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Collaboration. Community. Creativity: A Look at the National Performance Network

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Collaboration. Community. Creativity. A Look at the National Performance Network

An Internship Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirement for the degree of

Master of Arts
in
Arts Administration

by

Carrie Knopf

B.A. University of Virginia, 2009

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Abstract

This comprehensive report was written upon the culmination of an internship with the National Performance Network (NPN) in which the author worked 40-hours per week for 16 weeks. This report describes NPN, including its mission, structure, and operations. It also includes a SWOT analysis, review of best-case practices, and recommendations on how NPN can improve its current operations and programs in order to grow and prepare for the future.

Chapter 1: Overview of the Organization

A. Introduction

The National Performance Network (NPN) is an organization that supports artists in the creation and touring of contemporary performance and visual artworks. At its core, NPN is defined by community engagement, creative enterprise, and the sharing of new ideas and knowledge. NPN promotes artists who engage in the creation of new works of art as well as the presenters who commission and/or exhibit them. NPN Partners are presenting organizations dedicated to the stewardship of cultural ecologies within their communities through the performing and visual arts. These small-, mid-, and large-sized organizations range from grassroots operations to historic regional arts centers.

B. History, Mission, and Values

The National Performance Network was established in 1985 as a project of Dance Theater Workshop in New York City. Founder David White called 14 artist-centered organizations together in order to address what he believed was a national threat: artistic isolation and economic restraints that limited the exchange of creative ideas within and among communities, independent artists, and regional arts organizations within the United States (U.S.).¹ From this initial gathering emerged a single collective comprised of Partner organizations dedicated to the presentation of new and original performance works.

¹ At the time White was the Executive Director of the Dance Theatre Workshop in New York City.

In 1998, NPN was established as an independent 501(c)(3) organization.² Two years later MK Wegmann was appointed the organization's first president, moving the national office to New Orleans, LA. NPN was founded upon the belief that long-term partnerships provide greater opportunities for the sharing of best practices, the exchange of ideas and knowledge, and the movement of works across the country. Once involved, organizations remain members as long as they adhere to the Network's guidelines and remain active participants. Over the past 29 years NPN has grown to a thriving national network of 71 Partner organizations located in urban, suburban, and rural communities in 27 states and the District of Columbia.³

In 2007 a pilot program was created to apply NPN's model of excellence to the visual arts through the formation of the Visual Artists Network (VAN). Two years later the pilot program was formally realized through the induction of 15 VAN Partners, including leading contemporary arts organizations across the United States. The establishment of VAN not only ensures ongoing support for the touring of visual arts exhibitions, but also provides unique opportunities for cross-sector engagement between the performing and visual arts. Today VAN is comprised of 17 Partner organizations in 12 states.⁴

The National Performance Network's mission statement is as follows:

The National Performance Network (NPN) is a group of diverse cultural organizers, including artists, working to create meaningful partnerships and to provide leadership that enables the practice and public experience of the arts in the United States.⁵

² Under the leadership of San San Wong.

³ See Appendix A for a list of Partner organizations and locations. Note, there are currently 61 NPN Partners, 17 VAN Partners, and 7 Dual Partners.

⁴ There are currently 7 Dual Partners who are members of both NPN and VAN. NPN is moving away from Dual Partners in order to increase the diversity of the Network and communities served, however, organizations may still apply to join as dual partners. See Appendix A for a list of the dual partners.

⁵ "National Performance Network." *National Performance Network*. N.p., n.d. Web. 07 June 2014.
<http://npnweb.org/>.

In keeping with NPN's long-standing emphasis on diversity and meaningful partnerships, the organization also has a set of values that shape everything from its organizational structure to organizational practices. These values read as follows:

NPN is committed to fostering diversity and artistic experimentation through its support for artists and partners. As a visible leader and example of best practices in the field, NPN integrates the arts into public experience, furthers artistic pluralism and acts as an advocate for cultural equity and social justice by supporting artistic activities that demonstrate our values. We value:

- **Partnerships** among artists, arts organizers and organizations that create opportunities for artistic expression and deepen the general public's relationship with artists.
- **Freedom of expression** – the unhindered flow of ideas, words and images basic to a free society.
- **Critical dialogue** that fosters appreciation for the creative process and the role of arts and culture in our society.
- **Life-long learning** through the exposure to and participation in the arts
- **Diversity** – points-of-view and experiences that are shaped by each individual's unique background, and art that celebrates that diversity.
- **Public funding support** that recognizes the arts as integral to a healthy society.⁶

The National Performance Network engenders the performance and visual arts by continuously adhering to its mission statement and values, while simultaneously moving forward with a progressive vision that enables it to actively respond to new needs and trends within the field.

⁶ "National Performance Network." *National Performance Network*. N.p., n.d. Web. 07 June 2014.
<http://npnweb.org/>.

C. Goals

NPN's organizational goals are broadly outlined in the organization's vision statement:

NPN serves artists, arts organizers, and a diverse range of audiences and communities across the country through activities such as artists' commissions, residencies, community-engaged cultural projects, and convenings. NPN actively engages in cultural policy discussions and serves as an intermediary to move towards our vision of a world where:

- *Independent artists and companies are recognized as valid and important participants in a healthy and thriving society.*
- *Arts organizers and cultural workers are actively engaged across economic sectors, including business and industry, providing creative approaches toward a healthy, just, and sustainable world.*
- *Communities — as collections of people who share cultural heritages, philosophies, or geographic locations — have broad access to artistic work and cultural expression that is reflective of themselves and others.*
- *Public and private supporters advocate for and invest in living artists and the organizations that support them.*⁷

This broad yet comprehensive vision not only encapsulates the organization's *modus operandi*, but also serves as a compass, guiding NPN staff through short- and long-term strategic planning. The organization's goals go beyond eliminating the deficit to creating a commissioning fund for the Visual Artists Network.

D. General Management Structure

NPN is guided by a board of directors and staff as well as performance and visual arts Partner organizations.⁸ As a 501(c)(3), NPN is governed by a board of directors, which currently consists of 17 members.⁹ Board members include representatives of Partner organizations (approximately 50%) as well as the NPN President/CEO, and outside, at-

⁷ "Mission, Values & Vision." *National Performance Network*. National Performance Network, n.d. Web. 11 July 2014. <http://npnweb.org/about/mission/>.

⁸ Refer to Appendix B for a list of current staff members.

⁹ For a list of the 2013-2014 Board of Directors refer to Appendix C.

large members. The outside, at-large members include performing and visual artists and arts administrators. The NPN Board of Directors reflects the organization's long-standing commitment to diversity. Board members come from performing and visual arts organizations across the country and range in age, background, experience and race.

Board members serve for three-year terms and may serve two consecutive terms. They are required to attend at least two of the three annual board meetings as well as the NPN Annual Meeting. In addition to attending meetings, Board members are also expected to serve on committees. The four standing board committees are as follows:

1. **Board Development Committee** - oversees the board's recruitment, nomination, and election of new board members.
2. **Board Partnership Committee** – guides the search for and selection of new Partners.
3. **Board Policy Committee** – develops new policies.
4. **Board Executive Committee** – assists the President/CEO and COO with their duties. This committee meets monthly via teleconference and once in the summer.

The NPN board meetings are unusual in several ways. The first is that Regional Desk Chairs are invited to the meetings.¹⁰ These Chairs are responsible for providing updates on regional trends and happenings. Therefore, they are invited to the table and allowed to fully participate in the meetings; however, they do not have voting privileges.

The second unusual element is that new board members attend the March meeting before ascending to their positions on July 1 when NPN begins its new fiscal year. The day before their first meeting they attend a three-hour board training session with the March meeting also serving as a valuable, hands-on training opportunity. This is done at considerable expense to NPN, but NPN staff and board members believe that it provides for a smoother transition and is worth the investment of time and money.

¹⁰ NPN Partners are divided into four geographic regions. These regional groups meet annually and report to a Partner representative known as the regional Desk Chair.

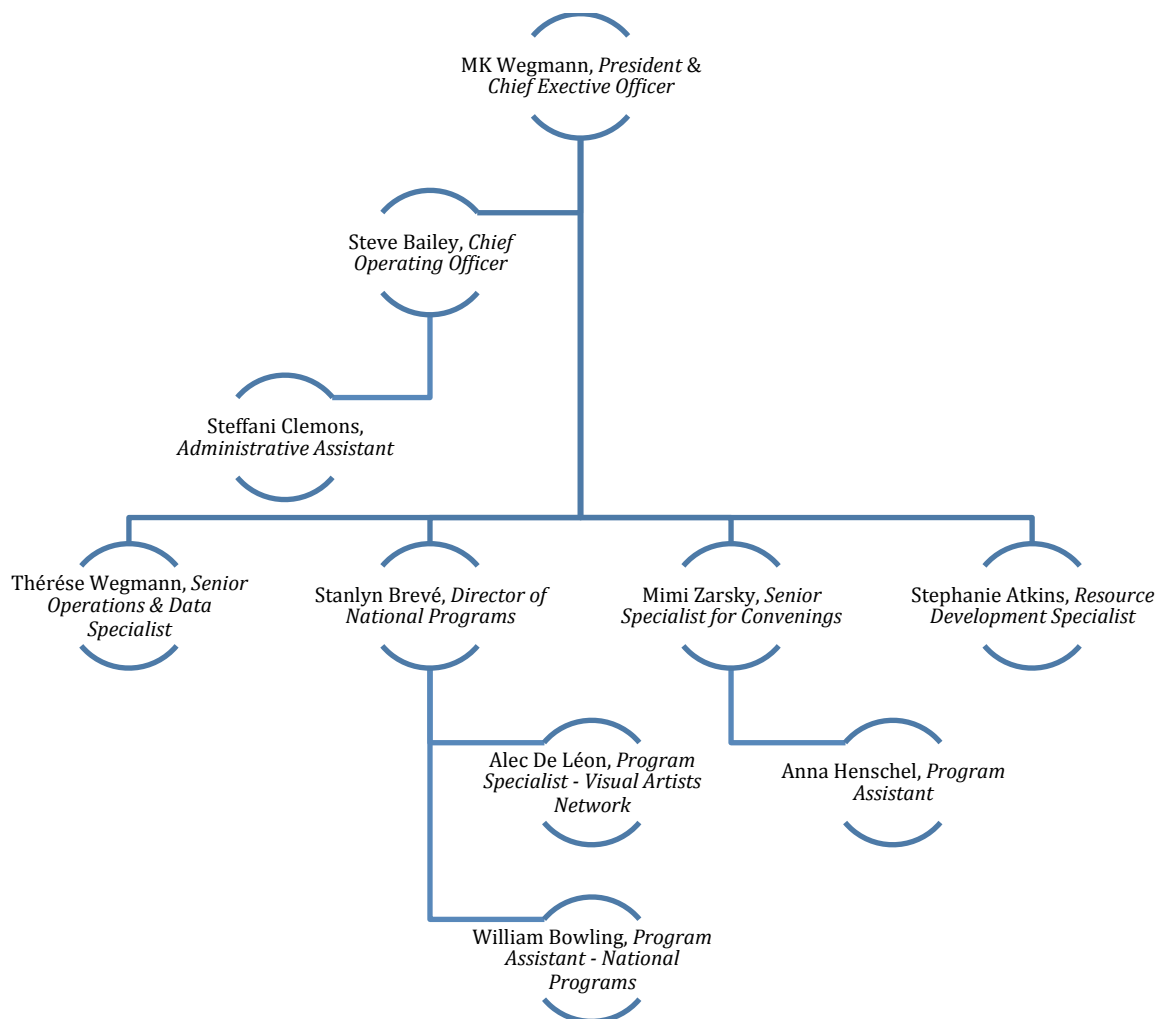
The third unusual feature of the NPN Board of Directors is that members play only a minimal role in the organization's fundraising efforts. Although members are encouraged to make financial contributions annually and some members assist staff members with resource development from time to time, the board does not engage in fundraising in a manner similar to most nonprofit organizations. For example, board members are not required to make an annual donation, although many choose to do so.

The NPN staff is located in the organization's national office in New Orleans, LA.¹¹ They are responsible for the organization's ongoing operations, national subsidy programs, convenings and meetings, resource development, and networking and communications. There are currently ten full-time staff members and five part-time contract personnel, and an intern.¹² The organizational structure is outlined in the following chart:

¹¹ Several staff members work remotely on a full-time or part-time basis. They participate in staff meetings and fulfill their duties through conference calls and email.

¹² NPN recruits an Intern each academic semester through a partnership with the University of New Orleans Masters in Arts Administration Program.

NPN Staff Organizational Chart¹³



In addition to the ten full-time staff members shown in the chart above there are several positions filled on a part-time basis. The following six people were employed part-time at NPN January –May 2014:

- Bryan Graham, *Graphic Designer/Technical Consultant*
- Renata Petroni, *Director of International Programs*
- Elizabeth Doug, *Performing America Program Coordinator*
- Sage Crump, *Ranson Building Project Manager*
- Kathie deNobriga, *Publications Editor*
- Carrie Knopf, *Intern*

¹³ This chart was assembled by the author based on observations made during her internship at NPN. It is not an official NPN document.

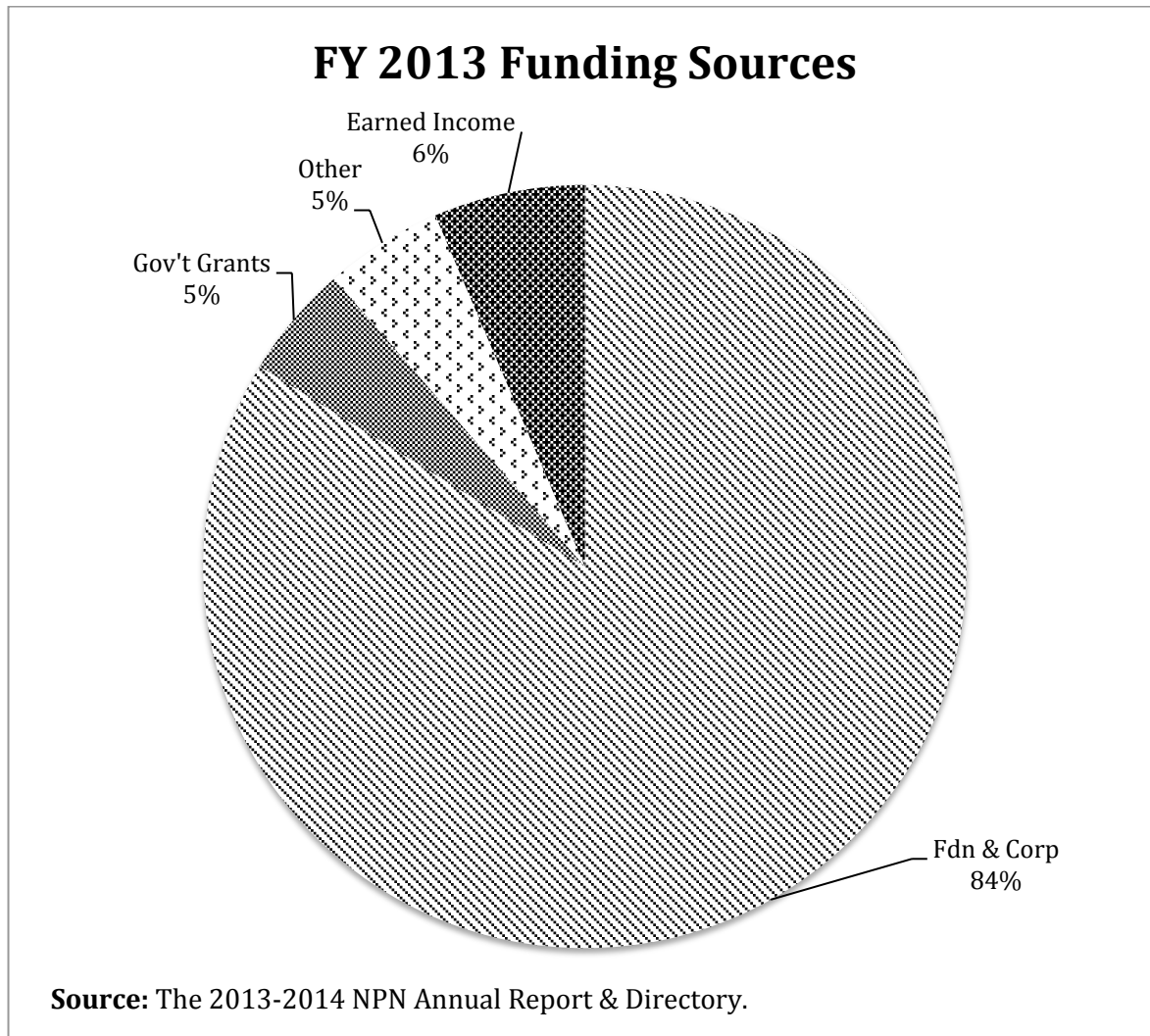
E. Funding & Resource Development

As a national Network that distributes resources (financial and non-financial) to its members, NPN acts as both a network and a re-granting organization.¹⁴ Thus it has a responsibility to its members as well as the foundations from which it receives grants to diligently manage its financial resources. The 2013-2014 Annual Report & Directory provides a financial summary that highlights the organization's current state of affairs. In FY 2013 NPN provided \$1.6 million in direct support, which Partners leveraged for an additional \$3.6 million in matching funds. This means that NPN was directly and indirectly responsible for a total of \$5.2 million dollars being distributed by performing and visual arts organizations across the United States and in select communities abroad.

A few highlights from the report include:

- 54% of NPN expenditures reach the field through direct subsidies.
- An additional 30% of NPN expenditures cover the costs associated with convenings, cultural policy efforts, and local project support.
- Only 16% of the budget goes towards general management and fundraising.

¹⁴ Also known as an intermediary. NPN's role as an Intermediary is discussed in Chapter 4.



In 2012 NPN's income, including foundation grants, government grants, and revenue, was \$2,913,962 and its total expenses were \$2,853,069.¹⁵ For the first time in several years NPN had a surplus, which was \$60,893 or 2.1% of the total budget. In 2013 NPN's reported income was \$3,085,541 and its reported expenses were \$3,039,373.¹⁶ There was a surplus of \$46,168 (or 1.5% of the total budget), which enabled it to reduce the deficit for the second year in a row.

¹⁵ This information is from the audited figures listed under "Previous Year Comparisons," see National Performance Network. *Annual Report & Directory 2012-2013*. New Orleans, 2012. Print. p. 16.

¹⁶ Ibid.

