.org

Vanessa Ramalho // DEVELOPMENT  
vanessa@asianartsinitiative.org

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

Asian Arts Initiative recently relocated to a new home that includes a 1,200 sq. ft. gallery space with 20-foot high ceilings and 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 to apply who can provide context to their work through discussions, workshops or lectures/demos.

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## Coleman Center for the Arts

630 Avenue A  
York, AL 36925  
205.392.2005  
www.colemanarts.org

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

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

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

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

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## Diaspora Vibe Cultural Arts Incubator

686 NE 56 Street  
Miami, FL 33137-2318  
786.536.7801  
www.dvcai.org

Rosie Gordon-Wallace // FOUNDER & PRESIDENT  
rosie@dvcai.org

Andres Orane // BOARD CHAIR  
orane1@gmail.com

Diaspora Vibe Virtual Gallery is an online format to support the mission of Diaspora Vibe Cultural Arts Incubator to nurture, promote and exhibit the works of emerging Caribbean and Latin American artists. 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.

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## DiverseWorks

4102 Fannin Street, Suite 200  
Houston, TX 77004

713.223.8346

www.diverseworks.org

Xandra Eden // EXECUTIVE DIRECTOR  
& CHIEF CURATOR  
xandra@diverseworks.org

Rachel Cook // ASSOCIATE CURATOR  
rachel@diverseworks.org

DiverseWorks commissions, produces, and presents new and daring art in all its forms through innovative collaborations that honor each artist's vision without constraint. Founded by artists in 1982, DiverseWorks is one of Houston's most innovative and storied multi-disciplinary arts organizations, with an astonishing record as a cultural agitator—helping to shape the arc of contemporary art nationally over the last 30 years.

DiverseWorks presents work by local, national, and international artists, with particular attention to work that expands the definitions of contemporary art and crosses the boundaries that have traditionally separated dance, theater, performance art, literary art, and visual art.

DiverseWorks values freedom of artistic expression in all forms; the artist's role in provoking understanding of social issues; authenticity and dependability in our professional practice; artistic excellence that is born through a coupling of risk and imagination; interactions between artist and audience; diversity and inclusivity. While our work can be rigorous and challenging, we pride ourselves on being welcoming, friendly, and fun.



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## Hammonds House Museum

503 Peeples Street, SW  
Atlanta, GA 30310

404.612.0482

[www.hammondshouse.org](http://www.hammondshouse.org)

Myrna Anderson-Fuller // EXECUTIVE DIRECTOR  
[myrna.fuller@hammondshouse.org](mailto:myrna.fuller@hammondshouse.org)

Tracy Murrell // CURATOR  
[tra437@gmail.com](mailto:tra437@gmail.com)

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 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.

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## LACE / Los Angeles Contemporary Exhibitions

6522 Hollywood Boulevard  
Los Angeles, CA 90028-6210

323.957.1777

[www.welcometolace.org](http://www.welcometolace.org)

Shoghig Halajian // ASSISTANT DIRECTOR  
[shoghig@welcometolace.org](mailto:shoghig@welcometolace.org)

Sarah Russin // EXECUTIVE DIRECTOR  
[sarah@welcometolace.org](mailto:sarah@welcometolace.org)

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

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

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## Legion Arts

1103 Third Street SE  
Cedar Rapids, IA 52401-2305

319.364.1580

[info@legionarts.org](mailto:info@legionarts.org)  
[www.legionarts.org](http://www.legionarts.org)

Mel Andringa // PRODUCING DIRECTOR  
[mel@legionarts.org](mailto:mel@legionarts.org)

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

Independent, 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 CSPA, our primary exhibition space; nearly a third of those have been site-specific. Proposals are accepted on an ongoing basis, and we're always happy to hear from artists we're not familiar with. For starters, send an artist's statement and work sample (old school slides, CD/DVD, website), then update us regularly about what you're doing.

## MACLA / Movimiento de Arte y Cultura Latino Americana

510 South First Street  
San José, CA 95113-2806

408.998.ARTE

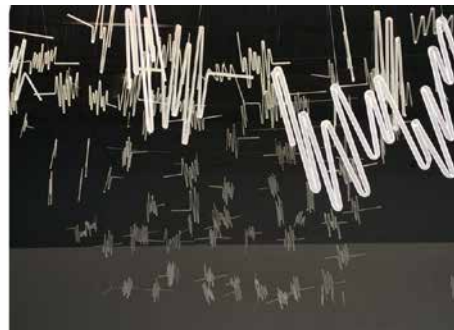
info@maclaarte.org  
www.maclaarte.org

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

Joey Reyes //  
CURATOR OF ENGAGEMENT & DIALOGUE  
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 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, 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 an 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.



