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National Performance Network/Visual Artists Network: An Internship Academic Report

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National Performance Network/Visual Artists Network

An Internship Academic Report

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

Master of Arts
in
Arts Administration

by

Monica Tyran

B.A. Dillard University, 2011

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Abstract

This comprehensive report was written upon the culmination of an internship with the National Performance Network/Visual Artist Network (NPN/VAN) at which the author worked 20 hours for 38 weeks (September 2014-May 2015). This report describes NPN/VAN, including its mission, structure, and operations. It also includes a SWOT analysis, review of best practices, and recommendations on how NPN/VAN 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/Visual Artists Network (NPN/VAN) is a national organization supporting artists in the creation and touring of contemporary performing and visual arts. NPN/VAN is rooted in creating a space for open-dialogue and reciprocity between the artist and community, while engaging with other artist-centered organizations locally, nationally, and internationally to develop a network of mutual support.

B. Background

The National Performance Network (NPN) was founded in 1985 by David White¹ as a project of Dance Theater Workshop (DTW) in New York City. The project called together 14 artist-centered presenting organizations to the Walker Arts Center to address artistic isolation and economic restraints within and among communities, independent artists, and locally-engaged arts organizations in the United States. This gathering formed a network for mutual support, preliminary structure for subsidies, and an awareness to diversify its membership.

Throughout the 1990s, the Network grew in significant ways and refined its commitment to diversity: cultural, geographic, aesthetic, and economic. In 2000, NPN became an independently incorporated non-profit organization and moved the national office to New Orleans, appointing MK Wegmann as the President/CEO, with a commitment to share its resources in its new home city. Since the move to New Orleans, NPN established an International Program through the Performing Americas Program in 2002 to support reciprocal internal exchange programs with Latin America, the Caribbean, Japan and Korea.

¹ At that time, David White was Executive Director of Dance Theater Workshop.

Following Hurricane Katrina in 2005 and its resulting devastation to the city, NPN developed a Local Network² to “allocate significant time and resources to support local arts and recovery efforts”³ by providing financial services, one-on-one consultancy, organizational planning, leadership development and networking opportunities.

As the Local Network began to build, so did NPN’s focus on the importance of providing professional opportunities and subsidy support for under-recognized visual artists. In 2007, the Visual Artists Network (VAN) was launched to support visual artist residencies based on NPN’s successful performance residency model. Today NPN/VAN has 77 performance and visual arts organizations (called Partners) across 28 states and 43 cities⁴.

The mission of the organization is “to create meaningful partnerships and to provide leadership that enables the practice and public experience of the arts in the United States”.⁵ With the mission describing what the organization does, the organization’s values⁶ guide NPN/VAN’s programs in becoming a vehicle for emerging artists from every sector and a way for artists to gain wider recognition. The organization is mission-driven and seeks to achieve its goals through their operations. NPN/VAN states its goals⁷ as follows:

- *Support diverse artists’ ability to create new work and tour around the world, while engaging communities in a substantive way.*
- *Continue to serve and strengthen the capacity of NPN/VAN’s Network of diverse communities across the country*
- *Deepen the impact on New Orleans-based arts ecology by strengthening NPN’s Local Program*
- *Strengthen NPN/VAN’s position as a leader in local and national action and dialogue around access and equity.*

² Appendix B: Local Network

³ The New Orleans-based staff was central in leading the NOLA Roundtable Recovery Planning process for local artists and arts organizations. Through the recovery process, NPN became a fiscal sponsor for several New Orleans artist-run organizations and an intermediary partner for projects that have extensive local and national impact and provide direct resources to artists and underserved communities.

⁴ Appendix A: 2014-2015 NPN & VAN Partners

⁵ Appendix C: Mission Vision and Values

⁶ Appendix C: Mission Vision and Values

⁷ 2014-2015 Annual Report and Directory.

C. General Management Structure⁸

NPN/VAN is governed by a national board of directors comprised of up to 17 members⁹, which includes artists, partners, leaders in policy research and fundraising, and President and CEO, MK Wegmann. The full-time/salaried staff is comprised of the following positions: CEO, Chief Operating Officer, Director of National Programs, two Senior Program Specialists convenings and operations & data, Program Specialist for VAN, two Program assistants, resource development specialist, administrative assistant and facility manager. Contract staff includes the International Programs' Coordinator and two consultants, graphic designer/IT, and Publication Editor (NPN's monthly newsletter and directory). NPN also utilizes local volunteers at the site during its regional Mid-Year and Annual meetings.

D. Funding¹⁰

NPN/VAN receives support from local, state, and national foundations, government agencies and corporations, including but not limited to the Ford Foundation, Doris Duke Charitable Foundation, National Endowment for the Arts, the Andrew Mellon Foundation, Louisiana Division of the Arts, Lambent Foundation Fund, Nathan Cummings Foundation, Andy Warhol Foundation for the Visual Arts, Miami Dade County Department of Cultural Affairs, Japan Foundation, Joan Mitchell Foundation, the Keller Family Foundation, Quixote Foundation, RosaMary Foundation, and Southwest Airlines. Additional funds come from partner matches, earned income from event rental¹¹, and individual donors through GiveNola¹², a one-day community online event.

⁸ Appendix D: General Management Structure diagram

⁹ Appendix E: NPN Board of Directors

¹⁰ Appendix F: FY14 Financial Information

¹¹ Appendix H: Arts Estuary 1024 brochure

¹² FY15, NPN/VAN had 40 donors and raised \$1,932.

E. Programs

NPN/VAN provides programs available to Partners through five divisions: 1) National Programs, including primarily subsidies for commissions, residencies, and touring for both NPN and VAN artists and partners; 2) International Programs, which focuses on the networks of the Korea and Japan (Asia Exchange) and Latin America (Performance Americas Program [PAP]); 3) Local Programs, which focuses on local community engagement; 4) Convenings, which host gatherings for dialogue to share various practices; 5) Cultural Policy, which implements NPN/VAN role as an advocate in the non-profit arts community for equitable cultural policies. Each division is characterized based on three objectives: 1) To support the creation, development and touring of new work of performing and visual artists; 2) To build the capacity in the field; 3) To exercise leadership locally, nationally, and internationally.

1. National Programs¹³

The National Programs reflect NPN/VAN's basic principles of equitable standards for artists, which continue to evolve based on the needs of the field. Through the network of Partners, NPN/VAN supports the development and touring of new work through the Creation Fund and presentation of work through the Performance Residency and Exhibition Residency. Compensation for artists is based on a set of minimum standard fees in order for fair payment to artists while costs remain manageable for NPN and VAN Partners. Additional subsidies are available to artists for deeper engagement within the diverse communities (Community Fund) and to prepare new works for touring with artistic, technical, and managerial resources (Forth Fund). NPN/VAN Partners also have access to funds to offset costs of equipment rental, excess baggage charges, etc. (Freight Fund) and expand NPN and VAN partners' staff leadership abilities through peer-to-peer

¹³ Appendix G: National Program subsidies

training (Mentorship and Leadership Initiative). A new addition to the National Programs, Leveraging a Network for Equity (LANE), provides resources for holistic organizational health of the NPN/VAN Network.

2. International Programs

The International Programs provides touring and residency opportunities for U.S. artists and increases the capacity of NPN Partner organizations to present international work. NPN/VAN's partnership with La RED (Red de Promotores Culturales de Latinoamerica y el Caribe) has been the basis of the Performing Americas Program (PAP) and continues to foster exchange between Latin America, the Caribbean, and the United States for 13 years. Based on the success of PAP, NPN began building a relationship with two networks in Asia, the Korea Arts Management Service and Japan Contemporary Dance Network, to establish the Asia Exchange. Each network selects a team of curators who travel together to see work in the other countries, then selects the artists they will present at home. The core values of the program are reciprocity and mutual respect with a focus on knowledge and relationship building among members, national organizations, and local communities as well as an emphasis on geographical, ethnic, and cultural diversity.

3. Local Programs

The Local Programs consist of three areas: Local Network, Fiscal Sponsorship, and Arts Estuary 1024. The mission of the Local Programs is to “increase the organizational capacity of New Orleans-area artistic projects and organizations so they can pursue their missions of cultural and artistic expression, education, and community improvement.”¹⁴

Taking the fundamental design of the national network, the Local Program builds a

¹⁴ Entergy Open grant narrative. 2014.

community of partners for learning and collaboration while enhancing the cultural and social structure of the region.

Within the Local Network, NPN/VAN has served as an intermediary for 30 smaller organizations and artist-driven projects. This impact allows the organization to allocate resources to local artists and underserved communities. As a fiscal sponsor, NPN/VAN provides nonprofit status and financial services to New Orleans-based cultural projects that are short-term with a specific completion date or culmination event. Arts Estuary 1024 is a multi-tenant facility that includes office spaces, meeting and rehearsal rooms to small arts organizations and other New Orleans cultural projects. *“NPN/VAN engages locally while acting nationally and internationally, sharing its resources with its home community — the organizations and artists of New Orleans.”*¹⁵

4. Convenings

Central to NPN/VAN’s mission and service to its Network are its convenings, which include the Annual Meeting¹⁶ and Mid-Year Meetings¹⁷. The Annual Meeting is a peer-to-peer forum for networking among NPN/VAN Partners, artists subsidized with NPN/VAN support, and key NPN/VAN stakeholders and colleagues. The four-day meeting is held in a city where a NPN/VAN Partners reside and includes plenary sessions, artist showcases, workshops, video screenings, and other events designed to provoke conversation and dialogue about the work being produced throughout the network.