Table 1: NPN Income 2009-2013¹

	FY 2013 (unaudited) ²	FY 2012 (audited)	FY 2011 (audited)	FY 2010 (audited)	FY 2009 (audited)
Foundations & Corporations	\$2,585,100	\$2,333,667	\$2,171,247	\$2,228,665	\$2,227,703
Government Grants	\$150,775	\$180,794	\$213,500	\$175,000	\$108,939
Other Contributed Income	\$153,867	\$214,027	\$54,789	\$29,187	\$104,000 ³
Earned Income ⁴	\$195,799	\$185,474	\$281,819	\$215,570	\$107,871
Total Income	\$3,085,541	\$2,913,962	\$2,721,355	\$2,648,422	\$2,548,513

1. This information was compiled from the 2010-2011 Annual Report & Directory, the 2011-2012 Annual Report & Directory, the 2012-2013 Annual Report & Directory, and the 2013-2014 Annual Report & Directory.

2. The audited figures for 2013 have not been published at this time.

3. In the 2009-2010 Annual Report and Directory this is listed as NPN Partner Matches.

4. This paper uses the term earned income because NPN refers to revenue as earned income in its Annual Report & Directories.

Table 2: NPN Expenses 2009-2013¹

	FY 2013 (unaudited) ²	FY 2012 (audited)	FY 2011 (audited)	FY 2010 (audited)	FY 2009 (audited)
Program Costs	\$2,563,861	\$2,423,143	\$2,370,482	\$2,279,557	\$2,227,663
Management/ General	\$348,045	\$324,368	\$338,154	\$358,489	\$363,783
Fundraising	\$127,467	\$105,540	\$110,977	\$117,949	\$106,635
Total Expenses	\$3,039,373	\$2,853,069	\$2,819,613	\$2,755,995	\$2,698,081
Surplus (Deficit) ³	\$46,168	\$60,893	(\$98,258)	(\$107,573)	-
Deficit Percentage	1.5%	2.1%	-3.48%	-3.9%	-3% ⁴

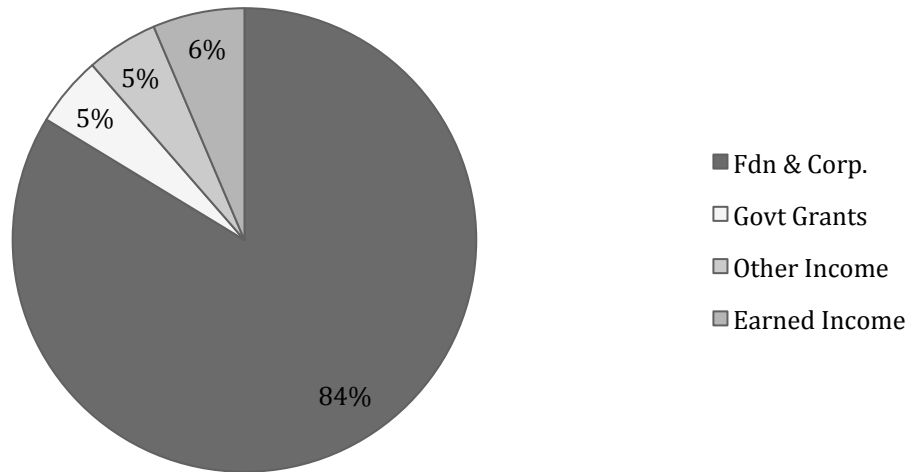
1. This information was compiled from the 2010-2011 Annual Report & Directory, the 2011-2012 Annual Report & Directory, the 2012-2013 Annual Report & Directory, and the 2013-2014 Annual Report & Directory.

2. The audited figures for 2013 have not been published at this time.

3. NPN has an accumulated deficit that occurred over a three year period (2009-2011).

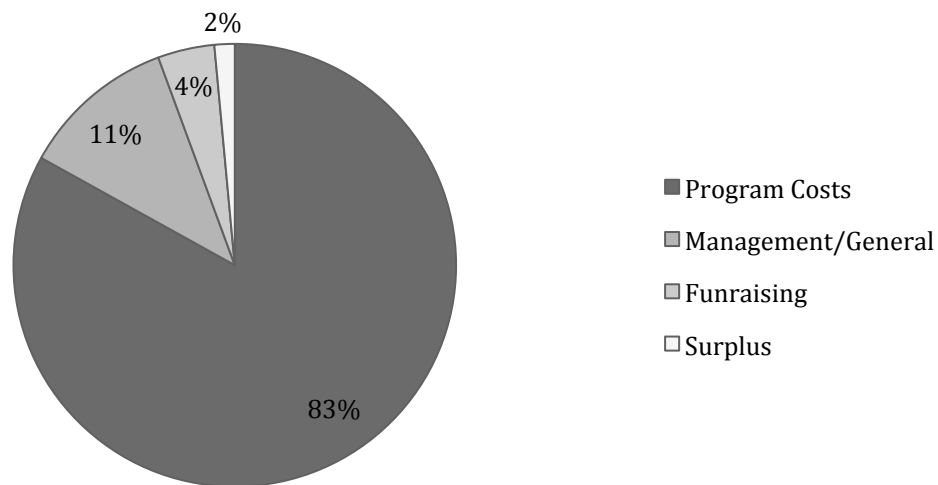
4. NPN did not list the specific amount of the surplus/deficit in their Annual Report & Directories until 2011. When this author calculated the deficit based on the information provided, it amounted to (\$80,942).

Income FY 2013



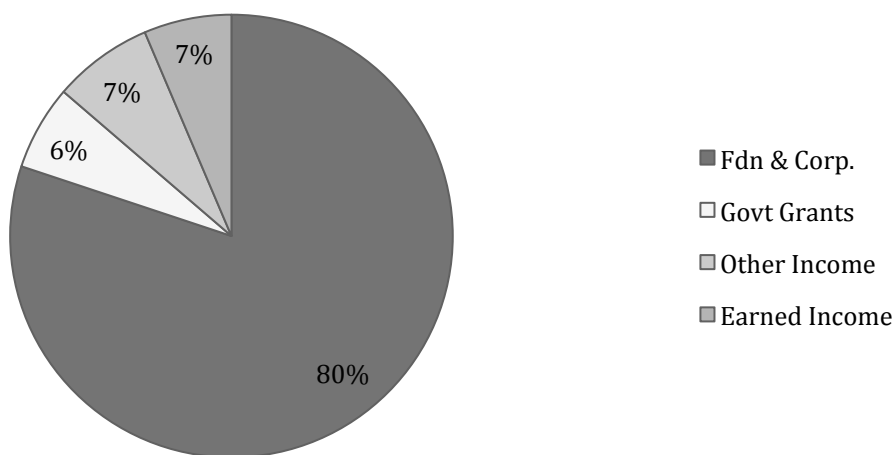
Source: The 2013-2014 NPN Annual Report & Directory.

Expenses FY 2013



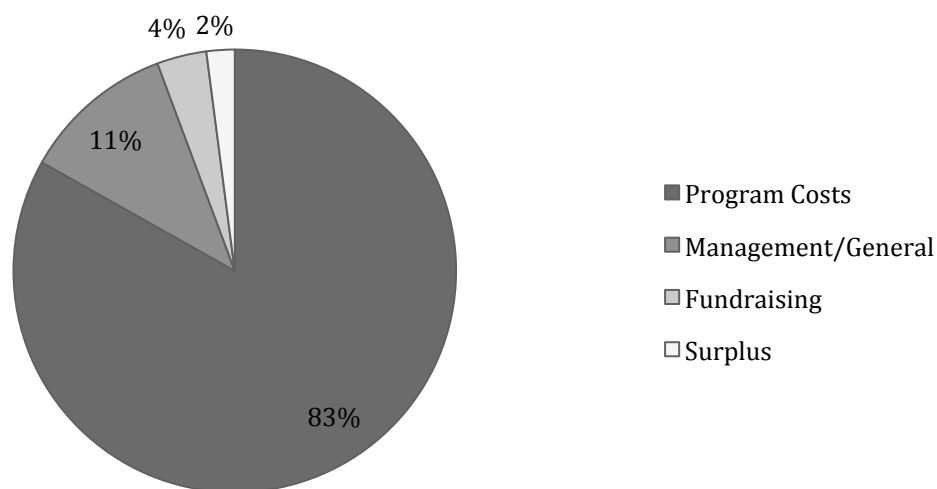
Source: The 2013-2014 NPN Annual Report & Directory.

Income FY 2012



Source: The 2012-2013 NPN Annual Report & Directory.

Expenses FY 2012



Source: The 2013-2014 NPN Annual Report & Directory.

NPN's total income has grown steadily over the past five years. Since 2009 NPN's income from foundations and corporations has increased from \$2,227,703 to \$2,585,100 (see Table 1). Likewise government grants have increased from \$108,939 in 2009 to \$150,775 in 2014 (see Table 1). The Great Recession of 2009 is evident under NPN's 'Other

Contributed Income' in 2010 and 2011, but the organization was able to compensate for this by 2012 (see Table 1). By 2011 the economy and the organization began to recover with NPN reporting a significant increase in 'Other Contributed Income' (see Table 1).

NPN's expenses are broken into three categories – program costs, management/general, and fundraising. This is to demonstrate to Partners, foundations and corporations, and the public that the majority of NPN's funds go to artists. In 2013 NPN spent \$348,045 on management and general expenses (see Table 2). This includes staff salaries, rent, and office supplies. The same year it spent \$127,467 on fundraising and since NPN received over \$2,585,100 from foundations and corporations alone, that suggests a significant return on their investment. The amount of money that NPN spent on fundraising varied from year to year on account of several factors, one of which is that most of the grants NPN received were awarded over a two- or three-year period with each grant having its own set of requirements. This impacted the amount of time and resources needed to complete grant applications year to year. Furthermore, staff frequently traveled to meet with foundations and to discuss applying for grants and/or to provide updates on how previously awarded funds were being spent. The amount of time spent on this as well as the cost of travel varied from year to year, impacting the total fundraising expenses.

After years of balanced budgets and financial solvency, NPN accumulated a deficit over a three-year period (2009-2011) on account of the Great Recession and organizational overspending. In 2013 the NPN's accumulated deficit was \$168,205, which represented approximately 6% of its annual budget (see Table 2). This was smaller than the deficit total from 2012, which was \$214,373 (see Table 2). The 2013-2014 Annual Report & Directory states, "NPN will eliminate its deficit in a couple of years. However, more importantly, we

are creating the systems and structures so that NPN does not get into this situation again.”¹⁷ NPN currently budgets a surplus, streamlines operating costs, carefully manages investments, and strives to increase earned income in order to reduce the deficit. Currently NPN is on track to eliminate the deficit by FY 2015.¹⁸

The 2013-2014 Annual Report Directory also states, “At the same time, NPN is developing a capitalization plan that will be launched in the coming year. We plan not only to fill the hole, but also to build a platform on top of it, which will support our important programming for the foreseeable future.”¹⁹ Through the establishment of an endowment NPN is taking the necessary steps towards creating a financial buffer for lean years or unexpected expenses. This endowment may also enable the organization to provide emergency funding or support to Partner organizations in the future.

The following foundations, organizations, and corporations provided NPN with money and/or in-kind resources during FY 2013:

American Express
The Andrew W. Mellon Foundation
The Andy Warhol Foundation for the Visual Arts
City of Los Angeles Department of Cultural Affairs
City of New Orleans Mayor’s Office of Cultural Economy
Doris Duke Charitable Foundation
Ford Foundation
George Kaiser Family Foundation
Greater New Orleans Foundation
Keller Family Foundation
Japan Foundation Center for Global Partnership
Japan-United States Friendship Commission
Joan Mitchell Foundation
Lambent Foundation Fund of the Tides Foundation

¹⁷ National Performance Network. *Annual Report & Directory, 2013-2014*. New Orleans. 2013. Print. p. 15

¹⁸ MK Wegmann credits Steve Bailey for NPN’s financial turn around in the 2012-2013 Annual Report & Directory, “Steve Bailey joined the NPN staff as Chief Operating Officer in September 2011, bringing his extensive leadership skills, keen analytical mind and commitment to equity to our day-to-day work in the national office.”

¹⁹ Ibid

Leveraging Investments in Creativity (LINC)
Louisiana Division of the Arts
MetLife Foundation
The Nathan Cummings Foundation
National Endowment for the Arts
New Orleans Jazz & Heritage Festival and Foundation
New Orleans Musicians' Clinic & Assistance Foundation
Pennsylvania Council on the Arts
Nonprofit Finance Fund
Pew Charitable Trust
The Pollock-Krasner Foundation
Robert Sterling Clark Foundation
Southwest Airlines
Surdna Foundation
Western States Arts Federation (WESTAF)
William Penn Foundation

In addition to the grants and in-kind donations NPN receives from foundations and corporations, there are approximately 200-250 individual donations each year.

F. Programs

NPN currently provides four core services for its Partners: National Programs, International Programs, the Local Network, and Convenings.²⁰ These four program areas are multifaceted and complex; at times they serve the Performing Arts Network (NPN) and at other times they serve the Visual Artists Network (VAN) or the Local Network (LoNET). Typically a program serves one Network or the other, with the VAN programs being modeled after existing NPN programs, however, there are exceptions.

1. Performance Residency Program

NPN supports emerging and mid-career artists' ability to tour their work around the country so that they can engage with new audiences and build lasting ties with different

²⁰ Refer to Appendix F for a chart outlining NPN and VAN programs.

communities. NPN seeks to provide a framework in which this can happen by providing subsidies to Partners who then choose the artists with whom they wish to work. Each NPN Partner is guaranteed at least two Performance Residency subsidies each year.²¹ NPN subsidizes 40% of the contract up to \$6,000 per week.²² Partners are required to leverage funds and raise the remaining 60% along with any presenting costs the organization may have.²³

These subsidies are designed to provide touring artists with opportunities to interact directly with communities rather than simply performing in front of audiences onstage. The goal is for the host organizations and touring artists to develop connections and lasting ties with the local communities so that audiences grow into active benefactors rather than simply observers.²⁴

2. Freight Fund

The Freight Fund, another subsidy program, expands NPN Partners' presenting capacity by contributing to expenses such as equipment rental, excess baggage charges, and transportation costs.²⁵ In short, the Freight Fund lives up to its name in providing a financial pipeline to help cover expenses for which securing funds can be difficult.

Currently NPN allocates \$10,000 to the Freight Fund each fiscal year and NPN partners

²¹ The VAN Exhibition Residencies program was modeled after the Performance Residencies program with some modifications to account for differences in the visual arts field. See: National Performance Network. *Annual Report & Directory, 2013-2014*. New Orleans. 2013. Print. p. 22.

²² NPN subsidizes up to \$12,000 for a two-week residency. NPN Partners are required to complete two one-week residencies or one two-week residency each year.

²³ If the total project cost exceeds \$15,000 then the Partner organization is responsible for covering all of the additional costs. See: National Performance Network. *Annual Report & Directory, 2013-2014*. New Orleans. 2013. Print. p. 28-29.

²⁴ More information on the Performance Residency Program, including a few key features from the Standard Contract and Fee structure is available on pages 28-29 of the National Performance Network. *Annual Report & Directory, 2013-2014*. New Orleans. 2013. Print.

²⁵ Ibid.

may apply for up to \$500 towards freight costs incurred during an NPN Performance Residency production.²⁶ Partners may only receive one Freight Fund grant per fiscal year. The Freight Fund awards are distributed on a first-come, first-served basis in order to enhance Performance Residency productions. There is currently no equivalent for VAN Partners, but NPN looks to rectify this discrepancy in the future.

3. Creation Fund

In addition to exposing audiences and communities to new artists and providing artists with opportunities to travel across the country with the work(s), NPN furthers the development and creation of new, original performances through the Creation Fund. NPN describes the Creation Fund as follows, “Support for the research and development of new performances is rare, and funding sources often require artists and presenters to define new works before that process has even begun. The Creation Fund was established to provide direct and unencumbered assistance to the process of creation and to encourage others to do the same.”²⁷ Unfortunately NPN does not offer an equivalent program for VAN partners at this time.

4. Forth Fund

The second NPN fund dedicated to the development and creation of new performance works is the Forth Fund. This fund was created in response to a clear need in

²⁶ The money may also be used to purchase equipment that increases the Partner’s technical capacity to present the work. Twenty Freight Fund subsidies are awarded annually.

²⁷ National Performance Network. *Annual Report & Directory, 2013-2014*. New Orleans. 2013. Print. p. 30-31.

the field for funding to support the further development of new works. This fund provides up to \$5,000 to the Partner as well as \$5,000 to the artist(s).

5. Community Fund

In addition to supporting creativity and engaging communities through touring via Performance and Exhibition Residencies, the Creation Fund, and the Forth Fund, NPN also works to build the capacity of the field. This is done through the strengthening of the management and community engagement capacities of NPN Partners as well as the artists they present. The Community Fund is one such program. It subsidizes up to \$5,000 to NPN Partners for activities that expand upon a NPN Performance Residency or Creation Fund. Community Fund projects can occur before, during, and/or after a Residency or Creation Fund Activity. Guidelines are intentionally flexible, allowing Partners and artists to exercise creativity and take risks as they undertake new programs.²⁸

6. Mentorship & Leadership Initiative (MLI)

NPN recognizes that leadership development is critical for the current and future health of nonprofit arts organizations. In 2006 NPN established the MLI program to support the personal and professional development of staff members at Partner organizations. The MLI provides arts professionals at presenting organizations with time and opportunities for renewal, reflection, and growth. It offers the necessary resources for those individuals to pursue the development of their leadership skills in a strategic and well thought-out way that will benefit their employer and the field as a whole. The MLI

²⁸ National Performance Network. *Annual Report & Directory, 2013-2014*. New Orleans. 2013. Print. p. 33.

program encourages the consideration of long-term organizational growth and change, succession planning, and the sharing of intellectual capital among staff and across organizations. This program offers up to \$5,000 per project and one award is given each year in memory of Wesley V. Montgomery.²⁹

7. VAN Exhibition Residency Program

The VAN Exhibition Resident Program provides individual artists and artist collectives with opportunities to travel through the U.S. and exhibit their work in a one- or two-week residency. Distinct as a touring program, VAN Exhibition Residencies emphasize travel and community engagement in order to support artists in overcoming isolation and economic barriers that prevent them from showing their work outside of their home region. In providing opportunities to travel, the program connects them with organizations and peers across the country, helping them to grow their professional contacts and connections. VAN staff does not participate in the curatorial process, nor does it maintain a list of current and past artists. Each VAN Partner receives a minimum of one week of residency subsidy support each year and may also apply for a Community Fund Project.³⁰ VAN provides 42% of the total artist fee and the Partner is required to provide a 58% match.

²⁹ Montgomery was NPN's chief operating officer from 2008-2011. The previous year's recipient is listed in the Annual Report & Directory. The 2013 recipient of this award was LaNeshe Miller, Painted Bride Art Center. National Performance Network. *Annual Report & Directory, 2013-2014*. New Orleans. 2013. Print. p. 35.

³⁰ National Performance Network. *Annual Report & Directory, 2013-2014*. New Orleans. 2013. Print. p. 38-39.