*Breaking Point*  
Jaime Guerrero  
Photos: Damian Kelly

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## PICA / Portland Institute for Contemporary Art

415 SW 10th Avenue, Suite 300  
Portland, OR 97205

503.242.1419

pica@pica.org  
www.pica.org

Kristan Kennedy // VISUAL ART CURATOR  
kristan@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 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.

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## Project Row Houses

2521 Holman Street  
Houston, TX 77004-4247

713.526.7662

www.projectrowhouses.org

Ryan N. Dennis // PUBLIC ART DIRECTOR  
rdennis@projectrowhouses.org

Eureka Gilkey // EXECUTIVE DIRECTOR  
egilkey@projectrowhouses.org

Established in 1993, the mission of Project Row Houses (PRH) is to be the catalyst for transforming community through the celebration of art and African-American history and culture. Its 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.

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 twice a year, four on-site artist studios, three artist residency spaces, class/workshop spaces, one community exhibition space and permanent art installations throughout the property. It seeks to shift the view of art from traditional studio practice to a more conceptual base of transforming the social environment through a creative process.

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## Real Art Ways

56 Arbor Street  
Hartford, CT 06106-1228

860.232.1006

www.realartways.org

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

Amanda Baker // DEPUTY DIRECTOR  
abaker@realartways.org

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.

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## RedLine

2350 Arapahoe Street  
Denver, CO 80205

303.296.4448

[www.redlineart.org](http://www.redlineart.org)

Louise Martorano // EXECUTIVE DIRECTOR  
[louise.martorano@redlineart.org](mailto:louise.martorano@redlineart.org)

Robin Gallite // EDUCATION DIRECTOR  
[rgallite@redlineart.org](mailto:rgallite@redlineart.org)

Established in 2008, RedLine is a nonprofit 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.

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## Space One Eleven

2409 Second Avenue North  
Birmingham, AL 35203-3809

205.328.0553

[www.spaceoneeleven.org](http://www.spaceoneeleven.org)

Peter Prinz // CEO & CO-FOUNDER  
[peterprinz@spaceoneeleven.org](mailto:peterprinz@spaceoneeleven.org)

Cheryl Lewis // DIRECTOR OF PROGRAMS  
[cheryllewis@spaceoneeleven.org](mailto:cheryllewis@spaceoneeleven.org)

Founded in 1986, Space One Eleven (SOE) is an artist-directed visual arts nonprofit. SOE's mission is to support visual artists by a commitment to artistic freedom, by paying professional artist fees and by providing opportunities for artists to exhibit and teach. SOE presents innovative contemporary art by diverse artists who address universal themes as seen through the lens of Birmingham, Alabama's history and its meaning to the world, providing a forum for public understanding and appreciation of contemporary art.

Space One Eleven's curatorial team invites artists and curators to organize projects that are challenging and that prompt discussions of current social, artistic and cultural issues. SOE encourages artists to investigate the role that the Deep South plays in political matters such as economic disparity, equal access to education and healthcare, immigration, gender equity and aging. Exhibitions and visual art installations take place in the gallery and storefront windows. Art education activities are held in the pottery and multi-media studios.

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## Women & Their Work

1710 Lavaca Street  
Austin, TX 78701-1316

512.477.1064

[www.womenandtheirwork.org](http://www.womenandtheirwork.org)

Chris Cowden // EXECUTIVE DIRECTOR  
[cowden@womenandtheirwork.org](mailto:cowden@womenandtheirwork.org)

Liberty Lloyd // GALLERY DIRECTOR  
[lloyd@womenandtheirwork.org](mailto:lloyd@womenandtheirwork.org)