During the spring, Mid-Year meetings are held in NPN/VAN’s four regions: Northeast, Midwest, South, and West. The meetings provide an opportunity for smaller groups to

¹⁵ 2013-2014 Annual Report and Directory

¹⁶ In FY15, a total of 256 partners and artists attended the meeting.

¹⁷ Each meeting draws 25-40 Partners and 15-30 local artists.

share organizational successes and challenges, exchange best practices, and discuss current issues of the field. Concurrently, NPN/VAN offers a professional development workshop for local artists called *Doing it on the Road* to demystify the touring process for performing artists.

5. Cultural Policy

NPN/VAN's role as a leader and advocate for equitable cultural policies has been one of its distinct characteristics and fundamental values. NPN/VAN acts as a voice for the sectors of the nonprofit arts community that are often under-represented in national policy discussions such as independent artists, artist-centered organizations, organizations of color, and those from outside major metropolitan areas. Working in partnership with national and international colleague organizations, NPN/VAN continues to expand the dialogue around cultural policy. NPN/VAN staff members, including its Chief Executive Officer, are active in local, national and international panels, forums and conferences, adding NPN/VAN's perspective, vision and values to policy discussions.

Some strategies that shape the policy actions and programmatic decision are as follows:¹⁸

- *We focus strongly on issues of cultural equity, racial equity and inclusion.*
- *We identify reciprocity as a way of working toward cultural equity.*
- *We identify as an artist-centered, or artist-focused, organization and try to promote the issues faced by artists in the current arts climate.*
- *We periodically survey the organizations and artists we support, gather and publish data.*
- *We maintain close alliances and develop various partnerships where we find mutual interests in goals and outcomes.*

F. Technology

NPN/VAN uses numerous platforms for operations and data collection. Secure portal software¹⁹ gives staff, NPN/VAN partners and the Board of Directors access to forms, information

¹⁸ FY 2014-2015 Annual Report and Directory

exchange and calendars. All surveys, including the Annual Partner survey, program applications, and assessments are gathered through SurveyMonkey.com, an online survey development company. For customer relationship management (CRM), NPN/VAN uses the program Salesforce.com. This program is used to distribute monthly e-news, deliver mass mailings, manage resource development and coordinate NPN/VAN convenings. NPN/VAN also uses a customized database designed in 1999 using FileMaker Pro to generate and track National subsidy contracts. This system is known as the ORB. Online donations to NPN and its Local Network are made through Network for Good, an online fundraising platform for charities and non-profit organizations. Over the past year, NPN/VAN has incorporated an online submission management program, Submittable, for all its residency selection process.

¹⁹ Advanced Encryption Standard-256 bit software

Chapter 2: Internship

In this chapter, I will discuss my internship with the National Performance Network/Visual Artists Network from September 2014 to May 2015 under the supervision of the Chief Operating Officer Steve Bailey. The internship gave me a close look into the organizational aspects that are active in the local, national, and international field. With the many components of NPN/VAN, I was able to tailor my internship to my interest in the organization.

Initially, areas of interest included resource development, engaging performance and visual artists, and a broaden understanding of and arts non-profit business models. To get a sense of how my interests could be fulfilled within NPN/VAN, I was advised by Mr. Bailey to conduct introductory interviews with the staff. The three questions asked in the interviews were: 1.)What do you do? 2.)What are your program's goals? 3.)Where do you need help? After the initial interviews, my internship was divided into two parts: 1.) Organizational overview with a focus on resource development, convening, and local programs; and 2.) National Programs' new initiative, Leveraging a Network for Equity. The first month and a half, I dove into a number of reading materials about the organization's history and current endeavors. After my initial interviews, each staff person would give me some reading material that explains their program in more detail. Even though this was overwhelming in the beginning, it became a huge help to understanding NPN/VAN's language, how its work over 30 years has developed and changed, and how support is given to artists in the field.

Resource Development

The NPN/VAN resource development process begins at the bi-weekly meetings. At the meetings, the Resource Development team, lead by the Resource Development Specialist Stephanie Atkins, discusses prospective funders, updates on proposals and final reports, grant

deadlines, and funder meetings. Resource Development is a collaborative effort within the NPN/VAN structure and team members are assigned to take the first step such as researching and contacting the foundation or sending a letter of intent once the foundation is identified as a prospect.

My first task was to work with Ms. Atkins to write a grant requesting general operating costs for NPN/VAN's new multi-tenant facility, Arts Estuary 1024 and fiscally sponsored projects in New Orleans. Arts Estuary 1024 addresses the collective needs, infrastructure support, capacity building, and the lack of such support in the local arts and cultural community. One of the prospective funders identified in the meeting included the Entergy Open Grant, which is part of Entergy's Corporate and Foundation Giving initiatives that focuses on improving communities as a whole and gives opportunities in areas such as arts & culture, community improvement/enrichment, the environment, and healthy families.²⁰ NPN/VAN's program quantified for the "arts and culture" section. The organization applied for the grant to support programming in the past, but has only been awarded 3 of the 12 proposals submitted to the foundation.

I began researching the foundation's guidelines to confirm if NPN/VAN's objective aligned with the grant's mission and to gather deadline information in order to plan out the crafting of the proposal. Because the Entergy Open Grant applications are accepted on an ongoing basis, we were able to create an internal timeline in order to have funds for programming in the next fiscal year. The next component to my research was to analyze the Open Grant application in order to create a checklist of materials needed for submission. Once this checklist was created, I gathered the information and began pulling language from previous proposals. Other information collected include Board members' information, NPN/VAN's 2014/2015 Budget, Past Funders,

²⁰ Entergy. Corporate and Foundation Giving. Open Grants. Web. 2014

etc. I created an outline for the new proposal and began writing drafts for different sections in the application. Once the drafts were complete, I assisted editing and making revisions to the final draft.

Following the completion of the Entergy Open Grant, I assisted Alec De León, Program Specialist for Visual Artists Network, with editing the final report to the Andy Warhol Foundation for the Visual Arts. This foundation focuses on serving the needs of artists by funding the institutions that support them. Funds are granted for scholarly exhibitions at museums; curatorial research; visual arts programming at artist-centered organizations; artist residencies and commissions; arts writing; and efforts to promote the health, welfare and first amendment rights of artists.²¹ NPN/VAN received funding from the Warhol Foundation to further the development of Visual Artists Network (VAN) current programs and to offer more funding opportunities to VAN Partners.

Convenings

As discussed in the Organizational Overview, convenings consist of the Annual Meeting and the Mid-Year meetings. Planning and preparation for the meetings are a year in advance for the Convenings team, Mimi Zarsky (Senior Program Specialist) and Anna Henschel (Program Assistant). Attendance to the Annual Meeting is by invitation only and the selection of who attends is based on balancing several factors such as discipline, region of the country, the number of previous Annual Meetings attended, etc. Once invited, NPN and VAN Partners are subsidized up to \$250 for their travel to the meeting²². I assisted with generating the invoices for the travel subsidies for the 76 Partner organizations.

²¹ The Andy Warhol Foundation for the Visual Arts. Grant overview and guidelines. 2013

²² For FY15, the Annual Meeting was held in Tulsa, Oklahoma on November 16-20, 2014.

During the Annual Meeting, NPN/VAN requires the attendees to complete evaluation forms to assess the services NPN/VAN provides, their experience at the meetings, and Idea Forums. In this case, I was responsible for inputting evaluations²³ from the Idea Forums. The Idea Forums are sessions that serve as informal groups for Partners to discuss current trends and ongoing issues in the field. I entered the information into an Excel spreadsheet as well as comments in order to track impact of the forums.

Local Programs

During my internship, NPN/VAN was venturing into the final phase of construction with its new facility, Arts Estuary 1024, a 7000 sq. ft. building located at 1024 Elysian Fields Avenue that would serve as the organization's permanent home. I attended construction meetings with my supervisor, Steve Bailey, and contractors to finalize the nuts and bolts of the building. I also worked with the Facility Manager, Kathleen Welsh, to prep and pack the old office space and to set up the new office space. To prepare for the big move to the new facility, I labeled all the furniture in the offices to create an inventory list and to organize the staff's belongings. I also packed the copy room and discarded any outdated materials. Once in the building, I assisted with the assembling and organizing of new furniture in addition to initial setup of office spaces. The aim of the building is to become an incubator for artist and community organizations through collaborations and sharing resources. In addition to providing NPN/VAN 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, an established arts education program; Make Music NOLA, an intensive music program; and Junebug Productions, a 40-year old African

²³ The evaluations for the Idea Forum pose a number of qualitative questions that are measured from 1 (poor) to 5 (excellent).

American theater company. Within months of completing the facility, NPN/VAN opened its doors to the community for a grand opening on January 22, 2015.

With expansion to a new location with more space for collaboration and opportunity as well as the increased level of support to its locally sponsored projects, NPN/VAN took a closer look at the purpose of the Local Program. In the beginning of this process, I attended monthly meetings with the staff to identify goals around policy and new procedures to create a Local Programs business plan²⁴. This three-year program plan will include an operating plan for the new facility and the expansion of the fiscal sponsorship component of the program. I did not have concrete assignments regarding the business plan, but I was encouraged to attend meetings and take notes in order to develop a better grasp of the next phase for the Local Programs.