9. VAN Community Fund

The VAN Community Fund provides subsidies for activities that expand upon a VAN Exhibition Residency. The goal is for VAN Partners, artists, and communities to deepen relationships and forge strong connections for the mutual benefit of all parties. The resources provided by the Community Fund enables Partners to take risks, start new programs, and diversify their connections. These projects can occur before, during, or after an Exhibition Residency and it is up to the VAN Partner and artist to determine the format and scope.

10. International Program

The International Program offers touring and residency opportunities for U.S. artists abroad and increases the capacities of Partner organizations to present international works. Through an ongoing partnership with La RED (Red de Promotores Culturales de Latinoamerica y el Caribe), NPN has sought to facilitate partnerships and exchanges between its Network Partners and those in Latin America and the Caribbean.³¹ Other international programs include partnerships in Asia, specifically Korea and Japan.³² The core values of the International Program are reciprocity and mutual respect as a means of emphasizing geographical, ethnic and cultural diversity as well as knowledge and relationship building between participants, national organizations, and communities.

³¹ NPN's International Program is the only systematic cultural exchange program in the United States based on knowledge building and reciprocity, including geographic, ethnic, and cultural diversity. The program provides touring opportunities for U.S. artists and increases the capacity of NPN Partner organizations and colleagues to host international work through network-to-network collaborations. National Performance Network. *Annual Report & Directory, 2013-2014*. New Orleans. 2013. Print. p. 40-41.

³² In partnership with Korea Arts Management Service (KAMS) and Japan Contemporary Dance Network (JCDN).

11. Local Network (LoNet)

NPN gives back to its home community and engages with New Orleans organizations through the LoNet. The goals of the LoNet are:

- Increase the capacity and sustainability of community-based organizations and artists-driven projects in the New Orleans area in order to pursue their missions in a stable administrative environment.
- Provide opportunities for staff development through peer-to-peer training and other resources.
- Strengthen the advocacy efforts and voice of these projects.
- Generate national and regional interest and visibility for Local Network Partners and the community-based work they are accomplishing and to attract new funding.
- Steward new resources and collaborative efforts between NPN's national Partners, Local Network Partners and artists working with similar missions.³³

Sharing resources, supporting local artists, and facilitating an intentional learning community enables NPN to fulfill a long-standing commitment to its hometown, while working towards fulfilling it's goal of generating national interest and visibility for local arts organizations. LoNet works to increase the organizational capacity of regional artistic projects and organizations so that they can pursue cultural creativity and artistic expression, education, and community improvement.

G. Convenings

One of NPN's most important services is convenings, which includes both the Annual Meeting and the Mid-Year Meetings for each of the regions and VAN. NPN Annual Meeting and Mid-Year Meetings provide NPN and VAN Partners and artists with critical opportunities for networking and professional development.

³³ National Performance Network. *Annual Report & Directory, 2013-2014*. New Orleans. 2013. Print. p. 45.

1. Annual Meeting

Held in a different city each year, the Annual Meeting brings together more than 300 artists, performing and visual arts presenters, curators, funders and colleagues from across the U.S. The goals of this meeting are to provide an inclusive forum for building and strengthening professional working relationships, to offer attendees opportunities for individual professional development and networking, and to engage participants in policy discussions. The Annual Meeting is also an opportunity for a select number of NPN- and VAN-supported artists to present and exhibit new work. NPN subsidizes the travel and attendance costs of Partners and artists, which levels the playing field for artists and smaller organizations who are often unable to attend major conventions because of travel expenses. As a result, members of the performing and visual arts fields view the NPN Annual Meeting as a diverse and inclusive gathering of their peers.

Meeting attendees get to pick from a variety of activities including plenaries, small group discussions, and professional development workshops. Prior to the meetings NPN and VAN Partner representatives are given the opportunity to suggest events and topics, which they can then develop into sessions that they moderate, providing their attendees with opportunities for participation and analysis of the key issues in the field.

In conjunction with the 2013 Annual Meeting in New Orleans VAN presented an exhibition featuring two Exhibition Residency artists, Eric Gottesman (Cambridge, MA) and Jane Castillo (Los Angeles, CA), and one New Orleans-based artist, Katrina Andry, at the Contemporary Arts Center, which is a long-time NPN partner. This exhibition complemented the Performance Showcases held at the Civic Theatre on Friday and Saturday nights.

2. Mid-Year Meeting

The second element of the Convenings Program is the Mid-Year Meetings, which are held every spring.³⁴ All NPN and VAN partners are required to attend at least one Mid-Year Meeting. If a Partner representative cannot attend the meeting for the organization's region, then he or she is required to attend another regional meeting. The NPN Mid-Year meetings are two days long, while the VAN Mid-Year Meeting is only one day.

These smaller, regional gatherings allow for in-depth discussion of field-specific and regional issues, the sharing of best practices and the cultivation of lasting professional connections. Since the Partners meet in a smaller group than at the Annual Meeting they frequently report that they are able to engage on a deeper level with their peers and they can explore the challenges and/or benefits specific to operating in their geographic area. The Mid-Year Meeting provides attendees with opportunities for viewing performances and visual art works as well as visits to cultural attractions in the region.

On the second day of the Mid-Year Meetings NPN hosts a program known as Doin' It On the Road (DIOTR). DIOTR is an educational program that NPN hosts for artists that reside in the region where the Mid-Year meetings is being held. An invitation is extended to all interested artists to come learn about NPN and how they can successfully tour their own works across the country. Staff members provide attendees with a brief overview of NPN and its programs as well as tips on how artists should go about planning and implementing

³⁴ NPN Partners are divided into four regions – Northeast, South, Midwest, and West. VAN Partners are not divided up and all attend the VAN Mid-Year Meeting. Partners are required to send a representative to attend at least one Mid-Year Meeting, which is hosted by one of the Partners in that region. For example, the 2014 Midwest Mid-Year Meeting in Cedar Rapids, IA was hosted by Legion Arts. The locations rotate so that attendees get to visit new cities and experience different arts communities. This also ensures that different Partners have the opportunity to serve as host.

a tour their own works. NPN also provides attendees with a handout that includes all of the information covered during the presentation and a list of suggested resources.

Chapter 2: Carrie Knopf's Internship

A. Overview

The second chapter of this report describes a few projects and highlights from my internship at the National Performance Network (NPN) January – May 2014 spanning more than 670 hours. Each week I worked Monday, Tuesday, Wednesday, and Friday from 10 AM – 6 PM and on Thursday from 9 AM – 5 PM. I also attended meetings, programs, and special events outside of those hours as necessary.

B. Responsibilities

NPN is a small organization with a ten-person staff at the national office in New Orleans, LA. Therefore the organization does not function with formally-structured departments, but works as a single unit with committees and teams for specific programs and projects. I worked closely with different individuals on a number of different tasks so rather than identifying a specific department I have chosen to name the individual(s) with whom I worked on certain projects.

Initially when I accepted the position I was told that I was going to be responsible for drafting and implementing the organization's first communications plan. However, this never fully materialized due to internal differences of opinion regarding the necessity of a formal communications plan and other projects that took precedence. Instead, my primary tasks included resource development, multi-tenant arts facility planning assistance, helping with program administration and evaluation, and preparing materials for the GiveNOLA Day Campaign.

1. Resource Development

To elaborate, my Resource Development responsibilities included researching potential foundations and grantmakers that might be interested in funding NPN, VAN and/or LoNet. I started with a list of 10-12 potential prospects given to me by Steve Bailey. The previous Intern, Eun Jung Yang, had started the assignment, but Bailey asked me to review her work and decide whether or not I agreed with her. A few days later he gave me another list of foundations to add to the previous list. During the month that I worked on the project staff would periodically email me names of organizations to investigate. As a result the final report grew to include over 45 organizations.

I started by visiting each foundation's website, if possible, before reviewing its profile on GuideStar. I typed the following information into the Word Document that Eun Jung had started:

1. Organization Name
2. Contact Information (primary contact, address, website, phone number, etc.)
3. Geographic Restriction(s)
4. Areas of Interest
5. Mission Statement and/or Vision
6. Award Amounts
7. Current and Past Grant Recipients
8. Proposal Format and Process
9. Deadlines
10. Other Notes

Occasionally for local foundations I would include a list of board members. At the top of the page, underneath the organization's contact information, I would make a recommendation

as to whether or not NPN should move the organization to prospect status.³⁵ Once my report was complete I submitted it to the Resource Development Team for review. A week later I lead a discussion of the report at the bi-weekly Resource Development meeting by introducing the organization and stating whether or not I thought that NPN should pursue it as a prospect.³⁶

In addition to the various Resource Development projects previously outlined, I also assisted with writing grant proposals and final reports. Due to the sensitive nature of the grant requests, which are still pending at the time of this paper, I cannot identify them all, but I will elaborate on my participation. First, I reviewed past grant proposals or final reports then I assisted with the creation of a primary outline for each new proposal or report. Next, I helped to write different sections of the various proposals and reports.³⁷ Finally, once the different sections were complete, I assisted with editing and making revisions to the final drafts.

2. Ranson Building

NPN is currently renovating a 6,500 square foot building at 1024 Elysian Fields Avenue that will serve as the organization's permanent home. In addition to providing NPN with more office space, three conference rooms, and off-street parking, the new facility will also be home to three other local arts organizations – KIDsmART, Junebug Productions, and

³⁵ At NPN a funding prospect is an organization that appears to be a good fit for NPN or VAN programs. Once it is identified as a prospect, a staff member is assigned to take the first step such as contacting the foundation or sending in a letter of intent.

³⁶ Resource Development meeting attendees include William Bowling, Thérèse Wegmann, Stanlyn Brevé, MK Wegmann, Steve Bailey, Stephanie Atkins, and Alec de Léon.

³⁷ Refer to Appendix D for a writing sample taken from a grant that I helped draft for the Andy Warhol Foundation for the Visual Arts.

Make Music NOLA.³⁸ There is a great deal to be done before NPN can move into its new multi-tenant arts facility so Steve Bailey, the NPN COO, asked me to serve as his assistant on the project. I attended weekly meetings with Steve and the project coordinator, Sage Crump. My primary duties revolved around resource development for the project, including research to identify potential funders to fund the Ranson Building renovations and moving costs. I also created and periodically updated a chart of potential funders that included information about their grant cycles, how to apply, and which staff members were responsible.

3. Data Intake and Analysis

NPN frequently asks Partners and Annual Meeting attendees to complete surveys evaluating the services NPN provides, their experience at meetings, etc. One of my responsibilities was to update last year's surveys in Survey Monkey and improve upon them when necessary. NPN also uses Survey Monkey to create information intake forms such as the Annual Partner Survey, which collects information from Partners to be printed in the Annual Directory as well as information about their budgets, performance/exhibition attendance, etc. that NPN will use when applying for grants. Alec de Léon frequently asked me to edit and update surveys and information intake forms in Survey Monkey.

When I updated the FY 2014 Annual Partner Survey for FY 2015 I started with a general update – changing dates and making a few grammatical corrections. Next I reviewed the current questions and made a list of recommended changes. The changes I suggested were intended to streamline the questions and make the survey shorter. Once I

³⁸ These tenants are tentative and this may change before September 2014.

finished reviewing the questions and making a list of recommendations I sat down with Alec de Léon and Stanlyn Brevé to review my recommendations. After we had reviewed my suggestions and made a few changes I was ready to make revisions to the survey. The final result was considerably different from the version with which I had started.

In the FY 2014 version of the survey NPN and VAN Partners had to click through questions that did not pertain to them. For example, NPN Partners would have to click to skip questions for VAN Partners and vice versa. I recommended that the survey be restructured to include what Survey Monkey calls question logic. At the beginning of the survey the Partners will identify themselves as an NPN Partner, a VAN Partners, or Dual Partners. Next the survey will guide them to the appropriate questions. Restructuring the survey this way was time consuming, but it will save the Partners time and prevent confusion.

NPN staff told me that Partner representatives often complain about having to complete surveys as one of their membership requirements because they view it as a waste of time or because they do not understand why they need to do it every year. Therefore I also rephrased a number of the questions to explain why the survey asked for the information. For example, NPN asks Partners for information about diversity within their organization and community. Although Partners find it trivial that they have to answer this question every year, NPN is required to collect it and submit it as part of a final report for a grant. Rather than go into that in detail in the survey, I simply explained that NPN used the information in grant applications and reporting.

4. GiveNOLA Day

NPN participated in GiveNOLA Day on May 6, 2014. According to the Greater New Orleans Foundation (GNOF), “GiveNOLA Day is the community’s first one-day, online giving event to inspire people to give generously to nonprofit organizations who make our region a stronger and thriving community for all.”³⁹ A few months prior to the event I attended the press conference at the GNOF and received a packet of information about how to prepare for the event. Once Steve Bailey and Stephanie Atkins decided that NPN would participate they quickly established a committee to plan and execute NPN’s participation in GiveNOLA Day.

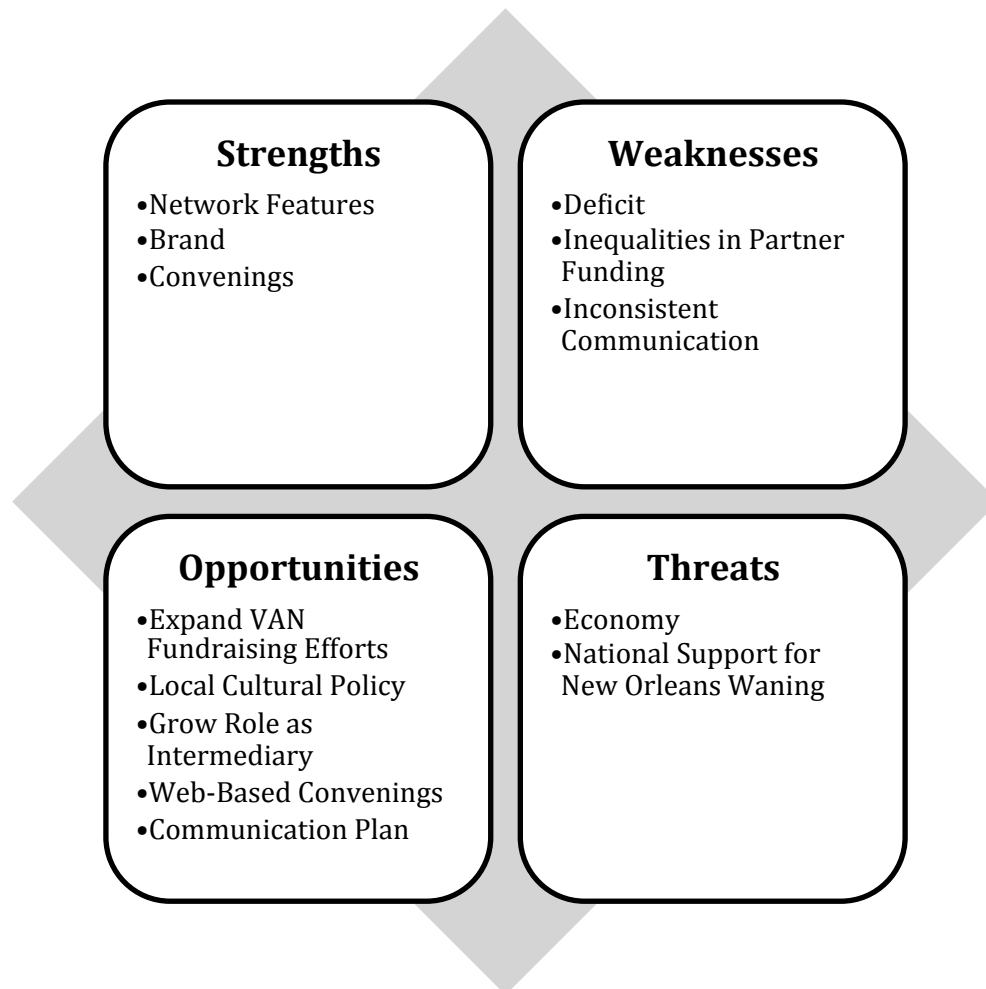
I attended meetings with the rest of the GiveNOLA Day committee to plan and implement a campaign to secure donations from NPN supporters. My duties included drafting social media content, designing and mailing postcards, and live monitoring on May 6, 2014. Overall NPN’s participation in the GNOF’s first GiveNOLA Day was a tremendous success with the organization raising \$3,437 from 59 donors. Although the amount raised fell short of the organization’s goal of \$4,000, the staff was extremely pleased with the outcome because 18 of the 59 donors were first time supporters. In addition to the \$3,437 raised by individual donations NPN received \$402.53 in matching funds from the GNOF.⁴⁰

³⁹ For information on the Greater New Orleans Foundation visit www.gnof.org. For information about GiveNOLA Day visit www.givenola.org.

⁴⁰ Information provided by Stephanie Atkins, Resource Development Specialist. The GNOF awarded over \$200,000 in matching funds. These were distributed to organizations based on their percentage of the total dollars raised. For example, if an agency receives 5% of the total donations raised during GiveNOLA Day (\$1,000,000), the agency will receive an additional \$10,000. For more information visit <https://givenola.org/>.

Chapter 3: SWOT Analysis

This chapter is dedicated to performing a SWOT analysis on NPN. A SWOT analysis evaluates an organization's internal strengths (s) and weaknesses (w) as well as external opportunities (o) and threats (t). The goal of a SWOT analysis is to analyze the health of an organization as well as how well (or poorly) it is expected to do in the future. A comprehensive SWOT analysis is a valuable resource by which an organization's management can identify current and future needs, lay out a course of action, formulate the strategic plan, and/or evaluate progress.



A. Strengths

NPN was founded with the goal of creating a group of diverse cultural organizers that would create meaningful partnerships, provide leadership for the field, and cultivate a stronger, more inclusive support system for artists. The organization has grown over the past three decades to include a larger number Partner organizations as well as a Network for visual artists.

1. Network Features

NPN is different from other networks because of key features, which include diversity, being artist-centric, and guaranteeing Partners certain benefits and subsidies.

Diversity

NPN lists diversity as one of its core values, and as NPN has developed and evolved its emphasis on diversity has shaped the organization's structure, programs, and more. The Network serves a broad range of Partner organizations of all sizes and budgets, reaching artists of all ethnicities, geographies, sexual orientation, and more. From the beginning NPN has sought to 'create meaningful partnerships' and its core mission and values are evident in all of the programs, published materials, and cultural policy work. As NPN has gone from strength to strength the Network has increased in size, added the Visual Artists Network, and developed a series of International Programs. Not only has this increased the diversity of the Network, it has also promoted diversity within the performance and visual arts fields.