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

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

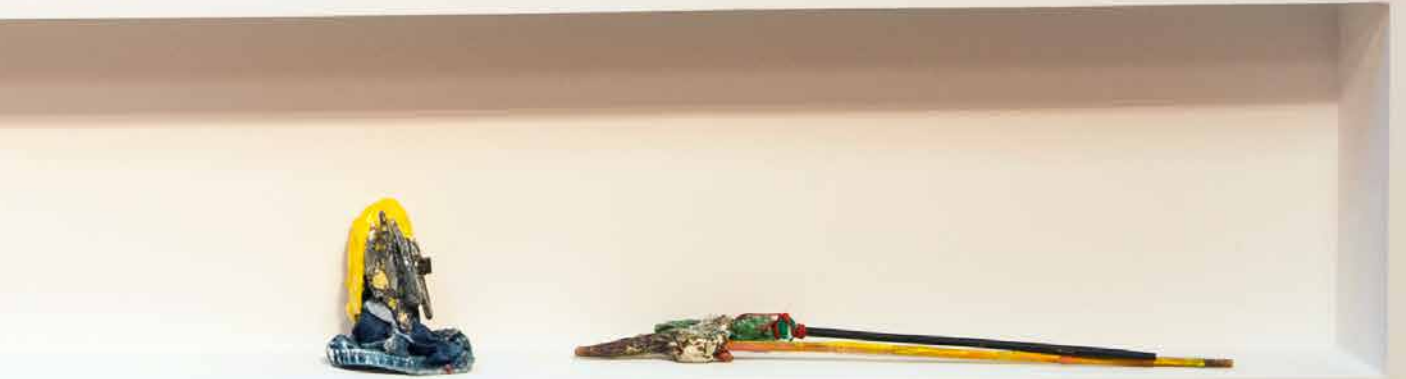
*Xenia*

Rita Koehler

Photos: David Bram







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# Local Network Partner Profiles







## The Adeline Edwards Foundation

3637 Canal Street  
New Orleans, LA 70119

AEdwardsFoundation@gmail.com  
www.AEdwardsFoundation.org

Jana Napoli // PRESIDENT

Ann Kaufman // VICE PRESIDENT & DIRECTOR

The Adeline Edwards Foundation is dedicated to supporting the emerging YAYA (Young Aspirations/Young Artists) community of artists and entrepreneurs who have benefited from the program. Founded by Jana Napoli 25 years ago in New Orleans, YAYA, an after-school arts and professional enrichment program, has set thousands of young people on positive, productive paths. Today, many of them, in and beyond New Orleans, are pursuing careers in the arts. The Adeline Edwards Foundation seeks to complement YAYA's programs by providing resources to assist YAYA artists and alumni in advancing their professional development and fulfilling their personal artistic goals. The Foundation will fund activities such as university education, travel, internships, and creative adventures.

The Adeline Edwards Foundation is the active expression of Ms. Napoli's belief in the power of art to transform lives. She was raised in New Orleans by two formidable women — her mother, Ana Napoli and Adeline Edwards. The Foundation was created in memory of their spirit and as a way to give back to others the gifts of passion, love and generosity that these women bestowed on her.

LEFT

*The Music Box Roving Village*

New Orleans Airlift

Photo: Bryan Welch

PREVIOUS PAGE

*Parco dei Mostri*

Pepe Mar

Photo: Lynn Lane

## AfricaNOLA

4005 St. Claude Avenue  
New Orleans, LA 70117

504-344-1080

africanola1@gmail.com  
www.africanola.org

Jeff Klein // DIRECTOR

AfricaNOLA serves to promote, preserve, perpetuate and share the culture of Africa and the Diaspora through the teaching and performance of traditional African and Caribbean 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.

Our world-class performance ensemble Africa Brass also serves as the teachers/mentors for our education programs. Using this knowledge and honing their musical talents, local youth can express themselves through a creative outlet while developing self-esteem. Through this process of shared heritage and commitment to preserve the cultural legacy, youth are becoming promising musicians and carving out professional opportunity for themselves. Africa Brass is an innovative and globally inspired marriage of brass and drums. To envision the sound of Africa Brass, imagine the sound of West African drumming connecting with American jazz and New Orleans brass.

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## Artist Corps New Orleans

1024 Elysian Fields Avenue  
New Orleans, LA 70117

504.535.4402

info@artistcorpsnola.org  
www.artistcorpsnola.org

Sonya Robinson // DIRECTOR  
sonya@artistcorpsnola.org

Artist Corps New Orleans works with the highest caliber musicians, developing these artists as highly effective educators. Artist Corps New Orleans Fellows are embedded as music 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. As an extension of the Fellows program, Artist Corps New Orleans now works with music teachers in schools across the city, providing essential professional development, networking and resources. The Culture Corps program also provides a way for New Orleans culture bearers to integrate their vibrant traditions within the school curriculum.

New Orleans' spirit of innovation has made the city an incubator of excellence in music, arts and education. Fusing revolutionary work in each of these fields, Artist Corps New Orleans is pioneering new models to bring an excellent education—which must include access to music and arts instruction—to every child.

---

## The Cocoon: Youth Empowerment Program

P.O. Box 56698  
New Orleans, LA 70156

504.233.4893

thecocoonyep@gmail.com  
www.thecocoonyep.org

Jalisa Roberts // FOUNDER & DIRECTOR

The Cocoon: Youth Empowerment Program is committed to using dance to rebuild community. The Program provides a safe space for our youth to grow into dynamic, informed leaders in their communities and beyond. We provide our students with dance education, peer leadership, and organizing skills. The goal is not to train just dancers, but leaders, who can use their creative abilities to make waves in the world around them. We give our students cross-cultural opportunities to learn dance forms from around the world. Our students also learn professional choreography skills for presentation. We are dedicated to helping our students identify their professional paths in and beyond the dance world.

---

## Make Music NOLA

P.O. Box 56698  
New Orleans, LA 70156

516.425.2760

www.makemusicnola.org

Laura Patterson // EXECUTIVE DIRECTOR  
laura@makemusicnola.org

Make Music NOLA is an intensive music-for-social-change program. The mission of Make Music NOLA (MMN) is to promote academic achievement, cultivate artistic expression, and promote the healthy growth and development of children in New Orleans through culturally relevant music instruction and performance. MMN provides focused, tuition-free, in-school and after-school music training to students who are eligible for free or reduced lunch at five charter schools and three community centers in the neighborhoods of East New Orleans, Central City, the 9th Ward, Mid-City, and the Riverbend. Our current school and community program sites are: Harney Elementary, Harmony Oaks, Arise Academy, Mildred Osborne Charter, KIPP Believe Primary, KIPP Leadership Primary, NORDC/Sanchez Center, Harmony Oaks Community Center, and the NORDC/Gernon Brown Center. MMN offers instruction on string instruments, primarily violin, viola, cello, and bass. Make Music NOLA partners with Arise Schools for K–8th grade music programming, which includes a general music class for K–4th grade students, middle school orchestras, and an after-school violin class for 3rd and 4th graders. Every day, MMN keeps at-risk youth ages 5 to 16 off the streets during a crucial time, and engaged in a positive activity.

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## Mardi Gras Indian Hall of Fame

1941 Alvar Street  
New Orleans, LA 70117

504.214.6630

[www.mardigrasindianhalloffame.org](http://www.mardigrasindianhalloffame.org)

Cherice Harrison-Nelson // CURATOR  
[queenreesie@aol.com](mailto:queenreesie@aol.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.

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## Mel Chin: Operation Paydirt / Fundred Dollar Bill Project

P.O. Box 566  
Burnsville, NC 28714

828.682.7199

[info@operationpaydirt.org](mailto:info@operationpaydirt.org)  
[www.operationpaydirt.org](http://www.operationpaydirt.org)

Mel Chin // ORGANIZING PRINCIPAL  
[mc@melchin.org](mailto:mc@melchin.org)

Amanda Wiles // CO-PRODUCER  
[amanda@operationpaydirt.org](mailto:amanda@operationpaydirt.org)

Artist Mel Chin initiated Operation Paydirt and the Fundred Dollar Bill Project as a creative platform inviting children and communities to envision a future free of childhood lead poisoning. The project began with a focus on New Orleans lead issues and has grown to respond to the complexities of lead contamination nationwide.

This creative campaign advances public education and engagement through the creation and collection of Fundred Dollars—original, hand-drawn interpretations of \$100 bills. Fundreds represent a democratic demonstration of the hope, will and trust of the people that no child shall be exposed to lead again. Through the communicative power of art the project is connecting people directly and personally with this important issue. The goal is to deliver the valuable voices represented by Fundreds to support methods of prevention on a national scale.

Since publicly launching in New Orleans in 2008, the project has grown from a viral initiative involving a few thousand children to more than 450,000 participants across the country.

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## Music Inside Out with Gwen Thompkins

4119 Mithra Street  
New Orleans, LA 70126

[www.musicinsideout.org](http://www.musicinsideout.org)

Gwen Thompkins // HOST  
[Gthompkins@me.com](mailto: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.

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## New Orleans Airlift

1031 Piety Street  
New Orleans, LA 70117

347.784.5226

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New Orleans Airlift's mission is to collaborate to inspire wonder, connect communities and foster opportunities through arts education and the creation of experimental public artworks. Our signature project is The Music Box, an installation of interactive, musical architecture. We believe that collaboration with artists across communities disperses resources, empowers learning and unites disparate groups in common and powerful goals.

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## New Orleans Community Printshop

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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.

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## NOLA MIX

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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.

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## Pelican Bomb

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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.

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## Skin Horse Theater

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www.skinhorsetheater.org

Evan Spigelman // CO-ARTISTIC DIRECTOR  
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Anna Henschel // 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, multimedia ballets of light and gritty rock opera.



*Moby Dick*  
Blair Thomas & Company  
Photo: Blair Thomas



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TELEPH

*The Music Box Roving Village*  
New Orleans Airlift  
Photo: Tod Seelie





ONE

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*Porning the Planet: The De-sensitization of a Nation*  
La Lucha Arts Group  
Photo: Dwayne Williams







*Live! The Realest MC*  
Abraham.In.Motion  
Photo: Cristian Lazzari











**COLLABORATION. COMMUNITY. CREATIVITY.**

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

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

The National Performance Network, including the Visual Artists Network (NPN/VAN), is a group of diverse cultural organizers and 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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