Leveraging a Network for Equity

In the second semester, my primary task was to assist with the new initiative, *Leveraging a Network for Equity* (LANE), alongside the Program Manager, Sage Crump. LANE is a pilot capitalization program in collaboration with the Nonprofit Finance Fund (NFF) that delivers methodology and resources to strengthen the financial and organizational health of the NPN/VAN Network. LANE is divided in three phases: Phase one involves diagnostics, education, and planning; and phases two and three introduce the cohort process. Because this initiative was a new addition to NPN, I was responsible for researching capitalization in the field and analyzing previous initiatives conducted by other foundations and organizations. This research allowed me to gain knowledge of best and current practices in non-profit sustainability and capacity, program design, outcomes and evaluation of the foundation initiatives. From my findings, I compiled a report that was used to help shape the program's design and prepare for the Advisory Committee meeting in July 2015. While working with the LANE program, I was

²⁴ The final draft of the Local Program business plan is in progress and will be available to for review in fall 2015.

given an opportunity to travel to Hartford, Connecticut to transcribe the Northeast Mid-Year meeting. My notes were primarily to capture partners' experiences with capitalization initiatives and the current state of their organization. Throughout this experience, I gained an understanding of the role of capitalization in the nonprofit ecosystem, and hands-on experience with facilitating an initiative in partnership with a national foundation.

Chapter 3: S.W.O.T. Analysis

This chapter is dedicated to performing a SWOT analysis on NPN/VAN. A SWOT analysis evaluates an organization's internal strengths and weakness as well as external opportunities and threats. The goal of a SWOT analysis is to analyze the health of an organization as well as its forecast for the future. A comprehensive SWOT 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 evaluate progress.

Table 1: S.W.O.T. Analysis

<u>Strengths</u> <ul style="list-style-type: none">•Structural Partnership•Diverse Network•Convenings	<u>Weaknesses</u> <ul style="list-style-type: none">•Deficit•One Major Funder•Communications•Visual Artists Network (VAN) funding
<u>Opportunities</u> <ul style="list-style-type: none">•Local Network•Arts Estuary 1024•Leveraging a Network for Equity (LANE)	<u>Threats</u> <ul style="list-style-type: none">•Shifts in funding and programmatic priorities•Cost of making Art

Strengths

Structural Partnership

From its original membership of 14 organizations, NPN/VAN has grown to include 77 partner organizations. NPN/VAN has taken on an important national role in building partnership that promote diversity in the creation and touring of artistic work. In this role, NPN/VAN created a minimum wage for the field, established a contractual structure that values artists' work, and a framework for artist engagement in the community. As an intermediary, NPN/VAN forms an interconnected web of relationships by providing formal structure for contracts, convening, requirement for reciprocal partnership, and leveraged subsidies. The structure is organized to reinforce its values; to promote active participation by partners and artists; to create incremental learning opportunities; and to sustain relationships between artists/presenters and communities.²⁵

“Support and services are strategically designed, effectively distributed, and successfully leveraged.”²⁶ The grants enable Partners to cross aesthetic boundaries, collaborate with other artists and presenters in new ways, and finance experimentation and long-term development of artistic ideas.

NPN/VAN is an artist-centered organization with programs designed specifically to ensure that artists receive adequate fees for creating and touring their work. Its model for artist engagement in the community is valuable because it helps create audiences and leads to partnerships in the community. It is also presenter-centered in that the method for accessing the network.²⁷ Artists

²⁵ In the FY15, NPN/VAN provided subsidies of approximately \$1.7million, leveraged more than \$3.1 million in matches while directly supporting 1000+ artists through it national subsidies.

²⁶ Maciariello, Catherine. “Review and Assessment of National Performance Network”. Doris Duke Charitable Foundation. 2008.

²⁷ All NPN and VAN Partners, regardless of budget size, pay an annual membership fee of \$150, assuring an equal place at the table and an equal voice in the Network.

move in and out of the network based on projects, but partners form the ongoing backbone of the organization and contribute to its health and vibrancy.

NPN/VAN works to address power dynamics by focusing on decentralized partnerships among artists, presenters, and communities as well as between NPN/VAN and other like-minded national and international organizations. Working as an example to the field, NPN/VAN strives to enhance the understanding among the funding community of the value of the arts to a healthy society.

Diverse Network

NPN/VAN is committed to inclusion, cultural equity, and diversity. Of the 72 NPN and VAN Partners organizations, no two are alike. Each partner is diverse in discipline, size, cultural background, geography, and range from large regional art centers to small rural grassroots theaters.²⁸ Each partner organization serves a specific constituency yet remains part of a larger, national community.

NPN/VAN's most significant constituents are the thousands of artists who tour through the network. The artists are as diverse as NPN/VAN Partners and are recognized as alternative voices, committed to community engagement, and often deal with critical social and cultural themes. "In FY14, there were more than 200 performances contracts, in all disciplines including theatre, dance, music, performance, hip-hop and storytelling...60 percent of NPN/VAN supported artists identified as artists of color."²⁹ It is through the avenues provided by a diverse network that artist are able to move new ideas, techniques and art throughout the country, leveraging additional opportunities for themselves, and providing richer cultural experiences for audiences.

²⁸ The geographic range of Partners consists of 28 states and 43 cities.

²⁹ 2014-2015 Annual Report and Directory

Convenings

Convenings are highly rated by both artists and presenters. “The Annual Meeting de-isolates everybody. We all come out of our petri dish to come together. The brain trust that is here is huge.”³⁰ The value of convenings is evident in the reciprocal relationships developed between the NPN/VAN staff, partners and artists. NPN/VAN continues to fulfill its mission through these “meaningful partnerships” by providing an environment where all partners feel engaged. The face-to-face interactions with peers allows for partners to discuss ongoing business and future projects as well as network with a diverse range of colleagues they would not encounter otherwise such as NPN/VAN’s rural and culturally specific organizations.³¹ Finding unexpected similarities and common ground around the art invigorates the network and keeps partners from locking themselves into formulaic programming based solely on what sells tickets.

The variety of kinds of exposure to artistic work is another advantage of convenings; from short Artbursts that serve as artistic introductions to longer showcases (live performance and video) during the Annual Meeting to Mid-Year meeting media shares. The meetings also bring attention to artists who may not have the opportunity otherwise for exposure, as well as give exposure to commissioning projects.

Weakness

Deficit

For the past several years, NPN/VAN has had a relatively small deficit.³² There were several contributing factors to this issue. Primarily, operations and programs growth and the lack of

³⁰ The FY15 meeting was held in Tulsa, OK and was attend by 256 Partners, colleagues and artists. Among these were 78 local and national visual and performing artists, over half of which were first time attendees.

³¹ The Annual Meeting in Tulsa, OK attendees also include 77 NPN/VAN Partner representatives, 33 national colleague organizations, several national funders, and curatorial representatives from Japan, Korea, and Latin America/Caribbean.

³² The deficit represents less than 8% of NPN/VAN annual budget.

unrestricted income to balance the growth are two pressing issues. NPN's unrestricted operating income has always comprised a small portion of its overall budget. In line with its values and mission, more than half of NPN/VAN's expenses is "pass-through" funding that goes directly to the subsidy programs, but has limited NPN's flexibility in adapting to changing economic situations. Most funders who support re-granting programs limit the percentage that can go to overhead.³³ Even though the substantial growth of programs shows a great strength in the organization, NPN/VAN's spurt has partially contributed to an operating deficit.³⁴

One Major Funder

The organization's major source of funding comes from one foundation, which supports general operating costs and about 37 percent of the national subsidy programs.³⁵ This imbalance in funding has put more pressure on fundraising and questions NPN/VAN's sustainability if the major source was disrupted. When organizations put heavy emphasis on one funding channel, instead of taking a multichannel approach, it makes them vulnerable to unpredictable funding shifts and an overreliance on the consistent flow of those funds.

Communications

Improving communication has been identified as a need in every programmatic area. Two key areas include: the deep impact and understanding of NPN/VAN and its programs; and communications between NPN/VAN staff, Partners and Board. NPN/VAN's effort to communicate its structure, in simple terms, to the public is an ongoing task. There is a lack of clear understanding about how its programs operate and the value of residency model. "NPN

³³ Szanton, Peter L. "Toward More Effective Use of Intermediaries". Foundation Center. September 2003.

³⁴ NPN/VAN plans to eliminate its deficit by the end of FY16 through a combination of reducing operating costs, budgeting a surplus, managing investments wisely, and increasing earned income. While simultaneously building a modest operating cash reserve.

³⁵ Appendix E: Financial Information

could be clearer about the way it works.”³⁶ The use of technology has and will continue to affect NPN’s communication, not only internally, but also with its constituents. Several of the NPN staff work remotely, which obligates the organization to find ways to share information and maintain workflow from various locations.

In addition, how information is exchanged among NPN/VAN staff, Partners and Board needs to be streamlined. Due to the constant program activities throughout the year, communication via email becomes overwhelming really quickly. Each program sends out multiple notification emails in a day to its constituents, which causes them to lose track of important messages. Also the online presence of the organization via social media has been wavering and there is no one person who is responsible for consistently creating and posting content.