Artist-Centric

Being an artist-centric organization is one of NPN's strengths because it has helped the organization to secure funding from major foundations that want to provide financial support for artists and their projects.⁴¹ From the beginning one of the organization's primary objectives was to focus on providing support to emerging and mid-career artists through the Partner organizations, especially those who are undertaking experimental or progressive work that will not easily secure support from traditional funding sources. NPN's dedication to artists operating outside the mainstream has enabled many of those artists to move into successful careers.

Being artist-centric has also helped the organization to grow into its role as a leader in the field in terms of the development and standardization of fee structures for artists. In doing so NPN has helped establish a standard fee and pay scale for emerging to mid-career artists.⁴² It is beneficial to the artists to be able to show organizations what they were paid by NPN when they are making a case for payment. NPN's structured process for contracting also helps organizations to establish good practices for commissioning works and operating with contracts.

Benefits & Subsidies

NPN Partners all hold equal status in the Network regardless of budgets, capacities, or staff sizes; and the requirements and conditions of the NPN agreement are also the same for all Partners. NPN provides all of its Partners with a significant return on their

⁴¹ In addition to the benefits it provides its Partners, NPN also provides security for the artists. For example, if a Partner organization violates a contract then NPN will ensure that the artist is paid the full amount.

⁴² The NPN contract requires that all artists have health insurance for the duration of their residency or collaboration. NPN and Partner organizations work with Fractured Atlas to provide this benefit to all participating artists.

investment. All Partners have equal access to resources provided that they fulfill their contractual responsibilities, which include paying the low membership fee (\$150) and fulfilling their residency requirements. Partners also receive subsidies that allow their representatives to attend the Annual Meeting and Mid-Year meeting and are guaranteed residency funds each year.

2. Brand

The NPN brand is a key element of its success as an intermediary and Network. First because it is well known by Partners, funders, and colleagues. That recognition comes from its history of success and constant growth - over the past three decades NPN has grown from a collective of 14 organizations to the current Network of 71 Partners, including 61 NPN Partners and 17 VAN Partner organizations. Seven of the 17 VAN Partners are dual Partners meaning that the organization is both an NPN Partner and a VAN Partner.⁴³ NPN's reputation speaks for itself, however, it is important to recognize that this reputation is due to the organization's longstanding commitment to key ideals and values, particularly diversity and the cultivation of reciprocal, lasting relationships.

The organization's mission as well as its five core values guide NPN's brand. The Network's track record shows a history of supporting national and international artists working in a diverse array of art forms. Furthermore, technology and the Internet have enabled NPN to establish International Programs and collaborate with organizations and networks across the globe. As a result NPN is recognized for its efforts to promote diversity, knowledge-building, and dialogue among Partners, artists, and cultural workers.

⁴³ For a list of NPN Partners, VAN Partners, and Dual Partners refer to Appendix A.

The NPN brand continues to attract strong organizations and artists, enables the organization to continue to fulfill its mission, secure support from funders, and provide resources and funding to Partners.

3. Convenings

Convenings are critical to fulfilling three of the organization's core values: freedom of expression, critical dialogue, and life-long learning. Convenings provide critical opportunities for partners to interact and cultivate deep and lasting relationships. These relationships also reflect the ongoing fulfillment of NPN's mission, which emphasizes the importance of 'meaningful partnerships'. NPN recognizes that the value of convenings is their effectiveness in strengthening the Network through the development of strong and mutually reciprocal relationships between NPN staff and partners, between Partner organizations, and between Partners and NPN/VAN-supported artists. Through the advancement of the organization's mission and values NPN has grown from a collective of 14 founding Partners into a strong, diverse Network that has served thousands of artists and supported the creation of hundreds of new works.

NPN's convenings are an organizational strength because the meetings are smaller in size and all attendees are encouraged to contribute to the conversation. Active participation and engagement frequently leads to collaboration and partnership opportunities between the Partners and artists that attend. Although large conferences theoretically provide more opportunities for networking, they can also be overwhelming causing smaller organizations and emerging artists to feel lost in the crowd. NPN's size ensures that the conference serves its Partners and that everyone has the opportunity to participate. According to the 2013 Annual Meeting Report over 70% of attendees said that

that the most important benefit was "building relationships with NPN partners, colleagues, artists." More than 90% said that the conference provided an engaging environment and more than 90% of respondents said that other attendees respected their ideas and opinions.

B. Weaknesses

Due to excellent leadership and management NPN's strengths out-weigh its weaknesses. However, it is important to give careful consideration to each of the weaknesses laid out in this report. Recognizing and analyzing the organization's five key weaknesses is paramount for growth, stability, and continued success.

1. Deficit

Simply put, between 2009 and 2011, NPN's spending out-weighed its income and a deficit was created. There were several contributing factors to this issue. First, a grant was expected to come through and the funds were spent. Then the grant was declined and NPN was thus responsible for covering the money it had already spent and/or promised to Partners and artists.

As an organization that prides itself on being a role model and establisher of best-case practices NPN's deficit is particularly concerning. The deficit may cause funders and grantmakers to question the organization's leadership and financial practices. Funders want to see that their money is being well managed and they do not want to award grants to NPN in order to reduce the organization's deficit.

2. Lack of Equality in Partner Funding

Unfortunately at this time NPN cannot fund all Partners equally. Currently every NPN Partner is guaranteed two Performance Residencies each year and every VAN Partner is guaranteed one Exhibition Residency each year. However, the Mentor and Leadership Initiative, the Community Fund, and the Freight Fund are unequally distributed.⁴⁴ NPN staff members recognize that it is unrealistic for them to try to provide every Partner with the exact same amount of financial support annually, but they would still like to increase the number of awards distributed. Although NPN staff works to make the process as fair as possible, the process does not ensure that every Partner necessarily has an equal chance of being chosen. For example, smaller organizations may find it more challenging to complete the application or to raise the necessary matching funds. Larger organizations may not receive a grant because the committee does not agree with a large budget. This is an organizational weakness because it is counteractive to NPN's ongoing efforts to provide all Partners with equal support.

3. Inconsistent Communication

As a Network comprised of Partner organizations NPN strives to distribute funds and resources to its members, provide convening opportunities, and cultural advocacy. Strong intra-network relationships and excellent communication are required for strong internal communication. In addition to a monthly e-newsletters NPN has several regular

⁴⁴ A committee of Partner representatives review Partner applications and select the recipients and award amounts for funds such as the Creation Fund and Mentorship and Leadership Initiative (MLI). Staff members moderate the process, but do not participate in the voting process.

publications including an Annual Report & Directory and a VAN catalogue. Other communication channels include its website and profiles on social media platforms.

External to the Network, NPN is often perceived as being overly complex and even Partner representatives can struggle to understand all of its programs and services. As a result, there is often confusion about what NPN does and whom NPN serves. Outsiders frequently fail to recognize the benefits that NPN provides to artists because they incorrectly believe that NPN is a Network that serves organizations, not artists. The lack of a cohesive message (or series of messages) and inconsistent communication with Partners and outsiders prevents NPN from gaining widespread recognition. For example, despite the Local Network's success, NPN is fairly unknown in New Orleans, LA.

NPN does not have a formal communications plan nor does it address marketing and communications in its current strategic plan. This is an organizational weakness because it means that communication and publications are executed without consideration of how it supports the organization's mission, goals, and programs. Furthermore, the lack of a formal communications plan is a direct reflection of the fact that marketing and communication tasks are inefficiently distributed between staff members.

C. Opportunities

1. Expand VAN Fundraising Efforts

As VAN grows stronger and gains greater recognition within the arts community it has the opportunity to solicit financial support from more funders than it has currently. At present VAN receives the bulk of its support from the Andy Warhol Foundation for the

Visual Arts, but NPN should cultivate relationships with more foundations in order to avoid relying on one major funder. Now that VAN has completed seven years of successful programming NPN is in an excellent position to solicit support from organizations that would not have funded it when it was a pilot or emerging program. Expanding VAN fundraising efforts will expose NPN to new funders and broaden NPN's pool of supporters. This will not only open doors for new opportunities, but will also garner the financial resources necessary to grow VAN's existing programs and develop new ones.

2. Local Cultural Policy

NPN has long identified cultural policy in New Orleans, LA as an objective, however, it is clear that there still new opportunities for it to engage with the local arts community and advocate on its behalf. For example, NPN should work to help LoNet Partners and other local arts organizations adopt its successful model for commissioning and presenting works. It should also take a larger role in the community in terms of advocating on behalf of the arts in Baton Rouge, LA and Washington, D.C. As New Orleans moves beyond its Post-Katrina survival mode local arts organizations will need to develop lasting support mechanisms in order to grow. In the past NPN has been very successful in its efforts to collect and report on data for its Partners. Since there is a demonstrated need for similar data collection and analysis within the community, NPN should consider doing the same for local arts organizations. In doing so NPN would also have the opportunity to demonstrate its value in the eyes of prospective funders within the Greater New Orleans area.

3. Grow Role as Intermediary

NPN's model for supporting the development and touring of new works has been proven to be successful in both the performing and visual arts fields. For over 25 years NPN has raised and distributed funds to its Partners for the purpose of commissioning and touring new works of art around the U.S. The traditional model of funding is shifting towards the distribution of funds to intermediaries. NPN should take advantage of this shift and use it as an opportunity to pursue support from foundations that are adopting this model. VAN has now been serving visual arts Partners for seven years and has a demonstrated record of success. As a result, NPN is well positioned to apply for support from visual arts foundations that are moving towards this new model, such as the Rauschenberg Foundation.

4. Web-based Convenings

NPN should recognize the potential for expanding its convenings through resources that can be accessed via the Internet. There are a number of opportunities available for NPN to host webinars, mini-conferences, and educational sessions online. Utilizing new technologies would not only enable NPN to have a more cohesive and consistent presence among its Partners in between the Annual Meeting and Mid-Year Meeting, but would also allow staff to hosts educational events with a smaller scope or topic. For example, NPN could also provide a service similar to Doing It On the Road (DIOTR) for artists online. This would allow NPN to reach more artists across the country rather than just those who reside in the cities and towns that NPN staff members visit during the Annual Meetings and Mid-Year Meetings. A DIOTR webinar series would be a less expensive opportunity for staff to

address a range of topics. Afterwards the webinar recordings could be made available to the public on the NPN website, potentially enabling this valuable service to reach a global audience.

5. Communications Plan

Creating a formal communications plan would be an opportunity for NPN staff to evaluate their current situation – what do they think they are doing well and what do they think they need to improve? Thinking critically about the organization’s current communications would enable them to think of ways in which improving would also enable them to think about who is currently doing specific tasks and whether or not that person is the most appropriate person for the task based on their position and other responsibilities. A formal plan would also allow the staff to set objectives and goals that ensure that all communication activities serve to fulfill or enhance the organization’s work and short- and long-term goals. By formalizing its communications plan NPN would be able to identify and target new markets and expand the number of individuals who follow it on Facebook and Twitter. Currently NPN only has 900 and some followers on Facebook but has served thousands of artists over the years. By increasing its followers on social media platforms NPN will be better positioned to champion its successes, promote new programs, and share important news with the performing and visual arts communities.

D. Threats

1. Economy

The greatest threat to NPN is the current state of the economy. The U.S. and the world are still recovering from the stock market crash of 2008. The Great Recession drastically impacted grant-making organizations and foundations, which has in turn impacted their financial health and their ability to make grants. This has made the pool of money available much smaller and the competition for funds has increased. NPN has been fortunate that it has not had to lay-off staff or eliminate programs, but it did accumulate a deficit. The Network has weathered the storm, but it needs to be careful moving forward because the country is still in recovery and it could be several years before foundations reach their pre-Recession giving levels.

The Great Recession also had a considerable impact on NPN and VAN Partners. A network is only as strong as it's members, therefore when NPN Partners experience financial instability it can affect the Network. In 2009 NPN attempted to assist Partners during the Great Recession and incidentally ended up with a deficit of its own. If an NPN Partner is struggling financially then it can have a negative impact on the Network. If a Partner is unable to raise the matching funds for the residency program, then it will be in violation of its Partnership contract.⁴⁵ If multiple Partners are consistently struggling, then it may be perceived as a reflection of larger issues and/or weaknesses within the Network. As a result, NPN is not only susceptible to the state of the economy because of the ways in

⁴⁵ NPN Partners must complete two weeks of exhibition residencies each year. VAN Partners must complete one week. A violation of this or any other Partnership requirement will cause a Partner to be given a warning and placed on probation for one year. If the Partner does not fulfill all of the requirements during the year it is on probation, then it will be asked to leave the network.

which it can directly impact its fundraising efforts, it is also susceptible to the ways in which it can impact its Partners.

2. National Support Waning

After Katrina in 2005 there was a great deal of support, including foundation grants, available for local non-profit arts organizations. These grants were intended to help organizations survive the disaster and stay strong during the recovery period as well as to ensure that they could continue to operate and provide their services to the community. NPN received several grants from national organizations that would not ordinarily support organizations in the Greater New Orleans Area. Financial support from national arts and culture foundations was also forthcoming following the British Petroleum (BP) Oil Spill in April 2010. Support for New Orleans-based organizations has waned over the past few years as the city recovers from these two disasters and other disasters occur elsewhere. For example, many national arts organizations diverted funds to New York City and communities along the East Coast to help arts organizations and artists affected by Hurricanes Sandy and Irene.

Chapter 4: Organizational Best Practices

NPN is widely recognized as a leader in the development of best-case practices within the fields of performing and visual arts. NPN's success at fulfilling five of its primary roles – intermediary, program effectiveness, convening, reporting and communications, and cultural policy – is due, in part, to the organization's long-standing practice of providing comprehensive support to artists, organizations, and the communities that support them. In this section best-case practices at the National Dance Project and the Theater Communications Group will be studied in order to provide context that highlights the effectiveness of NPN's methods.

E. Key Roles of NPN

NPN is different from other arts networks because it provides support for all types of performing arts as well as the visual arts. It is also different on account of the approaches it takes to its role as an intermediary, providing programs and convenings, reporting and communications, and how it engages in cultural policy.

1. Intermediary

One of NPN's primary roles, and perhaps its most important, is to secure and distribute money to its Partners. This act, often referred to as regranting, secures NPN's role as an intermediary. According to Claudia Bach, intermediaries come in 'all shapes and sizes' and that the most common thread is that 'they connect directly to the artist.'⁴⁶ Furthermore, Bach frequently reminds her reader that research and information on

⁴⁶ Bach, p. 5.

intermediaries is limited and insufficient; “This gap has left the arts sector unable to measure, applaud, or decry the state of support intended to reach individual artists and to understand fully the impact and import of intermediaries in the artist support system.”⁴⁷

NPN is distinguished from many of its intermediary peers on account of its organizational structure, as a network comprised of Partner organizations. While most intermediaries work directly with individual artists, NPN works with its Partners first and artists second. This reflects NPN’s origins as a support system established by presenters and funders who recognized a nation-wide need for artistic support.

Funders such as the Doris Duke Foundation, Joan Mitchell Foundation, Ford Foundation, and the Andy Warhol Foundation for the Visual Arts provide support for NPN and VAN programs through large, multi-year grants. Bach astutely points out that major funders are often attracted to intermediaries not only because there is a long-standing practice of doing so, but also because they rely on their expertise within the field and pre-existing network structure. Bach also cites the Great Recession as a catalyst for a change in attitudes about financial practices and an increase in the use of intermediaries as a means of cost-reduction for funders. Developing these relationships is time consuming and often requires finesse, as NPN has to consciously reach out to new funders without alienating its current funders. NPN does a great service for the Partner organizations, often enabling them to receive funding from foundations and grantmakers who might not fund them otherwise.

In 2012 Hanleybrown, Kania, and Kramer stated that a backbone organization’s role is to fill six essential functions – providing overall strategic direction, facilitating dialogue

⁴⁷ Bach, p. 5.

between partners, managing data collection and analysis, handling communications, coordinating community outreach, and mobilizing funding.⁴⁸ They go on to specifically identify intermediaries as frequent and successful backbone organizations on account of the fact that they exist for the exact purpose of providing supporting infrastructure.⁴⁹

Partners, funders, and artists frequently praise the NPN staff for their hard work as well as the major role that they play in ensuring that the organization functions smoothly. NPN staff members believe deeply in the organization's mission and values, diligently working to fulfill the Network's common agenda. Their actions are consistently guided by the principle that the Network is centered on relationships that deepen and grow over time for the mutual benefit of the Network as a whole as well as individual Partners. These relationships are key to NPN's role as an intermediary because the staff ensures that the common agenda is accurately communicated to funders as well as Partners.

NPN is guided by the principle that art organizations and artists can achieve more through partnerships and collaborations than they can achieve on their own. Partners are required to match all grants with their own monies. For example, if NPN gives a Partner \$2,500 to fund a new project then the Partner must raise the matching funds and cover all production costs. It is often easier for Partners to raise money when they can point to the NPN grant as a demonstration of an existing investment in the project. Funders are attracted to NPN's model because they view it as a demonstration of the program's

⁴⁸ Hanleybrown, Fay, John Kania, and Mark Kramer. "Channeling Change: Making Collective Impact Work (SSIR)." Web log post. *Channeling Change: Making Collective Impact Work*. Stanford Social Innovation Review, 26 Jan. 2012. Web. 22 May 2014.
http://www.ssireview.org/blog/entry/channeling_change_making_collective_impact_work.

⁴⁹ The authors also identify funders, new or existing nonprofits, community foundations, and government agencies as entities that can fill the backbone role. They also take care to emphasize the importance of a supporting infrastructure and state that the lack of one is a primary cause of failure.

effectiveness as well as the way in which it guarantees that their money will directly impact artists.

NPN also represents the interest of the artist by requiring Partners and artists to sign a contract and agree to a logical budget that includes all of the project expenses, artists housing, and a per diem.⁵⁰ NPN also works with Fractured Atlas to ensure that all participating artists are provided with health benefits for the duration of their residencies. NPN's model of distributing funds not only makes an impact in the lives of artists working with Partner organizations, it also works to challenge standard practices in the field. Foundations that are concerned about artists' ability to make a living through their work find NPN's model appealing because their money is not just distributed it is leveraged to raise more money and therefore provides an even larger impact.

2. Programs

NPN distributes funds to its Partners through programs, effectively serving as an intermediary. However, it is important to understand how these programs serve Partner organizations and artists in addition to the distribution of money. The programs provided for performing and visual arts organizations serve as the fulfillment of NPN's mission to 'create meaningful partnerships and to provide leadership that enables the practice and public experience of the arts'. In distributing funds and support through programs, such as

⁵⁰ Many emerging and mid-career artists report that it is extremely gratifying to be paid enough to cover their time and expenses. Not only does this give them a boost of confidence in their abilities as performers and artists, it also gives them the confidence they need to negotiate for fair pay and compensation in the future. Often they will use their NPN contract to support their requests when they are negotiating with other organizations for fair compensation and benefits such as healthcare.

the Performance Residency Program and the Creation Fund, NPN effectively provides valuable leadership and supports creative enterprise in the arts.

These programs also encourage Partners to engage more deeply within communities, providing broad access to diverse cultural expression. Hanleybrown, Kania, and Kramer hypothesize that continuous engagement and advocacy is critical to sustaining collective action and impact within the community.⁵¹ Many of NPN's programs require artists to work with the host Partners to plan and execute community engagement events. This could be anything from teaching drama classes for kids to giving gallery talks for adults. One of NPN's goals is for Partner organizations to develop lasting ties within the community and enrich the lives of community members by exposing them to new creative works of art. Most Partners find that these community engagement opportunities help them to build a stronger, more vibrant network of support that will sustain their organization for years to come.

3. Convenings

NPN convenings provide Partners, artists, and arts administrators with an inclusive forum for building and strengthening relationships, professional development, policy discussion, and the opportunity to observe new works. NPN subsidizes the travel and attendance costs of Partner representatives and a select number of artists, making the ratio of artists to cultural workers much higher than it is at other field gatherings. As a result, the NPN Annual Meeting is perceived by those in the fields of performing and visual arts as being diverse, inclusive and impactful. The NPN Annual Meeting is superior to other

⁵¹ Hanleybrown, Kania, and Kramer.

conferences and convenings because of its limited size and the opportunities it provides for participants to share their success stories, needs, and expectations. Rather than simply inform and educate attendees, the NPN Annual Meeting serves more like a giant round-table discussion where dialogue brings awareness of emerging issues and discussion of new issues in the field, rather than simply reporting on them.

Attendees at NPN convenings choose from a variety of activities including plenaries, small group discussions, and professional development workshops. Topics are suggested, developed, and moderated by, among others, NPN and VAN Partners and artists, providing attendees with deeper opportunities for participation and analysis of the key issues in the field. This enables mid- and late-career professionals with the opportunity to host a session of their own and lead a conversation on a new trend or topic that they believe warrants further discussion.

The NPN convenings are smaller in size than most other performing and visual arts conferences because it is by invitation-only. Rather than create an atmosphere of exclusivity, this actually ensures that everyone has opportunities to participate and make their voice heard. NPN convenings are also very affordable with the majority of attendees receiving subsidies to cover their travel costs. Partner representatives return year-after-year to reconnect with colleagues, initiate new collaborations, and engage in dynamic dialogue about a range of issues relating to the performing and visual arts. By providing subsidies to keep the cost of attendance low and requiring at least one attendee from each organization to attend, NPN ensures that all Partners are represented and that their respective wants, needs, and expectations are heard.

4. Reporting & Communication

Although NPN lacks a formal communications plan, the organization does an excellent job of soliciting information from its Partners and using this to report on the larger trends within the field as well as the health of individual organizations and the Network as a whole. Every fall NPN publishes an Annual Report & Directory.⁵² This comprehensive publication provides rudimentary information such as the Network's mission statement, the organization's structure, and a Partner Directory with contact information and a brief description. More importantly, this booklet includes an in-depth report covering the organization's financial state, information about each individual program, and Partner demographics, making it a must-read for any individual interested in the Network and its programs.

NPN does an excellent job of culling and analyzing information, then reporting on it in documents such as the Annual Report & Directory. This is one of NPN's best-case practices because it provides Partners, funders, and the public with specific metrics that demonstrate NPN's success. NPN and NPN/VAN Partners can then refer to these reports when fundraising, promoting programs, and culling support for the Network.

5. Cultural Policy

NPN formally recognized cultural policy as a distinctive program area in 2011-2012 while engaging in a two-year strategic planning process.⁵³ NPN's efforts to influence

⁵² The Annual Report and Directory is now available in print and online.

⁵³ The development of NPN's strategic plan was led by Suzanne Callahan of Callahan Consulting. The current strategic plan is not available for the public but past versions are available on the NPN website. National Performance Network. *Annual Report & Directory, 2011-2012*. New Orleans. 2013. Print. p. 4.

national cultural policy is a critical component of its work, reflecting the organization's mission of 'working to create meaningful partnerships and to provide leadership that enables the practice and public experience of the arts in the United States.' While NPN's mission, values, and vision are seen throughout its programs and convenings, cultural policy is another area where NPN works to change the status quo.

NPN's vision states, "NPN actively engages in cultural policy discussions and serves as an Intermediary to move towards a vision of a world where:

- *Independent artists and companies are recognized as valid and important participants in a healthy and thriving society.*
- *Arts organizers and cultural workers are actively engaged across economic sectors, including business and industry, providing creative approaches toward a healthy, just, and sustainable world.*
- *Communities — as collections of people who share cultural heritages, philosophies, or geographic locations — have broad access to artistic work and cultural expression that is reflective of themselves and others.*
- *Public and private supporters advocate for and invest in living artists and the organizations that support them.*

As a network NPN has an inherent obligation to serve the interests of its Partners and cultural policy is perhaps the most important way in which NPN can collaborate with other organizations, promote the importance of the work of the Network and its Partners, and champion on behalf of artists. NPN has been a member of the Performing Arts Alliance (PAA) for years and works collectively with other members to lobby on behalf of performing arts organizations across the United States.

NPN's participation in cultural policy advocacy is demonstrated through staff participation in conferences, round-table discussions, and meetings with other organizations, lobbyists, and policy makers. NPN CEO MK Wegmann frequently travels to Washington, D.C. to advocate for federal support for the arts. In April 2014 she traveled to

Baton Rouge, LA along with Stanlyn Brevé and Stephanie Atkins to participate in Culture Connections and Arts Day. In addition to advocating on behalf of arts and culture in Louisiana, they also met with key policy makers to solicit their support. Staff participation in cultural policy discussions not only ensure that Partner organizations and participating artists have a voice in local, regional, and national arenas, but also guides decisions they make with regards to Network management and programming.

Cultural policy participation is one of NPN's best-case practices because the work of Wegmann and other staff members consistently ensures that elected officials and policy makers hear the wants, needs, and expectations of the Network organizations. Simultaneously it ensures that these individuals are also aware of the importance of arts, arts organizations, and artists in the U.S. with regards to the economy, education, healthy communities, and more.

F. Key Roles of The National Dance Project

Congressional budget cuts in the early '90s affected a number of programs that had been long-time funders of dance creation and touring in the U.S. The New England Foundation for the Arts (NEFA) immediately responded by creation a regional program in 1995 to support dance touring in New England. The resulting program, the New England Dance Project, was intended to develop audiences for dance in New England communities by supporting the touring of dance artists and companies to the region. It quickly became evident that a much larger, national program was needed.

The design of the National Dance Project (NDP) began with conversations between NEFA and their peers within the field including Dance/USA and the Association of Performing Arts Presenters (APAP). The program finally launched in March 1996 with support from the National Endowment for the Arts, the Andrew W. Mellon Foundation, and the John S. and James L. Knight Foundation.

The NDP works to move beyond core grantmaking for the creation and touring of works in order to nurture a vibrant ecology for dance. This is done through various initiatives that focus on production residencies, international exchange, regional development of dance artists, and the work of contemporary art centers (CAC). A project of the New England Foundation for the Arts, NDP has distributed more than \$25 million in funding since 1996. Today the NDP relies on the generous support of the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, Metlife Foundation, ArtWorks, Cultural Support of the French Embassy, and French American Cultural Exchange (FACE).

The NDP has a Contemporary Art Center (CAC) network that supports and promotes innovative interdisciplinary projects. Comprised of performing arts curators throughout the U.S., the CAC builds collaborations and connections supporting the innovative work of interdisciplinary artists and artist collaborators. Artists and companies are selected for commissioning support, creative development, documentation, contextualization, and touring of interdisciplinary work based on nomination by CAC members.

According to its website, the CAC network collectively:

- Explores issues, trends, and opportunities including bringing a curatorial perspective to the performing arts field.
- Commissions and/or curates interdisciplinary projects that experiment with and create new models for artist development and presentation.
- Forges alliances for both the creative development and the distribution of interdisciplinary arts projects.
- Provides leadership in the wider arts field for contemporary interdisciplinary programming at a time when there is greater hybridization of artistic forms.
- Presents models for creative and community residencies, collaborations, and documentation.
- Advocates for interdisciplinary programming and projects as core activities within contemporary art centers, not simply adjunct events to visual art programming.⁵⁴

1. Intermediary

The NDP serves as an intermediary, providing funds for programs and initiatives.

Since 1996 the NDP has distributed more than \$25 million in funds for dance, making it one of the largest dance funders in the world. It lists its funding priorities on its website as:

NDP is interested in supporting work that reflects the evolving environment for dance, including, but not limited to, projects that:

- Push aesthetic boundaries and reflect the cultural and aesthetic diversity alive in dance today.
- Nurture long-term and multi-faceted partnerships between choreographers and presenters, leading to the highest quality possible in the production values for the completed work.
- Are interdisciplinary, enabling choreographers and dance artists to partner with creators in other artistic forms or explore hybrid art forms.
- Enable choreographers and dance artists to experiment with new technologies in the creation of work and to explore new ways of engaging audiences in all stages of a dance work's development and presentation.

⁵⁴ "National Dance Project." *National Dance Project Home*. New England Foundation for the Arts, n.d. Web. 23 May 2014. http://www.nefa.org/grants_programs/programs/national_dance_project.

- Involve choreographers and dance artists from a range of career stages, including those who have participated in NEFA's Regional Dance Development Initiative.
- Expose audiences, and U.S.-based choreographers, to international work of outstanding quality and originality, primarily through NDP Touring awards.

Both NPN and NDP specifically created their programs to support the creation and transportation across the U.S. and abroad, however, NDP is specific to just the field of dance, while NPN provides support to performing and visual arts organizations.⁵⁵ NPN limits its recipients to Partner organizations and their chosen artists, whereas the NDP allows all organizations and groups that are eligible to apply. The eligibility criteria for prospective applicants vary by grant. For example, the NDP Production Grants, which fund the creation and development of new dance work that will tour nationally, requires the applicants (choreographers or companies) to have partner organizations based in the United States. They also require that the applicant develop and produce the work within 12-18 months of receiving the grant. In contrast, NPN requires the work to be completed within one year.

2. Programs

The National Dance Project (NDP) programs include the CAC network, which promotes projects that model innovative multi- and cross-disciplinary collaborations, and the Regional Dance Development Initiative, which provides professional growth for artist in regions across the U.S. These programs not only provide financial support but also work to cultivate support for production, international exchange and regional development of

⁵⁵ It is important to note that NDP actively encourages cross-sector collaboration and exchange, as listed under the criteria describing the projects it supports on the previous page.

dance. They also work to provide support for contemporary art centers for their ongoing efforts to promote dance in communities across the U.S.

The NDP International Program is dedicated to creating opportunities for artists, presenters, and communities to engage with artists and audiences from other countries as a means of exploring commonalities and differences in order to expand and diversify cultural perspectives. The NDP program relies on partnerships with organizations and government cultural entities in the United Kingdom, The Netherlands, Australia, France, and Mexico. For example, NDP partners with the French U.S. Exchange of Dance (F.U.S.E.D) to provide touring support for American artists and companies who wish to tour in France.⁵⁶ In contrast to the NDP, NPN's International Program fosters collaborations with arts networks in countries and regions that are not currently being served by other networks such as NDP. As a result, its programs serve regions such as Brazil and Korea.

3. Convenings

At this time, NDP does not host any formal convenings or conferences for colleagues in the field of dance.⁵⁷ This is a key difference between NDP and NPN. It should be noted that the NDP's parent organization NEFA does provide a number of convening and educational opportunities for organizations based in the New England.

⁵⁶ Launched in 2004, F.U.S.E.D. is a partnership between NEFA and the Cultural Services of the French Embassy in the United States in collaboration with the French American Cultural Exchange (FACE) that works to facilitate dialogue, networking, and exchange between artists in the United States and France.. F.U.S.E.D. fosters dialogue, strengthens professional relationships, and sparks creative artistry through residencies and touring of artists whose works have not yet—or have rarely—been seen in the partner country. F.U.S.E.D. grants support up to 50% of the artist fee, including housing, per diem, travel, and visa expenses.

⁵⁷ The CAC network meets regularly to discuss topics within the field, exchange knowledge and successful best-case practices, and nominate artists and projects for NDP grants. These gatherings are not conferences or convenings, but rather serve as opportunities to govern the network, which is by invitation only, and to select artists/projects for nomination.

4. Reporting & Communications

The NDP primarily communicates through its website. Here it lists its goals and objectives, provides information on the CAC, and posts news and updates about current programming. NDP also has a number of work samples from productions that have benefited from NDP grants. This serves a similar role to the photographs and images that NPN uses in its promotional materials. For information on the projects funded in the previous year visitors must download a PDF titled “NDP Touring Awards.”⁵⁸ With the exception of this document, NDP does not produce any print publications or regular newsletters.⁵⁹ At this time NDP does not produce any external documentation of trends, practices, and happenings within the field of dance.

5. Cultural Policy

Unlike NPN, the NDP does not serve as a cultural policy advocate. Instead it is represented by its parent organization NEFA, which engages in advocacy activities on behalf of NDP and all of its other programs.

Conclusion

The NDP and NPN are both committed to providing resources and financial support for new and original works of art.⁶⁰ Although NDP is restricted to dance, it shares NPN’s commitment to diversity as well as the development of artists’ careers through cross-sector collaborations and partnerships. As a project of NEFA, the NDP is more limited in scope as

⁵⁸ To download this document visit the NDP website or go here:

http://www.nefa.org/sites/default/files/2013ndp_web.pdf.

⁵⁹ Individuals looking for newsletters from NDP have to sign up for the NEFA email list.

⁶⁰ See Appendix F for a chart outlining NPN and NDP similarities and differences.

well as the services it provides. For example, NDP does not host convenings, produce reports on trends within the field, or engage in cultural policy. NDP does provide a number of programs and grants that work to provide resources and support

NPN and NDP both view their role as intermediaries as critical to their efforts to nurture a vibrant, diverse environment for artists, but they attempt to achieve this in different ways. NDP provides funds directly to dancers, choreographers, and troupes, which means that it is responsible for selecting the projects to fund. In contrast, NPN awards funds to its Partners to use to commission and/or produce a work. NPN does this, in part, to avoid having to judge the quality of the works. This practice ensures that the Partners who commission and/or present the works make all curatorial and commissioning decisions. Although their methods differ, both NDP and NPN are successful in providing support that enables artists to presenting and tour their works. They are both also recognized for their efforts to support the work of emerging and mid-career artists so that their careers may develop. NPN's model of working with Partner organizations who match funds provided by NPN for artists fees and cover all presenting costs has an edge over NDP's methods because it requires the presenting entity to provide funding support for the project. This ensures that the commissioner and/or presenter is financially invested in the project and has a personal interest in ensuring that the project is a success.

NPN and NDP both created programs to support the touring of U.S. artists and their work abroad. While the two organizations are united in their desire to encourage the presentation of U.S. artists and their works in other countries, they have different methods by which they facilitate this. NPN partners with arts Networks in the host country or region. The other network sends a team of curators to the U.S. that selects four artists to

present at home. In contrast, NDP works with other organizations such as FACE to provide grant funds. Artists may then apply for funds to tour abroad and utilize the grant money to cover the additional costs associated with international travel. Although the two programs different in structure, they both promote reciprocity and relationship-building between artists and arts professionals in two or more countries. NPN's model goes beyond providing financial support for the artists. When foreign curators come to the U.S. and select the artists they wish to present it is more likely that the works selected will be successful during their tour. This is, in part, because these curators know what will interest their communities and what types of works are most successful in their theatres/galleries. These curators are also more likely to become personally invested in the exchange process and will have a greater investment in making sure that the collaboration. This is not to say that NDP's model is unsuccessful, but it should be noted that just because a popular U.S.-based production wants to tour abroad does not mean that it will have the same success there that it has at home.

NPN's strong convenings program enables the organization to provide better support to Partners and artists because it enables the organization to communicate directly with its members, facilitates knowledge and networking between attendees, and showcases the many ways in which the Network distributes resources and funds to its Partners. The lack of a NDP conference or convention speaks to the limited ways in which NDP actively facilitates networking, ongoing collaborations, and reciprocal exchange. Rather NDP simply encourages applicants to do so and then provides financial support for the project, while NPN provides a consistent framework in which these partnerships and collaborations can form and carry through to completion.

NPN's reporting and communication is also superior to that of the NDP. Coupled with NDP's lack of activity in the realm of cultural policy, this suggests that NDP's role within the field is limited to its services as an intermediary and program provider. In contrast, NPN successfully provides its Partners, artists, and the community at large with a number of services that cohesively work together to create a more vibrant environment for the performing and visual arts.

G. Key Roles of The Theater Communications Group

Regional theatres flourished across America during the 1950s and '60s, W. McNeil Lowry, director of the arts and humanities program at the Ford Foundation in New York City, grew concerned about a lack of communication and cooperation between theatres, which he viewed as a barrier to the movement's growth. Lowry brought theatre professionals and leaders together in order to establish a central office that would be managed by representatives in the field. "In 1961, the Ford Foundation set aside \$244,000 over a four-year period to meet this goal, and Theatre Communications Group was established 'to improve communication among professional, community and university theatres in the United States. The group will facilitate the exchange of artists and other theatre personnel and enable members to study each-others' methods, with the ultimate aim of making the theatre more professional in training, creation and production.' "⁶¹ In 2005 TCG received the Tony Honors for Excellence in Theatre in 2005, in recognition of the organization's leadership in the field.

⁶¹ Founding members still active in TCG today include Alley Theatre, Houston, TX; Arena Stage, Washington, DC; Cleveland Play House; Milwaukee Repertory Theater; and the Goodman Theatre, Chicago, IL. "Theatre Communications Group." *About TCG*. Theater Communications Group, n.d. Web. 11 July 2014. <http://www.tcg.org/about/index.cfm#history>.

Today TCG continues to pursue its mission of strengthening, nurturing, and promoting the professional, not-for-profit American theatre by creating new ways of harnessing and delivering information to the field, investing in leadership and capacity development for artists, administrators and organizations and leveraging the stories of the field to build greater public awareness of and appreciation for live theatre in America. The work of TCG is made possible by membership dues, revenue, and support from funders such as the National Endowment for the Arts (NEA), the New York State Council on the Arts, Boeing, Metlife Foundation, Target, the Doris Duke Charitable Foundation, the Ford Foundation, and the Andrew W. Mellon Foundation.⁶²

According to its website, TCG's vision is:

“To be the leader and innovator in assembling, contextualizing and disseminating knowledge to strengthen and energize U.S. theatres and practitioners; to be the quintessential purveyor of facts and stories that capture public, funder and media interest in theatre; to be an electrical source for artists, providing funding, networking, visibility and publications opportunities; to foster conditions for the emergence of a new level of international and intercultural awareness and cooperation through theatre.”⁶³

1. Intermediary

TCG serves as an intermediary providing funds and resources to its members and artists through programs, services, and convenings. NPN is limited to presenting organizations that are nominated for membership then selected by a committee, while TCG

⁶² For a complete list of TCG funders visit <http://www.tcg.org/about/support/funders.cfm>

⁶³ Ibid.

is open to theatres and individual members.⁶⁴ NPN's size is intentionally kept small, but TCG is much larger and anyone may elect to join.