Visual Artist Network (VAN) funding

The Visual Artists Network (VAN) was piloted in 2007 and became a formal program of NPN in 2008. It has had ongoing support from the Andy Warhol Foundation for the Visual Arts and the Joan Mitchell Foundation in the last 8 years. Currently, VAN is in the last year of a two-year cycle with the Warhol Foundation and will have to sit out one year before applying again. This has created uncertain funding for VAN in the upcoming fiscal year. The organization has not been able to diversify its funding sources. It is unclear where the funding will come from and how VAN program will look after fiscal year 2016. Compared to its counterpart, the National Performance Network, VAN has not had the same field-wide impact and visibility and continues to be siloed within NPN.

³⁶ Bach, Claudia. “Catalyst, Pivot, Touchstone, Orbit: The Impact of the National Performance Network on Performing Artists over time. Advisarts Consulting. March 2015.

Opportunities

Local Network

The number of new artist-driven projects and emerging organizations, called Local Network Partners, seeking assistance from NPN/VAN continues to grow every month and demonstrates a persistent need for infrastructure support.³⁷ This observation spurred the staff to initiate planning for the expansion of the Local Network and implement action steps to pace the growth of the services, and meet expectations while sustaining the caliber of services that NPN/VAN is known for.

Beyond the traditional one-on-one technical assistance and financial management, NPN/VAN trains project staff and artists in resource development and financial management as well as assist them with strategic planning and effective governance and business systems. Key areas addressed by the Local Network are Financial Services, Resources for Fundraising, Learning and Mentoring, and Networking Opportunities.

Currently, there are 12 Local Network Partners, but NPN/VAN anticipates its Local Network growing from 12 to 25+ Partners by 2020. Partner selection criteria are modeled after NPN/VAN's national network focusing on inclusivity: art discipline, size and age of organization, ethnicity of leadership, populations served, and geography of the city.

Arts Estuary 1024

Arts Estuary 1024 offers a unique solution to the structural challenges that hamper the growth of New Orleans arts community. The facility provides an opportunity to practice a collaborative approach to organizational sustainability and deepen the value and reach of the arts across the city. Earned revenue will come from long-term anchor tenants, short-term rentals and parking

³⁷ NPN/VAN managed \$700,811 from foundations, individual donors and government agencies awarded to our fiscally sponsored organizations and projects through the Local Network.

fees (both monthly and event parking) from a 30-space parking lot adjacent to the building. The shared space encourages organic collaboration. It also raises the visibility of the tenant organizations and increases access to resources that neither NPN nor the anchor tenants may have on their own. Arts Estuary 1024 strengthens the viability of innovative programming that serves communities and builds resilience by lowering overhead costs through organizational efficiencies. This facility will become a center for creative activity in the neighborhood that preserves the cultural and ethnic diversity of New Orleans.

Leveraging a Network for Equity (LANE)

Leveraging a Network for Equity is a capitalization initiative that seeks to support the long-term financial and organizational health of various NPN and VAN Partners.³⁸ The framework relies on the Partners having the necessary knowledge, tools and capital for financial survival in addition to periodic adaptation and longer-term sustainability. As individual organizations struggle, the whole Network becomes challenged. NPN/VAN is a field leader in the conversation on racial equity and cultural policy and LANE deepens that commitment through action. LANE will provide peer exchange, technical assistance training³⁹, and recovery capital.

Year after year, NPN observes its Partners, primarily small to mid-sized, geographically-isolated organizations and/or organizations of color, struggle to address systemic challenges that have left them poorly resourced and inadequately capitalized to achieve long-term sustainability. Through LANE, NPN has the opportunity to stem the rapid loss of these organizations and create contemporary business models based on the organizational strengths and become a source for other institutions in the field.

³⁸ Phase 1 of LANE, includes the diagnostics, planning and education components. Financial education pre-Annual meeting planning is underway. LANE is about organizational health not just financial health.

³⁹ Training topics will include financial literacy and planning, organizational assessment, human resources, revenue generation, and succession planning.

Threats

Shifts in funding and programmatic priorities

Though NPN/VAN works for equitable pay to its constituents, Partner organizations and artists, its own fundraising efforts for sustainability has been a challenge. The shift of national funding, whether in foundations' personnel or focus, has created a barrier for NPN/VAN. The shifts among major foundations have occurred due to their own strategic planning processes. For example, in 2006 the Rockefeller Foundation underwent a major shift in funding strategy. Some of the areas for which the foundation used to provide major support are "no longer areas of focus, including education reform, peace and security, and international arts and humanities".⁴⁰ Earned income and individual donor contributions are becoming more important as revenue streams from foundation and government sources decline or remain stagnant.⁴¹

Cost of Making Art

Continued cuts to arts funding and resources, combined with a simultaneous increase in art-making continue to create challenges for the field. "The global economic situation has taxed the entire field."⁴² This presents a double challenge for NPN's finances: to maintain the operations of the organization itself and to respond to an increased demand for resources from its constituents. For example, there was increased demand for Creation Funds awards and subsequent residencies due to increases in artists' expenses. Three years ago NPN raised its percentage of the contract subsidy from 40% to 42% in order to help partners shoulder the rise in contract fees.⁴³

⁴⁰ Rockefeller Foundation website

⁴¹ Olive Grove Consulting. "Assessment of Regranting Intermediaries Strategy: Exploring the Ecosystem of Support for Individual Artists & Small Arts Organizations in the San Francisco Bay Area". March 2014.

⁴² Doris Duke Charitable Foundation assessment, 2014

⁴³ NPN/VAN raised the cap for residencies from \$5,000 to \$6,000 and raised artists' fees with the contract accounting for about an additional \$100,000 in subsidies from the budget annually.

Chapter 4: Organizational ‘Best Practices’ & Comparable Organizations

In many ways, NPN/VAN actively seeks to build and shape the field with care, authenticity, and attention to equity. NPN/VAN’s long time contribution to the field has affected the careers of individual artists, furthered important artistic work, changed practices and improved conditions for artists, increased capacity among partner organizations, and built field infrastructure to support residencies and touring. In this section, best-case practices at the National Dance Project will be studied in order to provide context that highlights the effectiveness of NPN/VAN’s methods that support, build and exercise governance in the field.

“To understand the health and vitality of the artists' support structure in any given place, one must understand the status of validating mechanisms, the strength or weakness of the demand and market for artists’ work, the kinds and scope of material supports, the condition of training and professional development opportunities, artists' access to communities of support and professional networks, and the availability of information for and about artists.”⁴⁴

National Dance Project

“Some intermediaries, such as the National Dance Project or the National Performance Network, were born through the effort of one or more funders who identified a void in artist support and sought to create a systemic intervention.”⁴⁵ In 1995, the New England Foundation for the Arts (NEFA) created a regional program to support dance touring in New England in response to the “culture wars”⁴⁶ earlier in the year. In partnership with Dance/USA and the Association of Performing Arts Presenters, NEFA designed a program linking the creation and touring of new work by building upon artist and presenter collaboration. The goal of the National Dance Project is to develop audiences for dance in communities by supporting the touring of dance artists and companies across the nation.

⁴⁴ Investing in Creativity: A Study of the Support Structure for U.S. Artists. Urban Institute 2003

⁴⁵ Bach, Claudia. “The Funder and the Intermediary, in Support of the Artist – A Look at Rationales, Roles, and Relationships”. Grantmakers in the Arts Reader, Vol. 25, No. 1. Winter 2014.

⁴⁶ The “cultural wars” refers to the congressional cuts to the art programs in the early 1990s.

Artist Support

Intermediaries can be defined as “nonprofit organizations that distribute funding they receive from other sources, as well as providing technical assistance to support services offered by nonprofits.”⁴⁷ One of NPN/VAN’s primary objectives is to support artists’ creation and touring of their work through subsidies to the NPN and VAN Partners. The NPN Performance Residency program annually subsidizes around 100 presentations of new work at Partner sites by providing direct support to artists through a standard contract. The contract pays artists/artist companies’ salaries and wages, fringe benefits, housing, transportation, per diem, administrative expense allowance, and artistic director contingency fee. The organization’s investment in artist has created a minimum wage for the field and establishing a contractual structure that values artists’ work. “NPN creates national access in several critical ways: by creating a fluid structure that allows for powerful serendipitous encounters, focused interaction, and a variety of possibilities for participation and involvement; by convening the field for purposeful interaction and dialogue; and by establishing and reinforcing a clear value system that is shared widely by its members.”⁴⁸

Providing formal mechanisms, through residencies, commissioning, community projects, mentorship, etc., NPN/VAN has deepened the relationship structure around artistic dialogue and work between artists and artists, between artists and presenters, and between presenters and presenters. “The visibility of artists and the creative process is overshadowed by large cultural institutions, the dissemination of artistic products, and other recreational offerings.” NPN/VAN model reflects a decentralized decision-making among the organization, artists, and partners.

⁴⁷ The expanding Universe: New Directions in Nonprofit Capacity Building. Backer, Bleeg, & Groves, 2004, p. 11

⁴⁸ Maciariello, Catherine. “Review and Assessment of National Performance Network”. Doris Duke Charitable Foundation. 2008.

This allows for all voices to be heard and valued as well as knock down the traditional hierarchy within nonprofit funding.