As an intermediary TCG secures and distributes money. This process is common at NPN, TCG, and NDP, however, as Bach pointed out, there is little scholarship about why it is popular and why it is such a successful method of distributing large amounts of money. TCG's grants are divided into two categories– grants for individuals and grants for organizations. Examples of grant programs include Leadership U[niversity], Audience (R)Evolution, Fox Foundation Resident Actor Fellowships, Global Connections, Metlife/TCG a-Ha! Program, Young Leaders of Color, and Edgerton Conference Subsidies.⁶⁵ The Leadership U[niversity] provides support for professionals working in all areas of the theatre so that they may prepare for greater leadership responsibilities and long-term careers in the theatre. These grants are available for early-career leaders through the *One-on-One* awards (\$75,000 plus additional support) and *Continuing Ed* grants for mid-career or veteran professionals (up to \$5,000).⁶⁶ TCG provides conference subsidies to the 40 playwrights whose work has been supported through the Edgerton Foundation's New American Play Awards.⁶⁷

2. Programs

Through its programs TCG seeks to fulfill four primary roles – networking and knowledge-building, grantmaking, publications, and leadership through advocacy. Unlike

⁶⁴ TCG offers a number of membership levels for both individuals and theatre organizations. Basic domestic membership starts at \$35 and discounts are available for students. For more information on membership and how to join visit http://www.tcg.org/ecommerce/at_subscription.cfm.

⁶⁵ For more information about the TCG grants visit <http://www.tcg.org/grants/ataglace.cfm>.

⁶⁶ Ibid.

⁶⁷ "Grant Programs at a Glance." *Grants at a Glance*. Theater Communications Group, n.d. Web. 12 July 2014. <http://www.tcg.org/grants/ataglace.cfm>.

NPN, TCG members include both organizations and individual members with the organization presently serving over 700 theatres and affiliate organizations and over 12,000 individuals.⁶⁸

TCG and NPN both have application processes by which member organizations can apply for grants. TCG also provides grants for individuals. One key difference between NPN and TCG is that NPN guarantees that its Performance Network members will receive at least two weeks of performance residency funds each year and its visual arts members will receive at least one week of residency funds.

TCG programs are divided into grants for organizations and individuals. This is different from NPN which distribute grants to Partner organizations in order to commission works. Diversity is a priority for NPN, but they do not have any programs that are entirely limited to individuals of color. TCG has one such award, Young Leaders of Color, which was created to bring together young theatre professionals of color at the National Conference so that they can engage in dialogue about the new generation of leadership.⁶⁹ Recipients receive a stipend to attend the TCG National Conference where they participate in general programming as well as programs designed specifically for them. One goal of this program is to ensure a diverse range of perspectives at the conference. Another is so that current arts professionals may learn more about the goals, challenges, and thoughts of the next generation of leadership.

⁶⁸ TCG has grown into a vast national network since it was founded in 1961. TCG, headquartered in New York, is a national service organization for the not-for-profit theater field. For information on TCG membership visit <http://www.tcg.org/about/membership/index.cfm>.

⁶⁹ "Young Leaders of Color." *Young Leaders of Color*. Theatre Communications Group, n.d. Web. 11 July 2014. <http://www.tcg.org/grants/ylc/>.

3. Convenings

TCG is recognized for its success in partnership building and networking through convenings. According to its 2009-2010 Annual Report, "It is the sharing of knowledge and the unification of our voice that TCG strives to facilitate amongst theatre practitioners across the nation."⁷⁰ The TCG national conference promotes the cultivation of partnerships and collaboration as well as education and skill development through programs such as teleconferences, Brain Bank, and the TCG/American Express Leadership Boot Camp.⁷¹

The TCG annual meeting, known as the National Conference, is open to all members and non-member invited organizations, artists, and students, therefore it is much larger in size and scope. Members and nonmembers are also required to pay. Members pay \$485 for the Early Bird Rate and \$585 for the Regular Rate. Invited Artists and Students pay \$285 for the Early Bird Rate and \$360 for the Regular Rate.⁷² This is much more expensive than the full cost of attending the NPN conference (\$345).⁷³ Furthermore, there are only a limited number of subsidies available and individuals must reapply every year.

Whereas the NPN Annual Meeting focuses on providing opportunities for its Partners to network and cultivate deep relationships, the TCG Annual Meeting has a theme and focuses on providing networking and connection opportunities, frank discussions, and presentations based on the theme. The 2014 theme, "Crossing Borders" was chosen to

⁷⁰ 90 TCG, "2010 TCG National Conference," *Annual Report 2009-2010*.
http://www.tcg.org/pdfs/about/tcgFY10_annualreport_final.pdf.

⁷¹ For information on the 2014TCG conference, including events and programming visit
<http://www.tcg.org/events/index.cfm>.

⁷² "Conference." *TCG*. Theater Communications Group, n.d. Web. 22 May 2014.
<http://www.tcg.org/events/conference/2014/about.cfm>.

⁷³ The cost of attendance varies by year and does not include other travel expenses such as transportation, meals, or lodging. It should be noted that the full cost of the conference per individual is approximately \$625-\$650, but NPN works with foundations and sponsors to cover the majority of the expenses.

encourage participants to come prepared for model sharing, knowledge exchange, and a journey across many borders.⁷⁴

4. Cultural Policy

TCG considers itself the primary advocate for the not-for-profit professional theatre in the U.S. stating, “TCG represents the theatre field both in Washington, DC, and nationally, to provide timely information for theatres and theatre artists on federal legislation, regulations and other significant government opportunities and issues.”⁷⁵ TCG is a founding member of the Performing Arts Alliance (PAA). Both TCG and NPN advocate on behalf of their members, working to ensure that policy makers respect the value of the arts in the U.S. One way that they do this is to fight for continued government support for the NEA.

5. Reporting & Communication

The TCG publishes a wide range of information on its website for its members and the public. In addition to publishing the works of new and established playwrights, TCG publishes *American Theatre Magazine* and has an archive of past issues on its website.⁷⁶ The magazine includes articles on current trends and issues in the field, reviews of productions, artist profiles, and more. TCG also communicates with its supporters through newsletters, a magazine, and social media.

⁷⁴ “Conference.” *TCG*. Theater Communications Group, n.d. Web. 22 May 2014.
<http://www.tcg.org/events/conference/2014/about.cfm>

⁷⁵ “Advocacy.” *TCG*. Theater Communications Group, n.d. Web. 22 May 2014.
<http://www.tcg.org/advocacy/index.cfm>.

⁷⁶ “American Theatre Archives.” *TCG*. Theater Communications Group, n.d. Web. 22 May 2014.
<http://www.tcg.org/publications/at/archives.cfm>.

TCG's publications are frequently cited as a key membership benefit because industry professionals find that they help them to stay abreast of the current changes and happenings in theatre. TCG publications address the latest issues in the field through in-depth articles and commentaries as well as highlights of recent productions. TCG also has a very proactive digital and social media presence, promoting its programs, industry news and events on its website, Facebook, and Twitter. Although NPN also provides a monthly newsletter and promotes industry happenings and events on social media, its presence is much more limited, particularly because NPN does not promote specific productions or events in order to ensure that none of its Partners receive special treatment or perceive one Partner to have an advantage over others.

TCG has a much larger collection of data and reports available for the public. As a larger network with both organization and individual members it has taken on the responsibility of data collection, analysis, and reporting. The results of many studies and reports are available on their website and are often utilized in their other publications. Although NPN also takes care to collect, analyze, and report on its members and events from the field, the findings are generally limited to the Annual Report & Directory. It is clear that TCG plays a much larger role in collecting, analyzing, and reporting on data from the field.

Conclusion

TCG and NPN are both networks with excellent best-case practices, however, they are very different with regards to their organization structure, missions and goals, and best-case practices (see Appendix F). It is evident that the differences in their methods

reflect the fact that these methods were established in response to their organizational structure and desired outcomes, then tweaked and revised over the years in response to the needs, wants, and expectations of their members. TCG is open to individual members and not-for-profit theatre organizations, whereas NPN is by invitation only. Likewise, the NDP's CAC is comprised of performing arts curators and contemporary arts centers that are nominated by existing CAC members. TCG's network is intended to provide a full range of services to a large number of individuals and organizations, whereas NPN and the NDP's CAC are both intentionally kept small. Although the three organizations differ in the ways by which their networks operate, they are united in their work to utilize networks as a means by which to build relationships, move works around the country, and advancing interdisciplinary arts in the U.S.

Although TCG is much larger than NPN and limited in scope to theatre, the two networks are quite similar in the ways in which they utilize their roles as intermediaries to provide services beyond that of simply awarding funds. First and foremost they provide a valuable service to funders in that they have expertise and existing relationships with key operators in the fields the funder wishes to serve. As intermediaries they also work to inform funders of needs within the field and work with funders to create programs that will address them. Rather than simply just fund new projects these intermediaries look for ways to maximize the impact that the funds can have within the field. Although TCG serves a much larger network, NPN is more effective at doing this because it requires Partners to match funds received.

TCG and NPN both hold an Annual Conference as well as other smaller convenings. These events create opportunities for individuals and organization representatives to

network, exchange ideas, discuss new trends, and see new art works. The TCG conference is open to all members (organizations and individuals) who pay the cost of attending. Over 700 people attended the TCG conference in 2013 to participate in model sharing and peer connection.⁷⁷ Due to the differences in their network structure as well as the different desired outcomes for their respective conferences it is unfair to label one conference or convening as superior to the other. Rather they should both be recognized for their respective contributions to the field and members they serve.

TCG is extremely successful in communicating with its members and the public. Everything from its magazine to its Facebook page works to fulfill TCG's mission of strengthening, nurturing, and promoting the professional not-for-profit American theatre. The organization also does an excellent job of conducting research on the changing needs and conditions of the field, then providing members and the public with comprehensive reports. Some reports are only available for members, demonstrating that there are a number of valuable services provided to members and that the financial cost of providing these services is covered, at least in part, by dues. It is difficult to compare NPN and TCG's reporting practices because of the different roles that the organizations seek to fill. TCG has a much broader scope than NPN, therefore it is reasonable that they would commission more studies and produce more reports. That said, NPN could learn from TCG's excellent communication model and should work to improve the ways in which it communicates its services and programs and the value of these services and programs as well as the successful outcomes they produce.

⁷⁷ "2013 TCG National Conference Dallas." *TCG Conference Archives*. Theater Communications Group, n.d. Web. 11 July 2014. <http://www.tcg.org/events/conference/2013/about.cfm>

TCG and NPN both engage in cultural policy and arts advocacy, unlike the NDP. Their participation is reflective of their respective missions as well as the way both organizations want to ensure that policy makers hear the needs of the members in their Networks. While NPN advocates on behalf of the fields of performance arts and visual arts, TCG is the primary advocate for not-for-profit professional theatres. Both organizations belong to the PAA and regularly work alongside other organizations to increase funding for the National Endowment for the Arts. Advocacy is an important role for both organizations, but the TCG does a much better job of communicating what it does, how it does it, and why. NPN recently identified cultural policy as a formal service that it provides and as it continues to grow this service it should look to the TCG for ways in which it might demonstrate this to Partners and the public.

NPN, NDP, and TCG are all excellent examples of national organizations that provide valuable resources to arts organizations, artists, and the public through their commitment to advancing the creation and touring of new works.⁷⁸ NPN has developed its own approach to acting as an intermediary, programming, reporting and convening, and cultural policy advocacy that enables it to best fulfill its mission and serve its Partners. Comparing NPN's best-case practices with those of NDP and TCG not only highlights its success in fulfilling these roles, but also demonstrates the many ways in which NPN's practices are superior to those of other organizations.

⁷⁸ See Appendix F for a chart outlining key similarities and differences between NPN, NDP, and TCG with regards to their work as intermediaries, their programs and convenings, their reporting and communication, and their cultural policy advocacy.

Chapter 5: Recommendations

This report is the culmination of a four-month internship working with NPN staff at the organization's office in New Orleans, LA. During this time I was able to scrutinize the organization and thereby make the following recommendations:

A. The Ranson Building

The Ranson Building will provide NPN with a permanent home for at least twenty years. In addition to providing NPN staff with additional office space, three conference rooms, and off-street parking, the building offers several opportunities for NPN to earn income through the leasing of unused offices and parking spaces. The facility itself will also be available to rent for special events.

In addition to utilizing the new facility as a means of increasing the organization's earned income, NPN should consider its potential as a hub for education, collaboration, and exchange. NPN hosts an educational program for artists known as Doin' It On The Road (DIOTR) at each of the Mid-Year Meetings. These sessions provide artists with information about preparing contracts, networking, and more. Future programs could be produced in a similar manner to DIOTR or they could be done in partnership with local organizations such as the New Orleans Arts Council and the University of New Orleans Arts Administration Program. Decisions would need to be made about whom these events would serve – local artists, students, arts professionals, and/or LoNet Partners. However, these events offer tremendous potential for growing local recognition of and support for NPN. Creating educational programs for local arts organizations and artists would enable NPN to fulfill its commitment to the local arts community.

B. Data Collection and Materials Management

As a network, NPN has a responsibility to collect, analyze, and utilize data and information on behalf of its members. Both quantitative and qualitative data are collected using surveys, interviews, and studies. The information is collected and analyzed, then used to guide all operations from grantwriting to program management. It is important that information is gathered in a logical manner and appropriately filed so that all staff members can access and utilize it in their work. Ensuring that these processes run efficiently is also important because repetitive or duplicative actions are a waste of staff time and organizational resources. In order to improve NPN's data collection and materials management the staff should briefly document their responsibilities and their current workflow processes, then analyze them to determine how things could be streamlined and performed more efficiently.

Resource Development is a key part of day-to-day activities at NPN because the organization depends on grants and donations. At the same time, staff members also have a host of other responsibilities; therefore it is imperative that resource development be efficient in addition to successful.

To date, NPN's research on potential funders has been compiled in a Microsoft Word Document that is reviewed by members of the Resource Development Team and discussed one by one in a meeting. Often the entire staff will spend time reviewing page of information about organizations that are clearly not a fit for the organization. After the meeting the information is then entered into Salesforce.⁷⁹ This process is an inefficient use

⁷⁹ Salesforce is NPN's content relations management (CRM) software. NPN uses Salesforce to manage past and current funders, Partners, collaborators, donors, and more. Salesforce is a cloud-based software that assists with

of resources and materials. NPN needs to develop a process that allows the researcher to directly input the information into the computer then pull a report from Salesforce with all of the documented information on the prospective funders.

In order to ensure that the process runs smoothly, the organization should create a detailed set of instructions that outline what information should be researched and where it should be entered into Salesforce. A short list of automatic 'No's' should be included in these instructions. For example, the researcher should have the responsibility of excluding foundations that limit their grantmaking to a specific geographic region. These organizations should still be entered into Salesforce, but a comment should be made in the notes section explaining why it is not a fit. This way the Resource Development Team is presented with a shorter report that is comprised of organizations that they should discuss. Formalizing the process by which data on potential and prospective funders is solicited, stored, and analyzed will make the process more efficient. Furthermore, it will ensure that all of the research is input into Salesforce consistently.

C. Internship Program

NPN formally established an Internship Program with the University of New Orleans Arts Administration Masters Program in 2013. A number of students have volunteered or interned with NPN in the past; however, I was the third to do so through the UNO Program. It was clear from the beginning that the Intern position needs more structure in order for

organizing, automating, and synchronizing fundraising, marketing, contracts, etc. For more information visit www.salesforce.com

the Intern to get the most out of the experience and for NPN to get the most out of the Intern.

In order for this to occur, I recommend the following three changes:

1. Identify an Internship Coordinator
2. Assign Regular Responsibilities
3. Formalize Feedback Process

During my internship I worked with a number of staff members. From the beginning it was unclear to whom I should report on a regular basis. Initially I met with COO Steve Bailey and received some assignments from him, however, Bailey travels frequently for work and was often busy when he was at the office. During the first few weeks of my internship I was unclear as to what I should be working on when I did not have enough assignments to fill my time. I was also confused as to whom I should ask for work during Bailey's absence. Therefore I recommend that NPN assign a staff member to serve as the Internship Coordinator and work with Bailey in overseeing the Internship Program. This individual should be someone who is in the office the majority of the time and who is willing to make time for the Internship Program. Given that NPN has a long-standing practice of helping staff members to gain leadership skills, it is reasonable that this responsibility should be given to an individual with the potential to excel as a leader. The experience of supervising Interns, overseeing their workload and giving assignments, and providing regular feedback will help the staff member to acquire critical leadership and communication skills.

Based on my experience I suggest that Bailey consider William Bowling and Alec de Léon. Both men have worked at NPN for several years, are very knowledgeable in the organization, and demonstrate excellent managerial skills. Furthermore, they both work

with National Programs and Resource Development – two areas in which the Interns will be expected to contribute. Since the Interns and their responsibilities vary each semester it is also reasonable for the two men to alternate this position, however, attempting to split the job between the two might be confusing for all parties involved because it could result in a lack of clear delegation of responsibility.

During my Internship I received a variety of projects to complete that ranged in size and scope, but most were completed within a few hours or a few days. As a result my workload fluctuated greatly – some days I would have several projects to work on at once, while other times I would not have anything to do. Therefore I would suggest that NPN assign the Interns a few assignments that they are responsible for completing each week or each month. These should be tasks or projects where the Interns can draw on existing knowledge or skills and take pride in knowing that they are responsible for executing on a regular basis.

The staff frequently complained about the lack of quality and readily available content for the monthly newsletters.⁸⁰ The majority of the staff was uninterested in writing or soliciting content because they viewed it as time consuming. This would be an excellent responsibility for the Interns. I suggest that the Interns be responsible for writing at least two articles for the newsletter and that the Interns also solicit two articles. A staff member could assist with creating general guidelines and a calendar of deadlines and then the Interns could oversee the project each month. The Interns would benefit from this experience because they would have to conceive, research, and write a 500-word article for publication. In addition to learning from the experience, they would benefit from having

⁸⁰ To view the NPN newsletter archive, visit <http://npnweb.org/category/e-newsletter/>.

published material to list on their resume or *curriculum vitae*. The experience of soliciting articles from Partner representatives and artists would also imbue the Interns with valuable communication and editorial skills. The primary benefit that this assignment would have over the many I received is that it would provide monthly opportunities for feedback and growth for all parties. The Interns could always spend time on this when their workload was low.

My third recommendation for the Internship Program is that NPN should give more consideration to the importance of feedback to the Interns. Not only should the staff place more emphasis on providing feedback, but they should also consider ways in which they can give the process more structure. Formalizing the process will help the organization and its Interns to understand and manage expectations, while ensuring that feedback is consistent, fair, and mutually exchanged.

During my internship I often felt that feedback was inconsistent and the feedback I did receive was overwhelmingly positive. I appreciated being praised for my work, but I wanted to develop new skills and grow as a professional so I wanted to hear more information about the areas where I could work to improve. Although there was a formal job description that outlined my duties and responsibilities, it was fairly vague. When I met with Bailey at the beginning of my internship we spent some time discussing projects and assignments, but we did not really identify specific ways to measure or track my progress. Furthermore, at the completion of my internship I did not receive any formal feedback or constructive criticism from Bailey.

A good way for NPN to ensure that feedback is consistently and fairly given is to create a formal rubric. Outlining a rubric for the organization to use for all internships

would be a good step towards improving the Internship program. Although the specifics might vary from Intern to Intern, having a guideline or template would be a good start. Next the Internship Coordinator could provide them with a copy at the beginning of the internship and review it with them, both parties jotting down notes of specific goals and/or objectives. During this time the staff member could ask the Intern if they have any specific professional shortcomings or weaknesses they would like to address. This could be anything from time management to improving their communication skills. Midway through the internship, the Coordinator should solicit feedback from other staff members and review it with the Intern. Emphasis would be placed on providing constructive criticism as well as pointing out the Intern's strengths. Finally the Internship Coordinator should try to find another project or task where the Intern can work on improving upon a shortcoming or weakness. In order to make this a positive experience for both parties it should be emphasized as a learning opportunity and growing experience, rather than a failure.

At the end of the Internships the Coordinator should repeat the process and update the Interns on their progress in the areas suggested for improvement. Furthermore, they should receive insight onto their strengths and growth during the Internship. During their final reviews the Interns should receive evaluation forms that encourage them to report their thoughts on their internship experience, the Internship Coordinator, and NPN's feedback progress. This should be submitted to another staff member to review so that the Intern feels comfortable giving an honest evaluation of the Internship Coordinator as well as their internship experience.

D. Communications Plan

NPN does not have a formal communications plan, nor does it outline internal or external communications activities in its strategic plan or operations manual. Since NPN has a small staff and limited resources, marketing and communication have not been a major priority. There is also some disagreement between management as to whether or not a plan is necessary since the Network does not provide services or resources to organizations that are not Partners.

Currently NPN has a comprehensive strategic plan that guides organizational operations, program development and management, fundraising, and cultural advocacy. Since NPN does not have a Communications Director, two of the primary goals for creating this plan should be to get it done and to keep it simple. The plan should not seek to add to the existing staff's current workload, but rather serve to organize current activities and to ensure that moving forward communication activities are guided by a few set objectives.

Miller describes content marketing as a different approach to thinking about how and why you communicate as well as how your program participants, the supporters of your work, and the influencers in your community use, interact with, and help co-produce your communications.⁸¹ Drafting a comprehensive communications plan that outlines goals and objectives, strategies, and a timeline for implementing these strategies will enable NPN staff to be more efficient and consistent in their efforts to improve the organization's internal and external communications. It will also enable NPN to consistently monitor and evaluate its efforts. This last step is critical to ensuring that the organization is not

⁸¹ Leroux Miller, Kivi. *Content Marketing for Nonprofits: A Communications Map for Engaging Your Community, Becoming a Favorite Cause, and Raising More Money*. United States of America: Jossey-Bass, 2013. Print. p. xxv-xxvi.

spending time and resources producing content or documents that are ineffective or unnecessary.

E. Technology

Technology is consistently identified as a source of frustration for nonprofit organizations. In addition to being expensive, it is confusing, complicated, and time consuming. However, NPN needs to recognize the role that technology plays in day-to-day activities, particularly the maintenance of records and archives, communication, and fundraising. Miller describes the right technology as being part of a staffing strategy – good technology can improve an organization’s efficiency and assist staff with everything from data collection to external communication.⁸² On the flip side, outdated or inefficient technology can clog up the system, reduce staff efficiency, and cost the organization money. NPN staff has taken a number of steps in recent years towards incorporating technology into operations, particularly archive management and data collection; however, the organization still needs to fine-tune its perception of technology so that it is in sync with operations, work-flow processes, and communications.

Miller points out that nonprofits frequently focus on the product, instead of their audience - communication is mostly about writing and writing can be done on an old computer with out-of-date software, but this ignores the core of the issue: with whom are you attempting to communicate and how?⁸³

NPN should make technology maintenance and development a major part of its day-to-day operations as well as future strategic planning. Incorporating technology into both

⁸² Leroux Miller, p. 297.

⁸³ Leroux Miller, p. 297-298.

strategic planning and organizational management systems will ensure that it continues to fill its two primary roles on behalf of the organization: data and information collection, storage, and distribution, and the facilitation of internal and external communication.

1. Training and Education

Internally the staff should work to improve technology interaction through staff education and training. Salesforce, the NPN content management system (CMS) in particular is complicated to use and staff should have regular training and informational sessions. Staff should be encouraged to spend time learning the system and taking advantage of the training resources available to Salesforce users. Age or a lack of comfort with technology should not be an excuse.

2. Improve & streamline record keeping

NPN currently relies on Salesforce to store information such as donor profiles and resource development research, but uses Survey Monkey to collect data such as Annual Meeting Surveys. As members of the staff gain experience with Salesforce NPN should look for ways to integrate the data and information collected directly into Salesforce. If it is not possible to do this using Survey Monkey then staff should investigate survey platforms that are compatible with Salesforce.

3. Web-based Convenings

Convenings are a major part of NPN programs and services, but they are also extremely expensive to produce. Technology offers NPN with the opportunity to expand its

convenings and/or programs at a lower cost than adding another conference or Mid-Year Meeting.

NPN added the Mentorship and Leadership Initiative as a means of providing educational and training opportunities to staff members at Partner organizations. Although the program has been extremely successful, it is limited in the number of individuals it can serve each year. NPN should consider hosting a webinar each month or each quarter where staff and seasoned professionals can coach emerging leaders in the field.

These webinars could serve as educational and training sessions for Partner representatives who need to learn more about NPN and VAN programs or to assist them with their grant applications. In order to determine the webinar topics they could poll staff at Partner organizations to find out what kind of skills they would like to develop or what they are interested in learning more about. For example, if NPN Partner representatives said that they would like to learn more about the Mentorship and Leadership Initiative (MLI), Stanlyn Brevé could host an online webinar explaining the program, outlining the application process, and answering questions. She could also invite past MLI participants to briefly share their experiences. This would take some time to prepare, but the completed webinar could be posted on the website and made accessible for all Partners. In the future the staff would then be able to refer interested parties to a recording of the webinar, rather than taking the time to review the program and application process with each individual.

In addition to providing more education and professional opportunities for arts administrators, NPN should also utilize technology as a means of facilitating greater networking, collaboration, and knowledge exchange for artists. A monthly webinar would be an excellent way for NPN to engage directly with artists. Although NPN has long focused

on serving its Partners directly, DOITR is an extremely successful program that the staff would like to expand. A monthly event hosted via the web would allow for the presentation of smaller, more specific topics. One benefit to this format would be that a series or sequence could be offered, allowing for the discussion of more in-depth topics.

Salesforce and other web-based platforms offer software that will guide NPN through the webinar development process. Although there are expenses associated with doing so, the cost is considerably less than the costs associated with staff traveling to different locations.

4. Mobile Capacity

According to Mansfield, approximately 33% of nonprofit websites are accessed on a mobile device. This percentage has been steadily rising and is expecting to do so.⁸⁴ In 2012 88% of Americans had a mobile phone and 65% of American adults sent and received text messages.⁸⁵ Therefore it is important that a nonprofit organization's website is mobile-friendly. Leroux Miller wrote, "Smartphones and tablets put the world at our fingertips, wherever we are." NPN website traffic peaks every year during the Annual Meeting. When professionals are traveling they often rely on their mobile phones and smart tablets to check their email and access the Internet. Therefore NPN should maximize mobile-access to its website and make its emails HTML friendly so that Partners and supporters have quick and easy access to information.

⁸⁴ Mansfield, Heather. "Five Reasons Why Your Nonprofit Should Prioritize the Mobile Web in 2013." *Nonprofit Tech for Good*. N.p., 10 Jan. 2013. Web. 07 June 2014. <http://www.nptechforgood.com/2013/01/10/five-reasons-why-your-nonprofit-should-prioritize-the-mobile-web-in-2013/>.

⁸⁵ Kapin, Allyson, and Amy Sample Ward. *Social Change Anytime Everywhere: How to Implement Online Multichannel Strategies to Spark Advocacy, Raise Money, and Engage Your Community*. San Francisco: Jossey-Bass, 2013. Print. p. 5.

NPN utilized a mobile app ‘Guidebook’ for the 2014 Annual Meeting in New Orleans. Attendees downloaded the app onto their phones then entered a code in order to access the NPN Annual Meeting information. This was an easy way for attendees to check the schedule, look up information, and get directions on the go. NPN needs to continue to utilize the most current apps available for the Annual Meeting, but should also work to make sure that the hotel Internet can handle large groups and that its website and donation page are prepared for an increase in traffic.

“Nonprofits know that texts, emails, and apps are all popular ways for people to communicate using their smartphones, but mobile marketing seems to be one frontier that most nonprofits don’t want to explore. It seems too hard, too techy, too overwhelming.”⁸⁶ The reality is that there is no cause for concern – there are some simple things that nonprofits such as NPN can do to ensure that it is mobile-friendly. Using Leroy Miller’s guidelines it is easy to pinpoint several ways in which NPN can improve access to its website via smart phones and tablets:

1. **Know what you want to do** – NPN needs to take the time to draft a comprehensive communications plan. This will then guide staff through making a plan for improve the website and facilitate the production of mobile-friendly content.
2. **Optimize your website** – This is the most important step for NPN. Having a website that is mobile-friendly is critical as smartphones and tablets increase in popularity. The website is the most comprehensive resource for information on NPN’s programs and services, and it has up-to-date contact information for staff

⁸⁶ Ibid.

and Partners. Therefore it is important for people to be able to navigate the website quickly.

3. **Ensure that your donation page works** – NPN needs to ensure that donors can readily give at anytime. During convenings donors should be reminded to follow NPN on Facebook and Twitter. They should also be encouraged to make a donation. Facebook now allows nonprofits to link their Facebook pages with the donation pages on their websites. NPN should take advantage of this and let its supporters know. Making it easier for supporters to donors will incentivize them to do so.

In addition to Leroux Miller’s recommendations above, there are two key improvements that NPN should consider:

1. **Providing an HTML or mobile-friendly format for its newsletters**
2. **Making sure that its social media content is mobile friendly.**

Taking the time to make these changes will ensure that NPN’s supporters have positive experiences when engaging with the organization via a smartphone or tablet. Since these devices have become such a critical component of how individuals work and communicate, NPN should incorporate these suggestions into its communications plan.

5. Looking Ahead

NPN recognizes technology, particularly the Internet, as a toolbox filled with resources that can help its staff members to do their work. As a result it has built a strong website and currently utilize SalesForce to store its digital archives and serve as its internal information database. That said, the pace of technology advancement is rapid and what is

current now will be outpaced in just a few years. Consequently it is critical that NPN include technological updates in its strategic plan. In addition to updating its current software and website, NPN should also consider ways in which it may utilize technology to expand, grow, and move forward. Whether planning a webinar, using apps at the Annual Meeting, or drafting a comprehensive communications plan, NPN staff needs to balancing the adaption of technology with its organizational goals and activities in order to successfully meet the needs and expectations of its staff, Partners, and the communities it serves.

Chapter 6: Conclusion

For over 25 years NPN has served performing arts organizations across the country, acting as an intermediary, advocate, and backbone for a growing network of organizations dedicated to the commissioning and touring of new performance works. For the past seven years NPN staff have grown VAN into a vibrant network that also fulfills NPN's mission to enable the practice and public experience of arts in the U.S. NPN is nationally and internationally recognized for successfully building relationships, developing strong subsidy programs, facilitating leadership development, and promoting equality and diversity in the arts. During my four-month internship with NPN I had the opportunity to work with its exceptional staff and can say, without a doubt, that their knowledge and expertise are NPN's most valuable resources. Through their efforts, NPN has advanced the careers of emerging artists and arts professionals and provided valuable resources and opportunities that enable organizations to flourish.

Although my internship at NPN was just four months long, I was able to contribute to a number of Resource Development projects, research successful communication models, and provide support on GiveNOLA Day. I learned how to use Salesforce and developed excellent Survey Monkey skills. And, most importantly, I had opportunities to research prospective funders and write final reports and grant proposals for national foundations.

NPN is a high-impact organization that successfully promotes social change and advances the fields of performing and visual arts through its role as an intermediary, programs and convenings, reporting, and cultural advocacy. 71 Partner organizations in 27 states collectively represent NPN in big cities and small towns, urban neighborhoods and

rural areas. These organizations have budgets of less than \$200,000 and over \$2 million. NPN plays a vital role in helping these organizations to thrive so that they may enrich the communities they serve. Through collaboration, community, and creativity NPN has a positive and lasting impact on the performing and visual arts.

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Appendix A: NPN & VAN Partners List 2013-2014

NPN Partner	City	State
651 ARTS	Brooklyn	NY
7 Stages	Atlanta	GA
Alverno Presents	Milwaukee	WI
Bates Dance Festival	Lewiston	ME
Carpetbag Theatre	Knoxville	TN
Carver Community Cultural Center	San Antonio	TX
Central District Forum for Arts & Ideas	Seattle	WA
Columbia College Chicago, CCAP	Chicago	IL
Contemporary Arts Center	New Orleans	LA
Contemporary Dance Theater	Cincinnati	OH
Cultural Odyssey	San Francisco	CA
Dance Place	Washington	DC
David A. Straz, Jr. Center for the Performing Art	Tampa	FL
El Centro Su Teatro	Denver	CO
Florida Dance Association	Miami	FL
Flynn Center for the Performing Arts	Burlington	VT
Fusebox Festival	Austin	TX
GALA Hispanic Theatre	Washington	DC
Guadalupe Cultural Arts Center	San Antonio	TX
Highways Performance Space and Gallery	Santa Monica	CA
Intermedia Arts	Minneapolis	MN
John Michael Kohler Arts Center	Sheboygan	WI
Jump-Start Performance Co.	San Antonio	TX
Junebug Productions	New Orleans	LA
La Peña Cultural Center	Berkeley	CA
Links Hall	Chicago	IL
Living Arts of Tulsa	Tulsa	OK
Maui Arts & Cultural Center	Kahului	HI
Multicultural Education and Counseling through the Arts (MECA)	Houston	TX
MDC Live Arts/Miami Dade College	Miami	FL
Miami Light Project	Miami	FL
Museum of Contemporary Art, Chicago	Chicago	IL
Myrna Loy Center/ Helena Presents	Helena	MT
New York LIVE Arts	New York	NY
On the Boards	Seattle	WA
Out North Contemporary Art House	Anchorage	AK
Outpost Productions	Albuquerque	NM
Painted Bride Art Center	Philadelphia	PA
Pangea World Theater	Minneapolis	MN
Performance Space 122	New York	NY
Portland Ovations	Portland	ME

Pregones Theater
 REDCAT (CalArts Theater)
 Sandglass Theater
 Skirball Cultural Center
 South Dallas Cultural Center
 St. Josephs Historic Foundation
 The King Arts Complex
 The Theater Offensive
 Tigertail Productions
 Walker Art Center
 Wexner Center for the Arts
 The Yard
 Youth Speaks

NPN/VAN Partner (Dual Partner)

Ashé Cultural Arts Center/Efforts of Grace
 Asian Arts Initiative
 DiverseWorks Artspace
 Legion Arts
 Movimiento de Arte y Cultura Latino Americana
 (MACLA)
 Portland Institute for Contemporary Art (PICA)
 Women & Their Work

VAN Partner

516 Arts
 Coleman Center
 Dallas Contemporary
 Diaspora Vibe Cultural Arts Incubator
 Hammonds House Museum
 Los Angeles Contemporary Exhibitions (LACE)
 Project Row Houses
 Real Art Ways
 RedLine
 Space One Eleven

LoNet Partner

AfricaNOLA
 Artist Corps New Orleans
 Dance Alliance of New Orleans
 Dawn DeDeaux Multimedia Projects
 The Front
 Mardi Gras Indian Hall of Fame
 Mel Chin's Operation Paydirt/Fundred Dollar Bill
 Music Inside Out with Gwen Thompkins

The Bronx NY
 Los Angeles CA
 Putney VT
 Los Angeles CA
 Dallas TX
 Durham NC
 Columbus OH
 Cambridge MA
 Miami FL
 Minneapolis MN
 Columbus OH
 Chilmark MA
 San Francisco CA

City State

New Orleans LA
 Philadelphia PA
 Houston TX
 Cedar Rapids IA
 San Jose CA
 Portland OR
 Austin TX

City State

Albuquerque NM
 York AL
 Dallas TX
 Miami FL
 Atlanta GA
 Los Angeles CA
 Houston TX
 Hartford CT
 Denver CO
 Birmingham AL

City State

New Orleans LA
 New Orleans LA
 New Orleans LA
 New Orleans LA
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 New Orleans LA
 New Orleans LA

New Orleans Airlift	New Orleans	LA
New Orleans Community Printshop	New Orleans	LA
NOLA Mix	New Orleans	LA
NOLA Music Moscow Festival 2014	New Orleans	LA
Pelican Bomb	New Orleans	LA
Skin Horse Theater	New Orleans	LA
Youth Orchestra of the Lower Ninth Ward	New Orleans	LA

Appendix B: Staff Directory

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Appendix D: Carrie Knopf Writing Sample

The section below was written by this author for a grant proposal submitted to the Andy Warhol Foundation for the Visual Arts on behalf of VAN. It describes the role of convenings in the VAN.⁸⁷

Convenings: The NPN/VAN Annual Meeting and Mid-Year Meetings provide VAN partners and participating artists with critical opportunities for networking and professional development. Held in a different city each year, the Annual Meeting brings together more than 300 artists, performing and visual arts presenters, curators, funders and colleagues from across the United States, providing an inclusive forum for building and strengthening relationships, professional development, policy discussion and the presentation of new work. VAN subsidizes the travel and attendance costs of Partners and artists, which makes the ratio of artists to cultural workers much higher than other field gatherings. As a result, the NPN/VAN Annual Meeting is perceived by those in the field as being diverse, inclusive and impactful.