Another component to the subsidies program is the artist's engagement in the community. This experience creates access and lasting audiences for the work, creates discussions that addresses global social issues, and inspires new generations of art makers. In 2003, the Urban Institute conducted a study⁴⁹ on the support structure for artists in the United States. The report discussed a new understanding and appreciation for who artists are and what they do and the importance of making a real difference in the creative life of artists. Through research and interviews, Urban Institute identified six "dimensions" to help expand and cultivate artist support structures over time. One of the dimensions includes validation, the ascription of value to what artists do and make. Validation takes many forms, both formal and informal – some tied to money, others not; some direct, others indirect.⁵⁰ The most important validating mechanism is the interaction with people through diverse venues. "Here the connection to public is at all levels – from creation to presentation." This leads to a deeper understanding of the artists' work and increases demand for the work.

Through various initiatives, the National Dance Project emphasizes residencies, international exchange, and professional development of dance artists. Since its launch in 1996, NDP has distributed more than \$27 million in funding and has become one of the major sources for dance subsidies in the country. NDP is specific to just the dance field but actively encourages cross-sector collaboration and exchange. The organization supports work that reflects the evolving environment for dance. Types of projects include but not limited to:

- Push aesthetic boundaries and reflect the cultural and aesthetic diversity alive in dance

⁴⁹ Jackson, Maria-Rosario. "Investing in Creativity: A Study of the Support Structure for U.S. Artists". Urban Institute. 2003

⁵⁰ Jackson, Maria-Rosario

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 to explore new ways of engaging audiences in all stages of a dance work's development and presentation.
- 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.⁵¹

The NDP grants are open to all organizations and groups that are eligible to apply. Eligibility for funds varies by grant. For example, the Production grant, which funds the creation and development of new dance work, requires the choreographer or company to have a partner organization⁵² based in the U.S. and develop and produce the work within 12-18 months of receiving the grant.

Capacity Building

The strength of NPN/VAN lies in the “intellectual capital⁵³” of its Network’s diverse constituencies. Partners are able to inform, educate, and share in order to strengthen the collective Network. NPN/VAN actively strives to expand the capacities of its constituents by building and strengthening relationships and cultivate professional development. The Mentorship and Leadership Initiative (MLI) and Leveraging a Network for Equity (LANE) are two resources to support Partners institutional infrastructure and the leadership within the institution.

Both initiatives’ support is used for peer-to-peer mentoring and training. MLI is available to all Partners, but LANE targets organizations of color, geographically-isolated, and community-

⁵¹ National Dance Project. New England Foundation for the Arts, Web.

⁵² In the development process, a presenter may provide a variety of resources, including, but not limited to, residency space, audience for work-in-progress showings, administrative guidance or support, marketplace advocacy, tour planning assistance, and the leveraging of additional funds for the project.

⁵³ Intellectual capital is used in the context of assessing the wealth of organizations’ knowledge and experience.

based organizations. NPN/VAN explores issues such as succession planning, participatory planning and evaluation, shared leadership, and institutionalized inequities. With an extensive network of colleagues across the country, NPN/VAN continues to be apart of the conversations that help the field deepen its ability to tackle critical issues such as role of artists, cultural equity, and the value of innovation and creativity. “Artists develop professional skills through being part of a network that gives them responsibility and expects them to be self-reliant, often operating outside their normal comfort zone.”⁵⁴

In the National Dance Project, the Regional Dance Development Initiative (RDDI) provides professional growth for dance artists in regions across the U.S. through a 10-day “dance lab” designed to refine work, hone public presentation skills, and strengthen partnerships between artists and presenters. The labs are structured as learning communities designed to gather existing regional resources and redefine the relationship between artists and presenters.

NDP has produced labs in locations such as Seattle, Washington; San Francisco, California; Portland, Oregon; New England, Connecticut and Minnesota. It directly serves 56 artists and companies while raising artists’ visibility and sparking engagements regionally, nationally, and internationally. Outcomes for lab artists include national funding, commissioning of new and collaborative projects, festival residencies, and extended engagements and partnerships with dance organizations.

Advocacy

An advocacy intermediary⁵⁵ works to raise public awareness or change legislation on the local, state or federal level surrounding a particular issue. Advocacy intermediaries play a major role in

⁵⁴ Helicon Collaborative

⁵⁵ Lessans Geller, Stephanie and Salamon, Lester M. Communiqué No. 13. Listening Post Project Roundtable on Nonprofit Advocacy and Lobbying. Johns Hopkins University. Washington, D.C.
http://www.ccss.jhu.edu/pdfs/LP_Communique/LP_Communique13.pdf

nonprofit advocacy and lobbying at a time when many direct service nonprofits are shying away from such activities. NPN/VAN staff, board, and Partners constantly advocate individually and as representatives of the Network for issues of access and equity in the performing and visual arts, and acts as champions for these dialogues on a local and national level. This is to raise awareness for the Network as well as lead workshops around pay equity and touring strategies. For example, NPN/VAN staff gave keynote addresses in 2013 and 2014 at SphinxCon⁵⁶, a Detroit-based convening that deals specifically with equity, access, and diversity. As NPN/VAN advocates for artists in the field, the organization encourages its Partners to develop effective structures for management, planning, fiscal control, and governance; to successfully seek grants and contributions; and to advocate on their own behalf in local and state policy arenas. NPN/VAN collaborates with other organizations through strategic partnerships and participation in national service organizations. Through NPN/VAN's publications, the organization highlights the activities such as development of new markets and audiences for artists, leveraging services to benefit the field, and increasing artistic pluralism. The organization collaborates with the Ford Foundation's Supporting Diverse Arts Space Initiative (SDAS) cohort, the National Association for Latino Arts and Culture, Alternate ROOTS, and First People Fund, to form strategic partnerships. The relationships built with like-minded organizations have enabled NPN/VAN to develop a carefully informed and integrated range of resources for the diverse artists and to reach new communities. The ultimate goal is to help artists sustain their livelihood. "Our research indicates that advocacy on validation of artists, space issues, and health insurance is urgent. Effective advocacy in these areas relies on better information about needs and solutions."⁵⁷ The

⁵⁶ SphinxCon's mission and vision is to transform lives through the power of diversity in the arts.

⁵⁷ Jackson, Maria-Rosario

National Dance Project does not serve as a cultural policy advocate. Its parent organization, NEFA, participates in activities centering advocacy on behalf of NDP programming.

Network/Convening

“Convening puts ‘shape’ around the informal network interchange among partners and artists.

Both artists and presenters cite the Annual Meeting as NPN’s most critical function—the thing that ‘must continue when all else fails’.”⁵⁸ The face-to-face meetings among NPN/VAN

Partners, artists, and colleagues are an essential part of building partnerships and maintaining the “network” aspect of NPN/VAN’s structure. Convenings provide a framework through which the organization communicates its values and vision of equitable partnerships and relationships, encouraging a dialogue about the role that cultural activism and community engagement play in building an ethical society. “If field building is one of the larger strategic goals of a foundation, it is important to provide venues that set the tone for true collaboration among agencies.”

Networks that Work is a book by Paul Vandeventer and Myrna Mandell that lays the groundwork for to build, manage and maintain healthy, collaborative networks. In the book, the formulation of a collaborative network is not an easy task. “Building and operating a well-functioning network requires a fundamentally different approach than building and operating a classic organization.”⁵⁹

Through the National Dance Project, the Contemporary Art Centers (CAC) network supports and promotes projects that model innovative interdisciplinary collaborations. The network consists of performing arts curators throughout the U.S. who are interested in exploring new ways of engaging audiences in all stages of development and presentation of a dance work. Curators

⁵⁸ Bach, Claudia. “Catalyst, Pivot, Touchstone, Orbit: The Impact of the National Performance Network on Performing Artists over time. Advisarts Consulting, March 2015.

⁵⁹ Vandeventer, Paul, and Myrna P. Mandell. *Networks That Work*. Los Angeles, CA: Community Partners, 2007.

collaborate and connect to support the work of innovative interdisciplinary artists and artist collaborators. CAC network members nominate artists and companies for commissioning support, creative development, documentation, contextualization, and touring of interdisciplinary work.

Chapter 5: Recommendations

As the National Performance Network/Visual Arts Network works to grow, structurally and programmatically, I have the following recommendations based on my role as an intern for NPN/VAN.

A. Local Programs Director

Currently, there is not a dedicated staff person whose time is 100% allocated to the Local Programs. The organization needs to provide an opportunity for current staff to develop new skills and restructure existing staff to better manage programs. I recommend that NPN/VAN appoint a Local Programs Director to build visibility for NPN/VAN in the local community and Louisiana. This staff person would be dedicated to actively pursuing new projects and organizations to bring into the Local Network. New relationships and connections with other performing and visual arts projects operating in New Orleans that are developed could lead national funders that are interested in New Orleans' cultural sector.

B. Communications Plan

While communications platforms and related methods have evolved dramatically over the past decade, NPN has largely relied on traditional systems and media to convey information. While the organization generates a monthly e-newsletter, its online communication and use of social media is limited and its technological capacity is behind the times. Improving communication would involve developing a communications plan. The plan would include key messages, such as values and intent; defining and identifying constituents; platforms, such as web, print, social media, etc.; action step with a timeline; content and formats of catalogues, annual reports, etc.; and the branding of NPN/VAN as a whole. Any tasks should not add to the existing staff's current workload, but rather serve to organize current activities and to ensure productivity. The

plan will also enable NPN/VAN to monitor and evaluate its efforts. This will permit the staff to consistently share content and create streamlined procedures.

C. Upgrade of Technology – Salesforce merge from the ORB

As mentioned in the Technology section of the Organizational Overview, NPN/VAN uses a Filemaker Pro database designed in 1999 called the ORB. While the ORB tracks data, the platform is outdated and inefficient. The organization uses the data collected to assess the quality of the engagement, equitable participation by diverse communities, reporting accountability, and internal program management. Based on its flexibility and up-to-date software, I recommend NPN/VAN begin the process of migrating all data regarding National subsidies, such as online subsidy contract processing, from the ORB to Salesforce. The advancement and use of new technology will assist NPN/VAN in increasing organizational effectiveness and efficiency. Salesforce, along with add-on applications, will become a significant tool in NPN/VAN's data/media exchange and storage, from Annual Meeting registration to a source of organizational documents.

D. VAN Evaluation – to capture the real impact of the program

The Visual Artists Network has been developing methodically and consistently throughout the past seven years. It has overcome challenges and growing pains like any other program, but it continues to persevere and grow. VAN is a valued part of NPN and I recommend that the organization take a deeper look at the real impact and hire a consultant to conduct an evaluation of the program. The evaluation will assess and track the impact of VAN's support over time through the experiences of the artist's career within the program. This will take looking beyond the grant-making function and examine the relationship between artists and VAN as a network.

Chapter 5: Conclusion

“NPN is in a strong position after this period of very significant growth, and we look to the future from a house built on a firm foundation and populated by amazing thinkers, doers, and creators. Together, we will shape the landscape for the next 25 years of art that connects communities all across this nation.” - MK Wegmann

NPN/VAN has served the performance and visual arts organizations as a system of knowledge, interaction, and awareness that encourages support and propels artists' careers. Since its inception, NPN has emerged as one of the most significant avenues for the creation and touring of contemporary performing and visual arts in the United States. Whether regarding discipline, organizational size, orientation, aesthetic, or region, NPN/VAN demonstrates to the larger field that organizations previously thought to have competing interests can and do work together effectively for the benefit of themselves, the artists they employ, and the field as a whole.

NPN/VAN continues to model the values it advocates, to build expectations around these values for both artists and presenters, and to ensure widespread participation in conversations about diversity, access, and cultural equity in all aspects of NPN's organizational life. To this day, NPN/VAN remains resiliently committed to diversity in all its forms: cultural, geographic, aesthetic, economic, and experience.

For years, I worked in the nonprofit arena and gained many opportunities for learning and growth. My experience with NPN/VAN has made a great impact on what I do moving forward in the Arts Administration field. It made my experience at the Master's program more valuable and provided the knowledge necessary to succeed in this competitive field.

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Appendix A: 2014-2015 NPN & VAN Partners

NPN Partners	City & State
651 Arts	Brooklyn, New York
7 Stages Theatre	Atlanta, Georgia
Alverno Presents	Milwaukee, Wisconsin
Bates Dance Festival	Lewiston, Maine
Carpetbag Theatre	Knoxville, Tennessee
Carver Community Cultural Center	San Antonio, Texas
Columbia College Chicago/CCAP	Chicago, Illinois
Central District Forum for Arts & Ideas	Seattle, Washington
Contemporary Arts Center	New Orleans, Louisiana
Contemporary Dance Theater	Cincinnati, Ohio
Cultural Odyssey	San Francisco, California
Dance Place	Washington, DC
Florida Dance Association	Tampa, Florida
Flynn Center for the Performing Arts	Burlington, Vermont
Fusebox	Austin, Texas
GALA Hispanic Theatre	Washington, DC
Guadalupe Cultural Arts Center	San Antonio, Texas
Hayti Heritage Center	Durham, North Carolina
Highways Performance Space & Gallery	Santa Monica, California
Intermedia Arts	Minneapolis, Minnesota
John Michael Kohler Arts Center	Sheboygan, Wisconsin
JumpStart Performance Co.	San Antonio, Texas
Junebug Productions	New Orleans, Louisiana
King Arts Complex	Columbus, Ohio
La Peña Cultural Center	Berkeley, California
Links Hall	Chicago, Illinois
Living Arts of Tulsa	Tulsa, Oklahoma
Maui Arts & Cultural Center	Kahului, Hawaii
Multicultural Education and Counseling through the Art	Houston, Texas
MDC Live Arts/Miami Dade College	Miami, Florida
Miami Light Project	Miami, Florida
Museum of Contemporary Art, Chicago	Chicago, Illinois
Myrna Loy Center/Helena Presents	Helena, Montana
New York Live Arts	New York, New York

On the Boards	Seattle, Washington
Outpost Productions	Albuquerque, New Mexico
Painted Bride Art Center	Philadelphia, Pennsylvania
Pangea World Theater	Minneapolis, Minnesota
Performance Space 122	Brooklyn, New York
Portland Ovation	Portland, Maine
Pregones Theater	Bronx, New York
Roy and Edna Disney, CalArts Theater/REDCAT	Los Angeles, California
Sandglass Theater	Putney, Vermont
Skirball Cultural Center	Los Angeles, California
South Dallas Cultural Center	Dallas, Texas
Straz Center for the Performing Arts	Tampa, Florida
Su Teatro	Denver, Colorado
The Theater Offensive	Boston, Massachusetts
Tigertail Productions	Miami, Florida
Walker Art Center	Minneapolis, Minnesota
Wexner Center for the Arts	Columbus, Ohio
The Yard	Chilmark, Massachusetts
Youth Speaks	San Francisco, California

<u>VAN Partners</u>	<u>City & State</u>
516 Arts	Albuquerque, New Mexico
Coleman Center for the Arts	York, Alabama
Diaspora Vibe Cultural Arts Incubator	Miami, Florida
Project Row Houses	Houston, Texas
Real Art Ways	Hartford, Connecticut
RedLine	Denver, Colorado
Space One Eleven	Birmingham, Alabama

<u>NPN/VAN Partner (Dual Partners)</u>	<u>City & State</u>
Ashé Cultural Arts Center/Efforts of Grace	New Orleans, Louisiana
Asian Arts Initiative	Philadelphia, Pennsylvania
DiverseWorks	Houston, Texas
Hammonds House Museum	Atlanta, Georgia
Los Angeles Contemporary Exhibitions	Los Angeles, California
Legion Arts	Cedar Rapids, Iowa

Movimiento de Arte y Cultura Latino Americana	San José, California
Portland Institute for Contemporary Art	Portland, Oregon
Women & Their Work	Austin, Texas

Appendix B: Local Network Partners

The Adeline Edwards Foundation

AfricaNOLA

Artist Corps New Orleans

The Cocoon: Youth Empowerment Program

Dawn DeDeaux: Goddess Fortuna and Project Mutants

The Front

Make Music NOLA

Mardi Gras Indian Hall of Fame

Mel Chin: Operation Paydirt/Fundred Dollar Bill Project

Music Inside Out with Gwen Thompkins

New Orleans Airlift

New Orleans Community Printshop

NOLA MIX

Pelican Bomb

Skin Horse Theater

Appendix C: Mission, Values and Vision

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

VALUES:

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

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

VISION:

NPN serves artists, arts organizers, and a diverse range of audiences and communities across the country through activities such as artists' commissions, performance residencies, community engaged cultural projects, and convenings. NPN actively engages in cultural policy 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 community.
- **Arts organizers** and cultural workers are actively engaged across economic sectors and business industries providing creative approaches toward a healthy, just, and sustainable world.
- **Communities**- collections of people who share cultural heritages, philosophies, or geographic locations- have broad access to art that is reflective of themselves and others.
- **Public and private supporters** advocate for, and invest in, living artists and the organizations that support them.

NPN PARTNERS: NPN Partners are distinguished by their diversity, their commitment to challenging new work and their active engagement in communities. NPN Partners serve the *dual* function of promoting and supporting local artists while presenting artists from elsewhere in the United States, allowing for a dynamic cultural exchange between communities and national access for a range of artists not supported by other networks or systems. NPN Partners range from the most grassroots operations to large regional arts centers. NPN Partners support a healthy mix of programs designed to create, produce, present and provide training in the performing arts.

Together NPN Partners form a peer network to share information about trends in the field, best practices, and the performing artists whose work circulates within, between, and beyond their

communities. NPN provides a structure for NPN Partners to move new ideas, techniques and art around the country. More than simply a service organization, the National Performance Network is an applied learning community of cultural centers dedicated to improving society through independent, innovative, creative expression. NPN values long-term relationships, so NPN Partners remain members of NPN as long as their organizational work and commitment to NPN's mission and values still remains active.

Appendix D: Staff Directory

Operations/Administration Staff

MK Wegmenn

President & CEO

Contact for cultural policy issues, NPN's vision, and strategic direction

mkw@nnpweb.org

504-595-8008 ext 205

Steve Bailey

Chief Operating Officer

Contact for development, operations or financial issues

steve@nnpweb.org

504-595-8008 ext 207

Stephanie Atkins

Resource Development Specialist

Contact for information relating to resource development and the Local Network

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504-595-8008 ext 202

Thérèse Wegmann

Senior Operations & Data Specialist

Contact for operations, database and website information

therese@nnpweb.org

504-595-8008 ext 208

Steffani Clemons

Administrative Assistant

Contact for CEO or COO, as well as operations and general information

sclemons@nnpweb.org

504-595-8008 ext 213

Program Staff

Stanlyn Brevé

Director of National Programs

Contact for contracts, agreements, and program detail

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Senior Program Specialist – Convenings

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Alec De León

Program Specialist – Visual Artists Network & National Programs

Contact for program and general information about VAN or NPN programs and NPN/VAN Partners

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Will Bowling

Program Assistant – National Programs

Contact for program and general information about NPN subsidy programs

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Anna Henschel

Program Assistant – National Programs

Contact for information on NPN/VAN contracts and final reports, as well as convenings

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Sage Crump

Program Manager – LANE

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504-595-8008 ext 206

Appendix E: NPN Board of Directors

CHAIR: Abe Rybeck

Executive Artistic Director The Theater Offensive
29 Elm Street, Cambridge, MA 02139
abe@theateroffensive.org
tel: 617.661.1600 fax: 617.661.1610

PRESIDENT: MK Wegmann

President & CEO
National Performance Network, Inc.
P.O. Box 56698, New Orleans, LA 70156-6698
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tel: 504.595.8008 fax: 504.595.8006

VICE CHAIR: Yolanda Cesta Cursach

Associate Director of Performance Programs
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TREASURER: Shannon Daut

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Executive/Literary Director
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AT LARGE: Rosie Gordon-Wallace

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Leticia Bajuyo

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Abel Lopez

Producing Director
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John B. White, Esq.

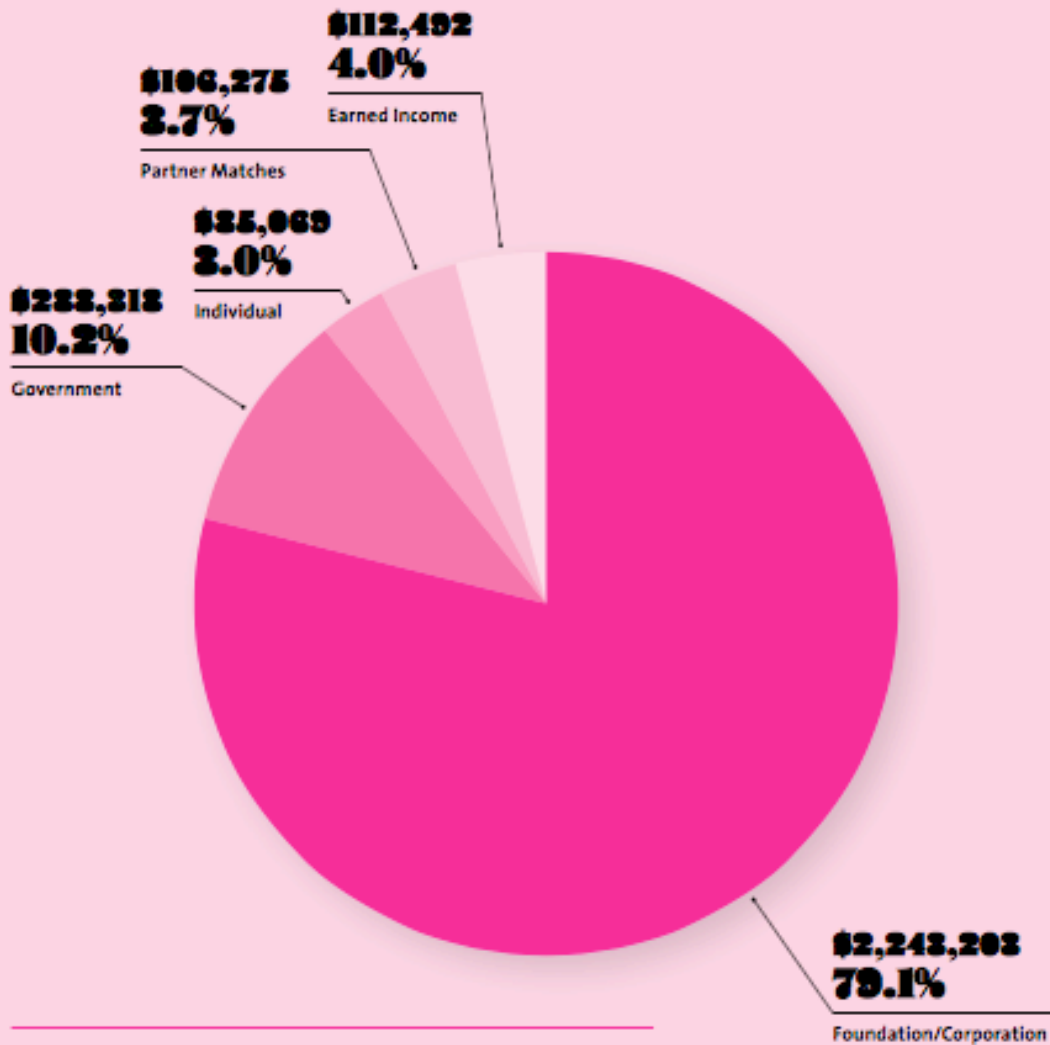
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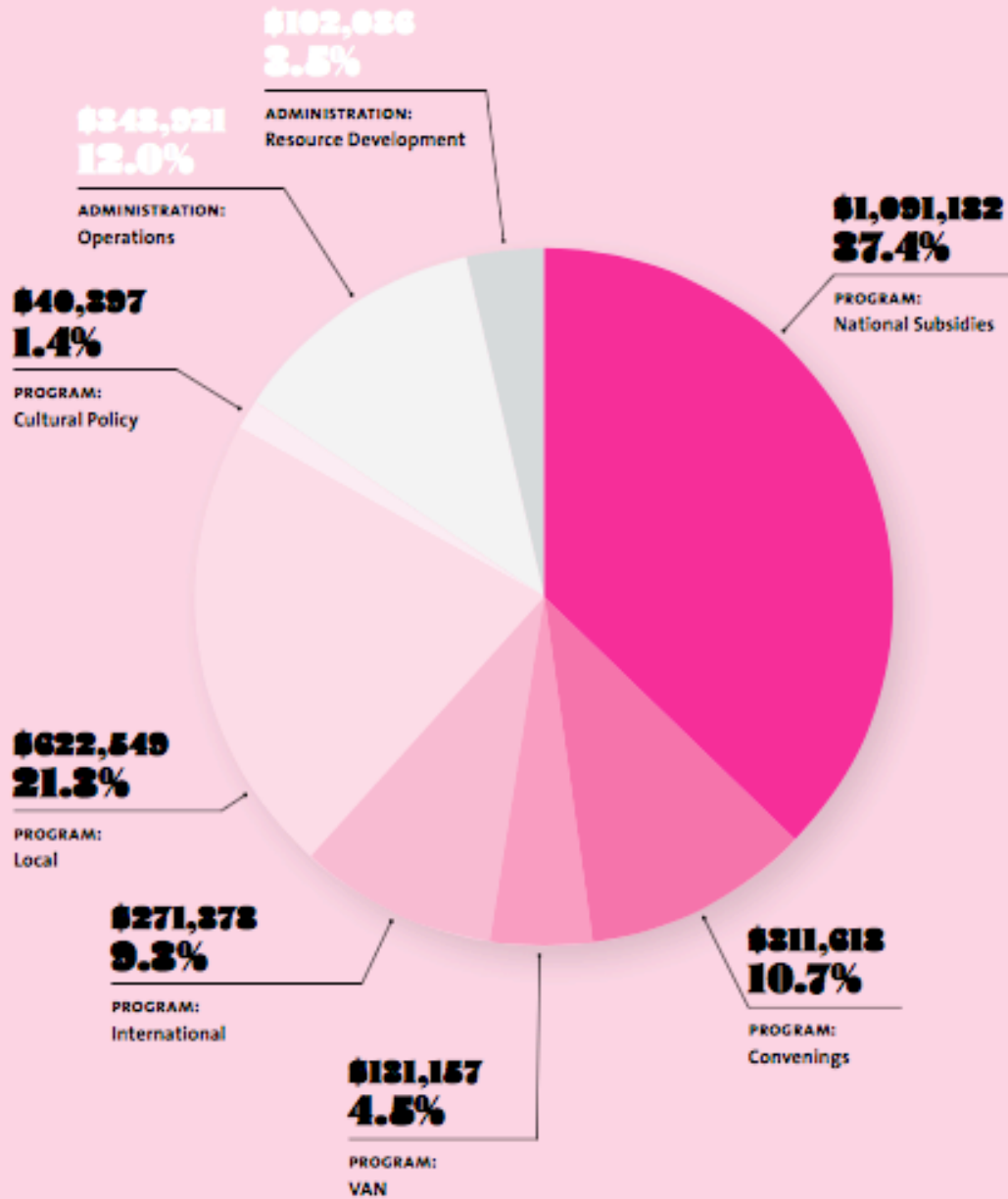
Appendix F: FY14 Financial Information

FY14 Income **\$2,835,357**



Our mission is manifest with a total of \$5.6 million in artistic support in FY14. NPN's direct programming support of \$1.6 million leveraged an additional \$4 million in matching funds.

FY14 Expense \$2,919,288

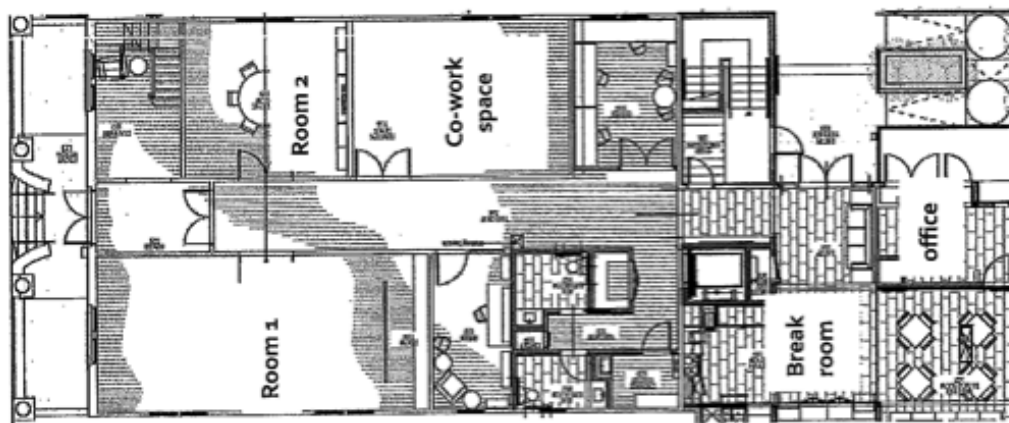


Appendix G: National Program subsidies

- **Performance Residency Program** – A program that directly fosters community engagement by subsidizing one and two week touring residency contracts for artists. NPN Partners apply to present artists from at least 100 miles away. Artists are in residence five to seven days for a one-week residency, 12-14 for a two-week, and must complete at least one community engagement activity, one public performance, and interact with at least 100 members of the presenter's community/audience.
- **Freight Fund** – Financial support to offset artists' expenses such as freight costs, equipment rental, excess baggage charges, shipment of sets, props, costumes, etc. A \$500 subsidy is available to NPN presenters.
- **Creation Fund** – A two-part program that provides artists with a minimum \$10,000 award for the commission and development of a new work, and a tour of at least two sites. NPN Partners apply on behalf of artists they wish to commission. Contracts must have at least one NPN Partner and at least one other presenter (may be non-NPN) from at least 100 miles away. Each presenter contributes \$2000 to the commissioning award; NPN matches \$6000. When the work is presented/toured, NPN Partners must use an NPN Performance Residency contract/subsidy.
- **Forth Fund** – A developmental period of support for an artist to address critical artistic, technical, or managerial needs in order to make a work fully ready to tour. Additionally, Forth Fund support deepens and fosters relationships between presenters and artists. Available to all Creation Fund-supported works, artists apply in conjunction with a Creation Fund commissioner/presenter that can help address the needs of the work. NPN awards \$5000 to the artist and \$5000 to the organization. The organization must match \$5000 to the artist in cash or in-kind.
- **Community Fund** – Support to delve more deeply into community engagement activities and foster stronger relationships among NPN Partners, artists, and communities by building on the impact and experience of either an NPN Creation Fund or Performance Residency project. Up to \$5000 may be available per project.
- **Mentorship and Leadership Initiative (MLI)** - supports the ongoing learning and professional development of NPN partner staffs to help build organizational capacity. Applicants can apply for up to \$5,000, and NPN distributes this subsidy through two cycles each fiscal year (summer and winter). One example of this program, through the MLI project "Transition through Leadership," Kiyoko McCrae and Stephanie McKee, newly appointed leaders of NPN partner Junebug Productions (New Orleans, LA), have identified organizations of color experiencing, namely Carpetbag Theatre (Knoxville, TN) and Urban Bush Women (Brooklyn, NY.) All three organizations will collectively build intellectual capital in order to shape their futures.

Appendix H: Arts Estuary 1024





Parking

A secured parking lot is adjacent to Arts Estuary 1024 with spots available for lease on a monthly basis with 24 hour private entry access off of Frenchman Street. Contact facility@npnweb.org for availability and rates.

Events

All spaces within Arts Estuary 1024 are available for community, family or organizational events. A staff member will be on site to provide management support. Email facility@npnweb.org to discuss your event needs!

Arts Estuary 2014

1024 Elysian Fields Avenue
New Orleans, LA 70117
(504) 595-8008
npnweb.org

Kathleen Welch, facility manager



Arts

Creative activities that bring people together in their communities and gives them an opportunity to gain new insight, skills and relationships.

Estuary

A unique location, where fresh and salt waters intermingle, providing a fertile environment for rich growth.

AE1024

AE1024 is a program of the National Performance Network. To learn more about NPN and our work, please visit npnweb.org.

What is it?

With 7000 freshly renovated square feet, Arts Estuary 1024 (AE 1024) supports New Orleans' arts and cultural sector and creates space for the community to gather. Open for community members and enterprising organizations, AE 1024 provides stability and shared resources like small offices, shared desk space and multipurpose rooms. Access to these spaces allows growing organizations to manage their overhead costs, increase visibility and network with like-minded individuals in a collaborative atmosphere.

A hub for creative activity, AE 1024 is a multi-space tenant facility ideal for community gatherings, programming, rehearsals, or meetings and is available at affordable rates, on an hourly, daily or monthly basis.

Meeting Rooms

The building contains two rooms.

Meeting room 1 is 600 square feet and has a maximum seating of 50.

Meeting room 2 is 300 square feet with maximum seating for 25. Both rooms are available for rental on an hourly, daily or weekly basis and are ideal for:

- Meetings
- Rehearsals
- Programming
- Other events

Seating and tables are included.

Technical support (ie projector, screen) can be easily added for an additional fee. There is a two hour rental minimum.

AE 1024 is perfect if...

Your nonprofit needs a venue for a board meeting

You are a community organization wants a place for ongoing or one time activities

You are an entrepreneur who wants to work in a creative, vibrant space with others

Co-Work Space

For \$275/month, individual furnished desks are available for rent. The rate includes 24-hour access to your personalized space (desk, chair, lamp, lockable file cabinet) with wireless internet and access to a printer. You can also have access to a fully equipped break-room and small meeting space. These added levels of comfort and professionalism will take your organization beyond your home or local coffee shop!

Amenities & Notes

All rentals include the following:

- Internet throughout property
 - Access to break room
 - Use of outdoor space
 - 24 hour/day secure access
 - Discounts available for long-term rentals
- For all rental information, email facility@npnrweb.org

Office Space

Arts Estuary has office space available for rent to organizations or individuals involved in the creative arts or community engagement. Offices range in size from 125–400 sq ft.

All long-term office rentals include the following services and amenities:

WiFi and ethernet internet	Utilities	Direct phone line	Printer, scanner, copier
24/7 secure access	Reduced rate on meeting spaces	Kitchen and break room	Patio and garden spaces

Office spaces rent for approximately \$2.50/sq.ft. monthly with a minimum one-year lease.

Parking

A lighted and secure parking lot is adjacent to Arts Estuary 1024 with 24-hour gated access off of Frenchman Street. Parking spaces are available for lease at \$175 per month.

Meeting Rooms

Two meeting rooms are available for rent. The large meeting room is 600 square feet and has a maximum seating of 50, theater style. The small meeting room is 300 square feet with maximum seating of 20.

Both rooms are available for rent on an hourly, daily or long-term basis and are ideal for:

Meetings

Rehearsals

Programming

Receptions

Trainings

Classes

Chairs and tables are included. Technical support can be added easily for an additional fee. There is a two-hour minimum rental.

Meeting Room Rates



Large Meeting Room

600 square feet

Hourly: \$40

Daily: \$240

Small Meeting Room

300 square feet

Hourly: \$25

Daily: \$150



These rates are for weekday business hours. Additional charges may apply for extra staffing during after-hour or weekend events and events that serve food and beverages. These rates also exclude the price of technical equipment.

Events

Arts Estuary 1024 has both interior and exterior spaces available for community, family, or organizational events.

From receptions to installations to events, the facility offers a unique space that will accommodate diverse needs and amaze guests.

Please [contact us](#) to discuss pricing options.



Vita

Monica Tyran, a native of New Orleans, began her studies in studio art at the University of Louisiana in Monroe and finished at Dillard University, where she earned a BA in Visual Arts. In the summer of 2014, she finished an internship with ArtTable, which enabled her to go to Brooklyn, NY for 8 weeks to work with the International Studio & Curatorial Program. For five years, Monica was the Studio Coordinator at Young Aspirations/Young Artists Inc., where she has gained experience in the arts non-profit. She joined the University of New Orleans arts administration program in the Spring of 2013 to pursue a Master's in Arts Administration.



THE UNIVERSITY of
NEW ORLEANS

MASTER'S EXAMINATION REPORT Non-Thesis

CANDIDATE: Monica Tyran

MAJOR PROGRAM: Graduate Program in Arts Administration

APPROVED

Harmon Greenblatt

Major Professor (typed)

Signature

Kathryn Rodriguez

Committee Member (typed)

Signature

Gene Meneray

Committee Member (typed)

Signature

Executive Director of Graduate Programs

Signature

DATE OF EXAMINATION: October 27, 2015