Meeting attendees choose from a variety of activities including plenaries, small group discussions, and professional development workshops. Topics are suggested, developed, and moderated by, among others, VAN Partners and artists, providing attendees with deeper opportunities for participation and analysis of the key issues in the field. At the 2013 Annual Meeting in New Orleans visual artist Colette Fu (Philadelphia, PA) hosted “Afternoon Chit Chat,” a fast-paced *Pecha Kucha*-style presentation where 10 visual and performing artists talked about their work. The feedback from this session was

⁸⁷ In June 2014 NPN was notified that it was awarded a two-year grant totaling \$150,000 from the Andy Warhol Foundation.

overwhelmingly positive. This is just one of the activities that allows visual and performing artists to engage and focus on issues common to all artists.

In conjunction with the 2013 Annual Meeting in New Orleans, VAN presented an exhibition featuring two Exhibition Residency artists, Eric Gottesman (Cambridge, MA) and Jane Castillo (Los Angeles, CA), and one New Orleans-based artist, Katrina Andry, at the Contemporary Arts Center, which is a long-time NPN partner. This exhibition complements the Performance Showcases, and provides attendees with the opportunity to see recent work subsidized by VAN. The artists featured in the exhibition also participated in a week-long residency during the Annual Meeting.

The second element of the Convenings Program is the Mid-Year Meeting, which all VAN partners are required to attend. This smaller, one-day gathering allows for deeper discussion of VAN-specific issues, the sharing of best practices and the cultivation of lasting professional connections. The Mid-Year Meeting also provides attendees with opportunities for viewing and discussing visual art works, and includes an arts crawl that provides a glimpse of the arts activities in the host city. VAN recognizes that the value of in-person interactions cannot be underestimated and is planning to expand the Mid-Year meeting to a two-day format in order to allow for deeper discussion of key issues in the visual arts field and to bolster the professional development services provided to local visual artists.

Appendix E: Carrie Knopf's Responsibilities & Projects at NPN

Month	Day	Hours	Implementations
Dec.		n/a	Notified by Steve Bailey via email that I have been offered the position of Intern. Invited to attend Annual Meeting in NOLA
Dec.		n/a	Attended Annual Meeting
Jan.	6	4	First Day: (new job interview), re-introduced to staff, began to read the Employee Manual
Jan.	7	4	Set up - Requested NPN email from Therese, office key & alarm system, etc.
Jan.	8	4	Finished reading the Employee Manual
Jan.	9	4	Began to read 2010, 2011, 2012, 2013 Annual Directories
Jan.	10	4	Began scheduling interviews with NPN staff; continued reading directories
Jan.	13	4	Finished reading directories; Staff Interview with Alec De Léon
Jan.	14	4	Reviewed past & present NPN/VAN promotional materials, began an evaluation of org. communications; Staff Interview with William Bowling
Jan.	15	4	Continued evaluation of NPN communications; Attended MLK Luncheon at Ashé Cultural Center
Jan.	16	4	Began evaluation of NPN digital communications, read past e-news letters
Jan.	17	4	Evaluated NPN/VAN website & social media
Jan.	20	0	MLK Day - office closed
Jan.	21	8	Staff Interview with Mimi Zarsky, Stephanie Atkins
Jan.	22	8	Weekly Staff Meeting
Jan.	23	8	Resource Development Meeting; Staff Interview with Stanlyn Brevé
Jan.	24	8	VAN Exhibition Review with Alec De Léon
Jan.	27	8	Met with Steve Bailey to discuss major internship projects; Completed updates to Forth Fund & Creation Fund Surveys, submitted to William Bowling
Jan.	28	6	Inclement Weather - worked from home;
Jan.	29	8	Conducted mid-year survey analysis
Jan.	30	8	Organized & compiled Steve Bailey & MK Wegmann's notes from International Cultural Exchange Convening Meeting in NYC
Jan.	31	8	Attended NPN/VAN Staff Quarterly Planning Meeting at the CAC (all-day)

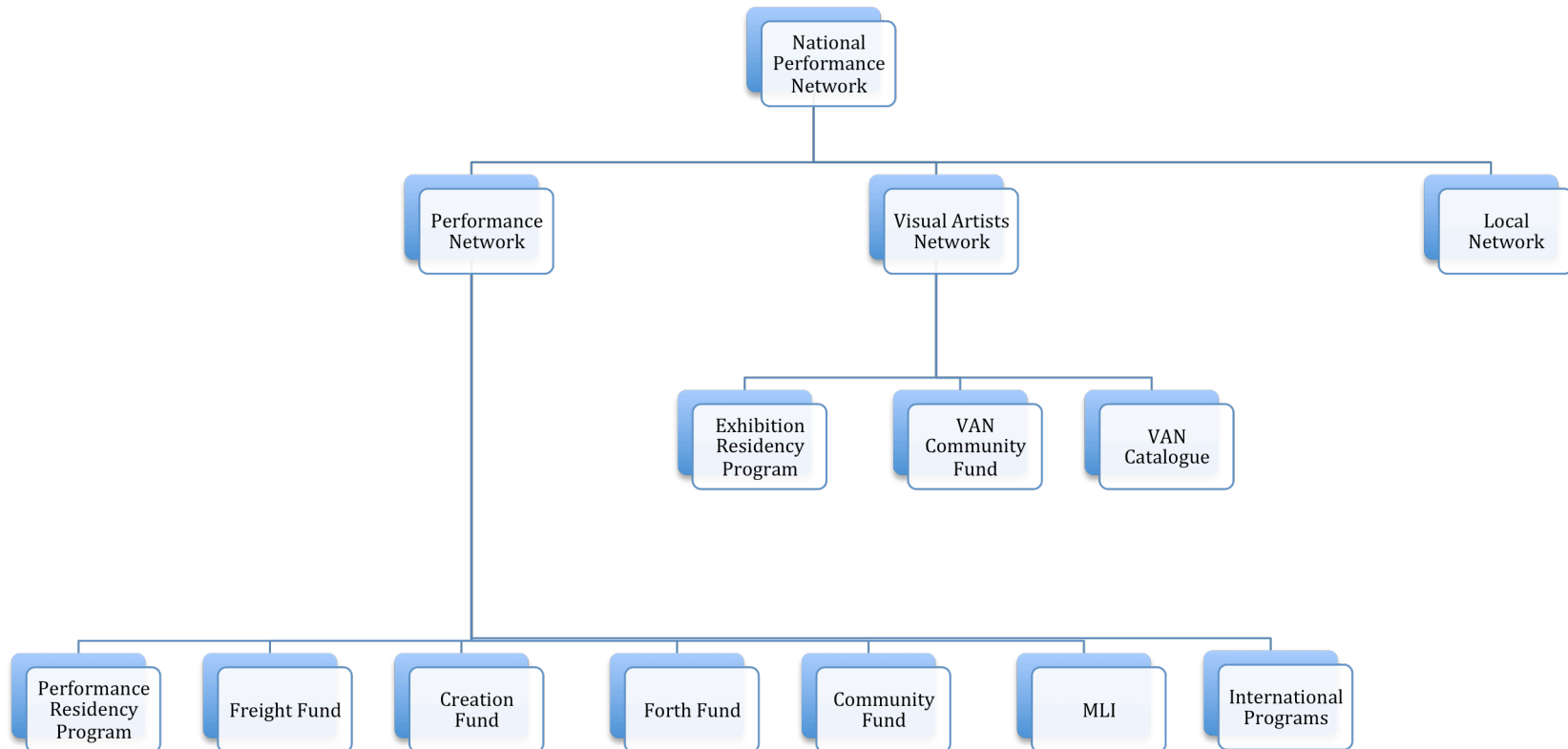
Feb.	3	8	Sent mid-year survey to partners
Feb.	4	8	Weekly Ranson Building Meeting with Steve Bailey & Sage Crump; Attended GiveNOLA Day Press Conference & Information Session at GNOF
Feb.	5	8	Weekly Staff Meeting
Feb.	6	8	Resource Development Meeting
Feb.	7	8	Reviewed Mid-Year Meeting Surveys for Alec de Léon
Feb.	10	8	Project Meeting
Feb.	11	8	Completed grant re-application outline, submitted to Alec de Léon
Feb.	12	8	Began drafting content for grant
Feb.	13	8	Met with Alec de Léon to review VAN contract process
Feb.	14	8	Attended 20th Annual Tribute to the Classical Arts Awards Ceremony at the Hotel Monteleone to see Make Music NOLA receive award
Feb.	15	0	Krewe de Vieux Open House at MK Wegmann's
Feb.	17	8	Resource Development Research
Feb.	18	8	Met with Alec de Léon to review VAN budget, quarterly budget planning; sent Mid-Year Residency Survey to VAN Partners
Feb.	19	8	Weekly Staff Meeting, focused on Administrative Functioning, compiled notes for staff
Feb.	20	8	Weekly Ranson Building Meeting with Steve Bailey & Sage Crump; Resource Development Meeting
Feb.	21	8	Completed rough draft of grant proposal, submitted to VAN program director for approval
Feb.	24	8	Met with Steve Bailey & Stephanie Atkins to discuss prospective donors for Ranson Building
Feb.	25	8	Weekly Ranson Building Meeting with Steve & Sage; Directory Tag Team Meeting; Afternoon - CuCu Day
Feb.	26	8	Weekly Staff Meeting - focus: Administrative Functions; NPN Muses Parade/NPN Open House
Feb.	27	8	Met with Steve Bailey, Stephanie Atkins, Sage Crump to discuss Ranson Building Resource Development; Met with prospective anchor tenants at Ranson Building to discuss partnership
Feb.	28	8	Assisted VAN Coordinator with final grant edits - submitted
March	3	6	Prepared for upcoming Resource Development Meeting
March	4	0	NPN Closed - Mardi Gras
March	5	0	NPN Closed - Ash Wednesday

March	6	8	Resource Development Meeting; Creation Fund Panel Conference Call
March	7	8	DOITR Presentation Materials – updated and improved PowerPoint and handouts
March	8	0	Attended Dancing Grounds Grand Opening & St. Claude Arts Night with NPN Staff
March	10	10	Attended Local Network (LoNet) Meeting at MK Wegmann's House
March	11	8	MLI Panel Conference Call
March	12	8	ORB Training with William Bowling & Anna Henschel; Attended online LANO Webinar on Behalf of NPN; Staff Meeting
March	13	0	Visited art galleries in Miami at recommendation of staff
March	14	0	Visited NPN Partner Tigertail and met with Mary Luft, Executive Director/Founder, to discuss what it is like to be an NPN Partner, benefits of network, etc. Learned about Tigertail's history and current programming
March	17	8	First GiveNOLA Day Committee Meeting
March	18	8	Weekly Ranson Building Meeting with Steve Bailey & Sage Crump; Completed Resource Development Packet, submitted to staff
March	19	8	Staff Meeting, assisted Sage Crump with Ranson Building Presentation
March	20	8	Resource Development Meeting
March	21	8	Attended NPN Board Meeting Luncheon & met new board members (give names)
March	22	10	NPN Board meeting - Regional Desk Presentations, Ranson Building tour, evening reception
March	23	6	NPN Board Meeting - LoNet Presentations
March	24	8	Quarterly Staff Planning Meeting
March	25	8	Worked with Alec de Léon on Packets for DOITR - touring support structures
March	26	8	Weekly Staff Meeting; Assisted Alec de Léon with revising LAN Application Guidelines
March	27	8	Monthly CuCu Day - Assisted with culling NPN/VAN records & archives
March	28	8	Met with Stanlyn Brevé to discuss Survey results; submitted final DOITR PowerPoint to Alec de Léon
March	31	0	Sick Day
April	1	8	Reviewed past final reports for grant makers and began final report outline for multi-year grant
April	2	8	Staff Meeting

April	3	8	Attended PAA Town Hall Meeting at the CAC
April	4	8	Researched and devised initial design for GND Postcards, Submitted website revisions and corrections to Therese Wegmann
April	7	8	Finished GND Postcard design - submit to Steve Bailey & Stephanie Atkins for Approval; Submit completed final report outline to Stanlyn Brev
April	8	8	Met with Stephanie Atkins to finalize GND postcard design
April	9	8	Met with Alec de Léon to discuss research for a grant final report; Final Day for Staff to Submit potential names for Ranson Building to committee; ordered GND Postcards
April	10	8	Final Report Research
April	11	8	Updated Ranson Building Resource Development Chart, began Catalogue Info Intake Revisions
April	14	8	GND Committee Meeting; Attend LANO/Capital One Grant Info Session with Steve Bailey
April	15	8	Ranson Building Tour & Meeting; Resource Development Meeting, National Programs Staff Planning Meeting
April	16	8	Resource Development Research - Frost
April	17	6	Updated/revised artist application to exhibit at FY15 annual meeting in Tulsa
April	18	0	NPN Closed - Easter Holiday
April	21	5	Car Trouble. Worked on a Final Report from Birmingham
April	22	8	Began drafting GND social media content; prepared and mailed GND postcards
April	23	8	Resource Development research; updated Twitter for GND
April	24	8	Monthly CuCu Day; drafted social media instructions for Board of Directors & staff
April	25	8	Completed artist application for annual meeting exhibition, submitted to Alec; FB content & analysis, worked to increase number of followers/brand awareness
April	28	8	Compiled Mid-Year Meeting Materials, shipped to Cedar Rapids
April	29	8	Compiled Facebook analytics; shipped GND postcards to VAN artists; processed CF & MLI fund applications
April	30	8	Drafted FB & Twitter content, set up NPN Hootsuite account
May	1	8	Resource Development Meeting; GND Committee Meeting

May	2	8	Grant-writing for VAN. GiveNOLA Day e-blast sent
May	5	8	GiveNOLA Day content entered into Hootsuite. Began real-time monitoring at midnight.
May	6	8	GiveNOLA Day! Monitored donations and social media all day
May	7	8	Grant-writing for VAN
May	8	8	Grant-writing for VAN. Submitted completed drafts to Alec de Léon
May	9	8	Typed up social media analytics and recommendations based on GiveNOLA Day
May	12	8	Met with Stanlyn Brevé & Alec de Léon to discuss Annual Partner Survey Revisions
May	13	8	Annual Partner Survey Revisions
May	14	8	Completed Annual Partner Survey revisions. Submitted to Alec de Léon for review.
May	15	8	Wrap-up meeting for GiveNOLA Day Committee
May	16	8	Last Official Day at NPN - submitted files and documents to staff, cleaned out desk
TOTAL HOURS:		673	

Appendix F: NPN & VAN Programs Chart⁸⁹



⁸⁹ This chart was created by this author based on her observations during her internship at NPN.

Appendix G: NPN, NDP, and TCG Comparison Chart

	National Performance Network (NPN)	National Dance Project (NDP)	Theatre Communications Group (TCG)
General	<ul style="list-style-type: none"> • Membership by invitation only • Low membership costs (\$150) <p>Serves: performing <u>and</u> visual arts</p>	<ul style="list-style-type: none"> • CAC network is by invitation only • Membership cost - unknown <p>Serves: dance, contemporary art centers</p>	<ul style="list-style-type: none"> • Individuals/non-profit theatres • Tiered membership levels (\$85+) <p>Serves: theatre individuals, organizations</p>
Intermediary	<ul style="list-style-type: none"> • Service for Partners and Funders • Partners required to leverage funds, pay presenting costs • Money distributed to Partners • Support emerging and mid-career artists 	<ul style="list-style-type: none"> • Service for Partners and Funders • Funds projects that involve dance artists and presenters 	<ul style="list-style-type: none"> • Service for Partners and Funders • Awards large grants to organizations and individuals •
Programs	<ul style="list-style-type: none"> • Residency programs require community engagement activities • No participation in curatorial process • International program leverages foreign arts networks • Standardizing Contracts for industry 	<ul style="list-style-type: none"> • Audience Exposure • International Program supports reciprocity and relationship building 	<ul style="list-style-type: none"> • Seek to fulfill four primary roles: networking and knowledge-building, grantmaking, publications, leadership through advocacy •
Convenings	<ul style="list-style-type: none"> • By invitation only • Performing and visual arts topics • Partners required to attend, representatives may suggest or produce content 	<ul style="list-style-type: none"> • None – lack of formal convenings contradicts NDP emphasis on relationship building and • CAC network meets regularly 	<ul style="list-style-type: none"> • Expensive, members get discount • Limited scholarships/subsidies available through application process • Yearly theme determines content
Reporting & Communication	<ul style="list-style-type: none"> • Annual Report & Directory • Strong reporting on health of Network, Partners, programming • Newsletters, social media need improvement 	<ul style="list-style-type: none"> • Awards Handbook documents programs, previous year's recipients, and presents work samples • No documentation of trends and practices in the field of dance 	<ul style="list-style-type: none"> • Strong reporting, data analysis • Annual Report • Magazine, newsletters • Strong website and social media engagement
Cultural Policy	<ul style="list-style-type: none"> • Formally recognized in 2011-2012 • Service for Partners • PAA member • Works to change status quo 	<ul style="list-style-type: none"> • None. • Parent organization, NEFA, advocates on behalf of arts in the New England region 	<ul style="list-style-type: none"> • Primary advocate for not-for-profit theatres • Service for members • PAA Founding member

Vita

The author was born in Richmond, Virginia. She obtained her Bachelor's degree in Art History from the University of Virginia in 2009. She studied Contemporary Art with a focus on Art of the African Diaspora at the graduate level for two years through a dual-enrollment program at the University of Alabama with the University of Alabama, Birmingham. She joined the University of New Orleans arts administration program in the Fall of 2012 to pursue an MA in Arts Administration. She served as a Graduate Assistant in the University of New Orleans Department of Marketing & Logistics from Fall 2012 through Spring 2014.



THE UNIVERSITY of
NEW ORLEANS

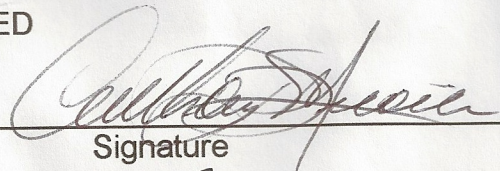
MASTER'S EXAMINATION REPORT Non-Thesis

CANDIDATE: Carrie F. Knopf

MAJOR PROGRAM: Graduate Program in Arts Administration

APPROVED

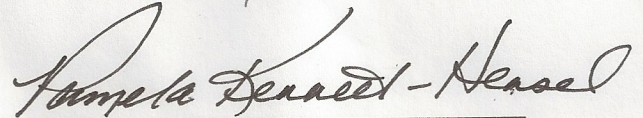
Anthony Micocci



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Major Professor (typed)

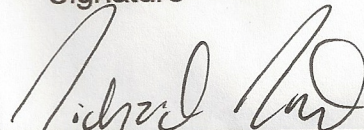
Pamela Kennett-Hensel



Signature

Committee Member (typed)

Richard Reed



Signature

Committee Member (typed)

Executive Director of Graduate Programs

Signature

July 10, 2014

DATE OF EXAMINATION: