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## A Report on an Internship at the National Performance Network (NPN)

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A Report on an Internship at the National Performance Network (NPN)

A Master's Examination 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  
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Ph.D., Sungungkyunkwan University, 2008  
May, 2014

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## **Abstract**

The objective of this paper is to report on an internship with the National Performance Network (NPN), a non-profit arts organization based in New Orleans, to describe its mission and structure, and to provide positive recommendations to further enhance NPN's operation in the future. This report is based on a 480 hour internship at NPN, with some additional volunteer time, which occurred from August to December 2013, under the supervision of NPN's Operating Chief and Staff. The paper demonstrates working knowledge of the organization and offers reflections on its practices and ideas for its future.

# **Chapter 1: Overview of the Organization**

## **A. Introduction**

The National Performance Network (NPN) is a notable US organization that provides touring support for small- and mid-sized organizations that focus on the development of new work by contemporary artists. NPN is a re-granting service organization that has received grants through its fundraising efforts for operating the programs. These grants are then distributed to partners for the touring or development of new work. For more than 25 years, NPN has been a national advocate for the touring of contemporary, independent performing artists and more recently of the work of visual artists, all over the country.

NPN's values of diversity and access have led artists and art organizations to focus on expanding the reach of their networks. The networks that allow NPN's partners consistent opportunities to deepen and improve their work have also encouraged activities that develop the capacity of community networks.

This report provides a basic outline of the organizational structure, and an evaluation that includes an analysis of NPN's strengths, weaknesses, opportunities, and threats. The report raises issues for NPN to consider as it moves forward, and offers suggestions for the future of the organization. As demonstrated more fully below, this paper is based on feedback from partners, research conducted, and observations made during the internship. In addition, information was gathered from NPN publications, internal documents, applications and final reports for grants, interviews with all staff, and in-depth surveys from partners that give a longitudinal perspective on NPN's impact.

Chapter One highlights NPN's overall structure and management and the importance of the organization's national role.



## **B. History, Mission, and Values**

### **1. History**

NPN was founded in 1985 by David R. White, as a project for Dance Theater Workshop in New York City. According to Joan Jeffri, director at the Research Center for Arts and Culture, Teachers College, Columbia University, when White began NPN, "National" was a wish more than a reality, "Performance" meant beginning to include a diversity of genres as well as people. Perhaps most significant, "Network" signified community, as it existed before the flood of electronic communications we depend on today. NPN learned early on that "National" meant lots of little local organizations and groups, that "Performance" captured a whole host of artistic expressions, and that "Network" was the operational word, creating what NPN's colleagues call "the jump start, the bridge, and the glue," respectively.<sup>1</sup>

Concerned about the relative isolation of presenters, especially those engaged in experimental forms, as well as emerging artists whose voices were not being heard in the mainstream presenting fields, White began to build a financial and information infrastructure that would provide artists with necessary resources and tools to create their work and to tour. This infrastructure was also intended to enhance presenting organizations' knowledge and curatorial capacity to support the work of individual artists, and it was meant to establish a network for convening and communicating about emerging practices, cultural equity, and diversity.<sup>2</sup>

In 1998, NPN left Dance Theater Workshop to become a separate 501(c)3 organization under the leadership of San San Wong. At this time, its national office relocated from New York City to San Francisco. In 2000, MK Wegmann was hired as the President/CEO, and NPN moved its national office from

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<sup>1</sup> Jeffri, Joan. "At the Table," *NPN Annual Report & Directory 2010-11*. p. 79.

<sup>2</sup> Maciariello, Catherine, "Review and Assessment of National Performance Network," *Doris Duke Charitable Foundation: Grant (July 2005-June 2008)*, January 31, 2008. p. 2.

San Francisco to New Orleans.

From its original membership of 14 organizations, NPN has grown to include 72 partner organizations and invites new members every two years. Because NPN launched the Visual Arts Network (VAN) in 2007, which expands NPN's performance-based programs to include the visual arts, NPN has continued to evolve, diversify, and solidify a set of core values that inform its programming and services to the field. Throughout its history, NPN-supported programs have reached "over 2.5 million community members, have subsidized 3,740 projects employing over 17,000 artists, have provided \$20 million in subsidies, and have leveraged another \$30 million in direct support to artists and arts organizations."<sup>3</sup>

## **2. Mission and Values**

NPN's stated mission is to serve and support "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."<sup>4</sup> NPN's core values are diversity and artistic experimentation, and it "integrates the arts into public experience, furthers artistic pluralism, and acts as an advocate for cultural equity and social justice by supporting artistic activities."<sup>5</sup> To advance its core mission and values, NPN focuses on building partnerships among artists, presenters, and communities as well as between NPN and other national and international organizations.

## **C. General Management Structure**

NPN describes itself as an "interconnected web of relationships through which support and services

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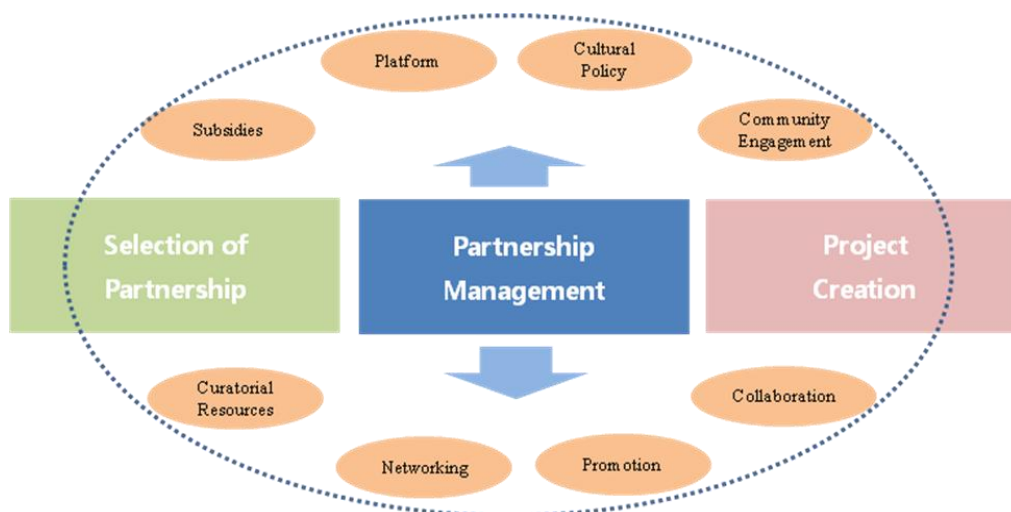
<sup>3</sup> NPN, Doris Duke Charitable Foundation Application , April 12, 2013.

<sup>4</sup> NPN Official Website, "About Us- Mission," <<http://npnweb.org/about/mission/>>

<sup>5</sup> NPN, *Annual Report & Directory 2013-14*. p. 11.

are strategically designed, effectively distributed and successfully leveraged."<sup>6</sup> NPN's structure is organized to reinforce these goals. This section categorizes the structure into four general areas to outline NPN's organizational management; 1) NPN/VAN partners; 2) Board of Directors; 3) Staff Structure; and 4) Technology. With this structure, NPN's national office is a centralized source for building and sharing resources. This structure helps NPN to plan and manage subsidies for its members and enables relationships to grow over time.

**Figure 1: The NPN's Collaboration Platform**



As shown in Figure 1 that I summarized, NPN manages overall procedures through a combination of actions that includes selecting partnerships, managing memberships, and encouraging new work engaged with communities. By ensuring that the NPN membership remains diverse and by creating spaces for dialogue to share experiences, NPN is able to actively facilitate engagement between artists and presenters through the creation and presentation of new work. Through this structure, NPN partners and artists can receive support to develop work that they can tour to reach new audiences and communities. To demonstrate

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<sup>6</sup> Ibid. p. 11.

how this is done, Table 1 that I made shows the effects of these responsibilities and the relationships involved in the overall flow of NPN's management.

**Table 1: Management Roles and Relationships**

<p style="text-align: center;"><b>NPN National Office</b></p> <ul style="list-style-type: none"> <li>• Manage the subsidies programs; support artists/presenters</li> <li>• Establish networking through Convenings and Meetings</li> <li>• Leverage resources; curatorial research, and provide tools to create and tour work</li> <li>• Communication with emerging practices, cultural equity, and policy</li> <li>• Presenter-centered for accessing the network</li> </ul>	<p style="text-align: center;"><b>Management Goals</b></p> <ul style="list-style-type: none"> <li>• to promote active participation by partners and artists</li> <li>• to create incremental learning opportunities</li> <li>• to sustain relationships between presenters, between artists and presenters, and between artists/presenters and communities</li> </ul>
<p style="text-align: center;"><b>Role of Partners</b></p> <ul style="list-style-type: none"> <li>• Actively engaged in their communities</li> <li>• Working in partnerships with local organizations</li> <li>• Promote and support local artists while simultaneously presenting artists from elsewhere in the United States, allowing for a dynamic exchange of work</li> <li>• National access for a range of artists not supported by any other network or system.</li> </ul>	<p style="text-align: center;"><b>Project Developments and Relationships</b></p> <ul style="list-style-type: none"> <li>• Artists receive adequate fees for creating and touring their work</li> <li>• Artists that are involved in NPN/VAN partners move in and out of the network based on projects</li> <li>• NPN/VAN partners are responsible for the position as "spine" organizations</li> <li>• Poster collaborations among presenters and artists</li> </ul>

### 1. NPN/VAN Partners

NPN is not a service organization open to everyone but has a "limited membership" network in which a member is called a "partner." In FY13, both NPN and VAN partners totaled 72 and were located across 28 states and 47 cities in the United States. Specifically, there were 55 NPN partners, and 10 VAN partners. In addition, there were seven NPN/VAN dual partners.<sup>7</sup>

NPN initiates a new round of selecting partners every two years, beginning with a broad nomination process. NPN partners are selected through a regimented procedure involving staff, the board, current NPN partners, and outside nominators. Most partners represent small- and mid-sized organizations. Each of

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<sup>7</sup> See Appendix A: 2013 NPN/VAN Partners List

NPN's four regions (the Midwest, Northeast, South, and West) is served by a Regional Desk, whose role is to help maintain communication within the region while serving as a liaison between the national office and NPN partners. Prospective members are selected based on criteria that includes the organizations' histories of national presenting, financial capacity, community engagement, artistic focus, diversity, and leadership. NPN partners have certain requirements to maintain their partnership status.

## **2. Board of Directors**

NPN's Board of Directors, which consists of up to 17 members,<sup>8</sup> is comprised primarily of partners (51%) as well as outside at-large members. The president/CEO is a voting, ex-officio member. The Board Development Committee oversees the Board's recruitment, nomination, and election process. The service term is three years (maximum of two consecutive terms). NPN seeks to have a diverse Board of Directors in the broadest terms, and it does not have a “fundraising” Board. NPN has four standing Board committees: Board Development, Partnership, Policy, and Executive Committees. The full board meets three times annually in person, and the Executive Committee meets monthly via teleconference and once in person.

## **3. Staff Structure**

The NPN national office manages the national subsidy programs, establishes networking through convenings and meetings, leverages resources to create and tour work, and facilitates mechanisms for accessing the network. As a re-granting and limited-membership service organization, NPN’s tasks are entirely administrative. Nonetheless, all members of the staff have arts backgrounds, and most still engage in their artistic disciplines.

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<sup>8</sup> See Appendix B: NPN Board of Directors List, 2013-2014

Since the national office moved to New Orleans in 2000, the staff and programming have expanded. NPN has nine full-time, salaried staff members, and additional part-time contract personnel.<sup>9</sup> Seven members of the full-time and contract staff have been with NPN for more than eight years. NPN has two executive positions: Chief Executive Officer/President of the Board of Directors, MK Wegmann, and Chief Operating Officer, Steve Bailey.

The programming staff comprises the following positions: Director of National Programs, Stanlyn Brevé; Senior Operations; Data Specialist, Thérèse Wegmann; Senior Program Specialist for Convenings, Mimi Zarsky; Resource Development Specialist, Stephanie Atkins; Program Specialist for the VAN, Alec De León; Program Associate, National programs, William Bowling; and Administrative Assistant, Steffani Clemons.<sup>10</sup>

The following positions are on contractual bases, but their responsibilities have contributed to managerial resources and core activities: Graphic Designer/Technical Consultant, Bryan Graham; Director of International Programs, Renata Petroni; and Program Coordinator, Performing America Program, Elizabeth Doud. NPN utilizes about 40 volunteers annually, primarily to assist with its annual meeting. The NPN's internship program launched in summer 2013, and has progressed successfully. Emily Fredrickson, who had been a summer intern, and I were the Fall 2013 interns. Each internship is designed to fit NPN's needs and the intern's qualifications.

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<sup>9</sup> See Appendix C: NPN Staff List and Responsibilities

<sup>10</sup> In addition to these regular positions, Anna Henschel's role as the Annual Meeting site coordinator expanded to filling in as the convenings assistant after Jenny Howell, who was an administrative assistant, left her position. Yuka Petz's role also expanded to helping with the entire annual meeting coordination, rather than only the VAN portion. Emily Fredrickson, who had been a summer intern from UNO, is temporarily processing subsidy contracts. Sage Crump, Project Manager, has been managing research and logistics, in anticipation of moving to the Ranson Building.

#### **4. Technology<sup>11</sup>**

During the past several years, the NPN's use of technology has advanced a great deal. Previously the website, npnweb.org, was a simple, text-heavy site designed to impart information. The redesigned website, launched in May 2010, is more visually pleasing and interactive. A secure portal gives staff, NPN/VAN partners, and the Board of Directors access to forms, information exchange, and calendars. All survey results, including the Annual Partner Survey, program applications, and assessments are gathered through the platform SurveyMonkey.com.

Salesforce.com has become the NPN's platform for its Customer Relationship Management (CRM), including the distribution of monthly e-news and other mass mailings as well as management of resource development and NPN convenings. NPN is still using a customized database designed in 1999 for FileMaker Pro, and the staff is in the process of migrating all historical data regarding NPN/VAN subsidies from FileMaker Pro to Salesforce. The NPN's online systems are completely integrated with Salesforce. The staff, partners, and artists now have the capacity to sign contracts, submit reports, and distribute subsidies through iTreasury with an Automated Clearing House (ACH) payment progressing.<sup>12</sup>

#### **D. Program Activities<sup>13</sup>**

NPN currently has four divisions in which various programs are organized, exclusive of operation and policy: 1) National Programs, including primarily subsidies for commissions, residencies, and touring

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<sup>11</sup> This information is based on statements in, "Organizational Narrative," an internal document. Brevé, Director of National Programs, shared the recent activity of the national subsidy programs, Board Material, 2013 Annual Meeting, December 16, 2013.

<sup>12</sup> The iTreasury provides an electronic window to manage bank account from one point of control. When NPN initiates a payment to Regions, the entry is sent to the ACH operator, who then distributes it to the receiving bank for action on the account of the receiver. On the settlement date, funds are transferred between NPN management account and the receiver's account at the participating banks. See more detail information , <[http://www.regions.com/virtualDocuments/iTreasury\\_User\\_Guide.pdf](http://www.regions.com/virtualDocuments/iTreasury_User_Guide.pdf)>

<sup>13</sup> NPN programs are described more thoroughly in the NPN Annual Report & Directory.

for both NPN/VAN artists and partners; 2) International Programs, which are focused on the networks of the Asia Exchange, which includes connections with Korea and Japan; and the Performing Americas Program (PAP), which offers connections with Latin America; 3) the New Orleans Local Network Program, which is focused on community engagement; and 4) Convenings, which host gatherings for dialogue to share various practices.

Each division is headed by a specialist director who reports directly to the Executive Director, MK Wegmann, and the Chief Operating Officer, Steve Bailey. Each program is characterized based on four objectives and depending on the program's tasks: 1) To support the creation, development and touring of new performance work; 2) To launch and sustain the careers of diverse US artists; 3) To connect artists and communities; and 4) To advance the capacity of the field.<sup>14</sup>

## **1. National Programs<sup>15</sup>**

NPN's network and programs continue to evolve based on the needs of the field and include programs that service local, national, and international communities. Through its network of partners, NPN supports the creation (the Creation and Forth Funds) and presentation (Performance Residencies) of new work. A pioneer in setting equitable fees for touring artists, the NPN's programs provide touring and commissioning subsidies, as well as additional resources to deepen the exchanges between artists and the communities they visit (The Community Fund).

NPN partners must apply for support for a minimum of one Performance Residency and can additionally apply to the three subsidy programs (the Creation Fund, the Forth Fund, and the Performance Residency) for specific purposes that are shown below, in Table 2. Artists can receive commissions to do

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<sup>14</sup> See more detail information, Appendix D: Description of NPN Programs. The NPN Programs are categorized by each goal.

<sup>15</sup> See Appendix E: FY13-FY14 NPN/VAN Annual Calendar. The NPN national office usually operates schedules like Timelines.



research for new work through the Creation Fund. The Forth Fund contributes additional monies to Creation Fund projects for artistic and technical resources to prepare new work for touring, and finally, artists can use the Performance Residency to engage communities.

**Table 2: Purposes of Subsidies<sup>16</sup>**

Idea ->	Research ->	Formulate ->	Commission ->	Create ->	Produce ->	Premiere ->	Tour ->	Archive
			↓		↓		↓	
			Creation Fund		Forth Fund		Performance Residency	

Additional funds are available to support residency enhancement,

- The Community Fund enhances connections between NPN partner communities and artists participating in the Performance Residency or Creation Fund programs by providing funds for planning, deepening community engagement and evaluation.
- The VAN Community Fund subsidizes activities that expand upon a VAN Exhibition Residency by deepening relationships between VAN partners, artists, and communities.
- The Mentorship and Leadership Initiative (MLI) supports the ongoing learning and professional development of NPN partners' staffs to help build organizational capacity. NPN launched a new component of the MLI: peer exchange mini-grants (\$500) for partners in crisis as a first step in "Leveraging a Network for Equity."

By the end of FY13, NPN funded 12 mini-grants to NPN/VAN partners.

## 2. International Programs

NPN has worked internationally since 2001, when it launched the Performing Americas Program (PAP). The organization later established the Asia Exchange with Japan and Korea in 2010. The International Program facilitates artistic exchange in Latin America, the Caribbean, Mexico, Japan and

<sup>16</sup> NPN Creation Fund Guideline, Round: Winter 2012.

South Korea through knowledge building, curatorial exchange, and international touring and residency. The exchange with Latin America is in collaboration with La RED (Red de Management Service).<sup>17</sup> The collaboration in Japan is with the Japanese Contemporary Dance Network (JCDN)<sup>18</sup>, and the exchange with South Korea is with the Korea Arts Management Service (KAMS).<sup>19</sup>

The Performing Americas Program's structure has three components: 1) Touring Performance Residencies, using the NPN Performance Residency model. Every fiscal year, the selected and La RED curators commit to present two US artists/companies, each to tour to at least three Latin American/Caribbean cities, and two Latin American or Caribbean-based companies each to tour to at least three different US cities; 2) Creative Exchange extended residency projects (three to five weeks in one host site) by US or Latin American/Caribbean artists; 3) Curatorial Travel that enables appropriate and informed artist/company selections. Each year, PAP organizes and facilitates travel by La RED curators to two festivals and meetings in the US and reciprocally by US curators to two festivals in Latin America and the Caribbean.<sup>20</sup>

The Asia Exchange Program's structure has four components: 1) Curatorial Trips to develop knowledge building, curators selected by NPN and the Japanese/Korean counterparts would travel to each other's regions to see work, forge relationships, learn about each other's cultures and working practices; 2) Subsidized Tours that NPN and its Japanese/Korean counterparts would subsidize (1 tour to the US and 1 tour to Japan/Korea) based on the NPN fee structure, 3) Subsidized Creative Exchanges involving two residencies by US artists in Japan/Korea and 2 residencies by Japanese/Korean artists in the US. These three

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<sup>17</sup> La RED Official Website, < <http://www.redlatinoamericana.com/>>

<sup>18</sup> Japanese Contemporary Dance Network (JCDN) Official Website, < <http://www.jcdn.org/index-e.htm>>

<sup>19</sup> Korea Arts Management Services (KAMS) Official Website, < <http://eng.gokams.or.kr/main/main.aspx>>

<sup>20</sup> NPN, Robert Sterling Clark Foundation, 2011-2012 Grants Final Report.

to five weeks residencies by artists are flexible in nature and can be hosted by organizations that do not have presenting capacity but have the facilities and infrastructure to host extended educational, creative, skill building residencies of up to two artists; 4) Subsidized Commissions provide support for the creation of new work. At least two partners (in the US and in Japan/Korea) co-commission either a US or Japanese artist/company to create new work that will tour to both regions. A match will be provided by the NPN and its Japanese/Korean counterpart to enable an artist to have an initial pool of money for the research and development phases of the creation process and leverage to raise additional funds.<sup>21</sup>

NPN extended its collaborations with JCDN and KAMS to develop an Asia-US Exchange Program. The Program's first artistic exchange, in November and December 2012, featured Tacit Group, a visual/music company from Korea. Tacit Group toured to three sites in the US. The first Japan exchange took place in November/December 2013 with the tour of the Tokyo-based theater company Faifai to four sites in the United States.

### **3. New Orleans Local Network Program**

The mission of the NPN New Orleans Local Network 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. Mirroring NPN's national network, the Local Network builds a community of partners where, learning and working together, they can enhance the cultural and social fabric of the region."<sup>22</sup>

There are four divisions with specific tasks of NPN's Local Network: 1) Intermediary Services, 2) Fiscal Sponsorship, 3) Local Network, and 4) Leadership to Create a New Multi-Tenant Arts Space.

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<sup>21</sup> Internal Document, "Proposal for an Exchange Program with Asia."

<sup>22</sup> NPN, Board Meeting Materials, Annual Meeting, December 16, 2013. See Appendix F: New Orleans Local Network Partners.

Intermediary Services support emerging organizations and artists who are making a significant impact in the local New Orleans cultural environment. Fiscal Sponsorship enables local partners to access local and national resources. The Local Network is an intentional peer-learning circle of small cultural organizations and independent artists exchanging skills and knowledge to build capacity. The Leadership to Create a New Multi-Tenant Arts Space seeks to provide studios and offices for small arts organizations and individual artists.

#### **4. Convenings**

Every year, NPN hosts one Annual Meeting. Additionally, NPN hosts a Mid-Year Meeting each spring in each of the four geographic regions, with each Board Meeting.<sup>23</sup> Convenings allow face-to-face communication among NPN/VAN partners, which provides connection as well as productive and inspirational relationships. It is important for partners to see what the NPN network is doing currently. NPN convenings are categorized into three divisions: 1) Annual Meeting, 2) Mid-Year Meetings, and 3) Board Meetings.

For the Mid-Year Meeting sites, NPN divides the country into four regions (Northeast, South, Midwest, and West), and the meetings are held in the spring in each region. NPN partners are required, and are subsidized, to attend the Mid-Year Meetings, which include area artists, presenters, and colleagues. The meetings are held over two days and involve a range of activities, including a professional development workshop for local artists called *Doing it on the Road*,<sup>24</sup> a full-day Business Meeting (for partners only) and

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<sup>23</sup> See Appendix G: FY14 NPN Convenings Report.

<sup>24</sup> “Doing it on the Road” is an information-packed workshop, and is open to area artists, organizations, and managers. It is a professional development session that provides tools for artists to learn what it really takes to take a show on the road, or to make touring more successful. NPN partners are required to attend the mid-year meeting, and the NPN underwrites the majority of the costs of attending the meetings and reimburses partners for one night of hotel accommodations per person in a shared room.

often an evening performance showcase featuring local or NPN-supported artists. Each meeting draws between 25 and 40 individuals, fosters regional project development and collaborations, and provides opportunities to share strategies for social and cultural change.

The NPN Annual Meeting is the annual membership conference. Held each year between November and December in a partner's city, the meeting is the largest NPN networking forum for performing arts/visual arts professionals. More than 300 presenters, artists, producers, international and national colleagues, key stakeholders, and emerging arts leaders convene in the city for five days of professional development, forums, and performances. In addition, NPN supports the fees to encourage partners to attend the Annual Meeting. In 2013, NPN's Annual Meeting was held in New Orleans.<sup>25</sup>

## **E. Finance and Funding Statements**

### **1. Financial Statements**

According to the Annual Report & Directory in FY13, more than half (54%) of NPN expenditures reached the field internationally, nationally, and locally. Convenings, cultural policy efforts, and local project support represented another 30% of the budget. The general management and fundraising together comprised 16% of total expenses. NPN supported a total of \$5.2 million in the visual and performing arts. This total represents direct NPN programming support of \$1.6 million and the leverage of an additional \$3.6 million in matching funds.<sup>26</sup>

Since 2004, NPN has experienced steady growth, as its budget grew by nearly 116%. NPN sufficiently increased revenue to keep up with this growth until 2009, when it experienced an operating

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<sup>25</sup> See Appendix H: 2013 Annual Meeting Schedule. For more information, see following official website of 2013 NPN Annual Meeting. < <http://npnweb.org/site/annualmeeting2013/>>

<sup>26</sup> NPN Interanl Document, FY13 Doris Duke Charitable Foundation Budget Narrative Final Interim Report.

deficit. NPN has moved to aggressively address and eliminate its deficit,<sup>27</sup> increasing income from fiscal sponsorships and contracts from \$72,075 in FY12 to almost \$94,000 in FY13. This plus expense reductions have decreased the ongoing deficit from \$277,000 at the end of FY11 to \$165,000 at the end of FY13. The goal of this plan is to eliminate the deficit by the end of FY15.<sup>28</sup>

## 2. Funding Statements

NPN has been fortunate to receive funds from numerous national, regional, state, and local foundations, governments, and corporations,<sup>29</sup> primarily from private foundations and federal programs. Grants and contributions received or committed are recognized in the period in which they are received or unconditionally pledged. Grants and contributions with donor- imposed restrictions are reported as an increase in temporarily or permanently restricted net assets, depending on the nature of the restriction.

NPN has continued to diversify its income sources and to secure multi-year funding to strengthen itself as a sustainable organization. In FY14, foundation support made up eighty percent of NPN's income.<sup>30</sup> Foundation funding is the largest area of support for NPN, although sources have been diversified over the past several years.<sup>31</sup>

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<sup>27</sup> NPN Internal Document, "NPN's Approach to Addressing and Eliminating Its Deficit."

When the NPN incurred a deficit in FY09 at the first time in its history, executive leaders at the NPN started seeking the ways how to address the issue of NPN's overall financial position. Upon the recommendation of the program officers at the Doris Duke Charitable Foundation, the NPN sought the financial and planning guidance of the Nonprofit Finance Fund (NFF). From December 2009 through March 2010, the NPN worked with NFF to review and evaluate the prior five years of NPN's financial history, and finally, the NPN continue to eliminate the deficit since 2009.

<sup>28</sup> See Appendix I: NPN Organizational Budget, 2011 - 2013

<sup>29</sup> See Appendix J: 25 years History of NPN Major Funding Partners (1985-2010)

<sup>30</sup> NPN, Board Meeting Materials, 2013 Annual Meeting, December 13, 2013.

<sup>31</sup> See photos , Appendix N: Fundraising Efforts in the 2013 Annual Meeting

## **Chapter 2: Internship Description**

This report is based on a 480-hour internship at NPN, with some additional volunteering time, which occurred from August to December 2013, under the supervision of the NPN's operating chief and staff. With assistance from administrative operations, I learned about all areas: resource development, convenings, international programs, and national programs.

NPN has played a major role in the upsurge of partnerships among small and mid-size organizations, through the encouragement of subsidies for emerging and mid-career artists, solutions for issues such as administrative inefficiency, and managerial control. NPN is the representative voice for 47 cities in US based partnerships, and it is closely involved with local communities as part of the requirements for each touring subsidy. The NPN's national office provides the main facility for networking and for partners to share good practices; therefore, NPN operates very extensive structures to fulfill its objectives.

This internship opportunity with NPN helped me to explore practical issues and to learn lessons from in-depth examination of organizational and structural variables as they related to strategies, depending on external funding sources, and of policy advocacy, collaboration, communication, partnerships tactics, and modes of operation. The experience at NPN provided a useful theoretical frame work for understanding the basis of sustainability in an operation operating with a partnership format. I also had the chance to observe how the NPN's infrastructure operates during the board meeting in September, the annual meeting in December, and several staff meetings. Each department operates in diverse cultural settings to leverage resources, to build capacity, to support facilities, and to influence cultural policy.

## **A. Overview of Schedule and Tasks<sup>32</sup>**

### **1. Regular Meetings**

There are regular staff meetings every Wednesday, a resource development meeting every other Thursday, and a staff quarterly agenda meeting every three months. Each department is engaged in different responsibilities, but all are closely related to one another. I attended these meetings and, several additional staff meetings as invited. The fundamental purpose of these meetings was to oversee each division, but the divisions also overlap with other departments, depending on expertise and needs. In the weekly staff meeting, each department announced its on-going projects, communicated what the staff needs to know, and shares resources to make decisions or plans.

In the Resource Development meeting, the staff shared and discussed such matters as the new proposals, pending statuses, notifications, reports, updates/assignment/topics, calendar check-in, discussion topics, and Salesforce online training (analysis and review terminology).

The Staff Quarterly Agenda meeting can be understood in the same context. All staff must be ready with tasks for the upcoming quarter and must review any updates on the strategic plan. All staff fill in their upcoming quarterly schedules on the wall calendar every three months. Each staff member presents tasks and attaches sticky notes to that calendar. The notes include all of the grant deadlines and are kept on the board until next quarterly period. I attended this staff quarterly meeting twice, and the staff also discussed the partner organizations' conditions, strategic plans, and program for the 2013 Annual Meeting: 1) 1st quarter FY14 (July – Sept. 2013) -assessment, 2) 2nd quarter (Oct. – Dec. 2013) -planning.

In addition, I attended the Natty Pro<sup>33</sup> meeting, which regularly clarifies ongoing issues, and a staff

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<sup>32</sup> See Appendix K: Daily Internship Task Record at NPN, The NPN's official office hours are from 9:30 am. to 5:30 pm., and it shows a daily schedule highlighting my tasks during the internship.

<sup>33</sup> This title is a short nickname for the National Programs.



meeting to revise staff duties and responsibilities. The small staff carries out many duties, so the staff needs to actively encourage each another to work effectively. Thus, the assessment of scope of duties was rearranged in the meeting.

## **2. Host Committee Orientation**

An important step for the upcoming annual meeting was a host committee orientation on September 13 at MK Wegmann's house. I assisted with the preparation for this orientation, under the direction of Mimi Zarsky.<sup>34</sup> This provided a chance to hear updates about planning progress for the meeting, to meet and greet staff and other members of the host committee, and for guests to contribute valuable ideas. NPN was in the process of hunting for everything from a transportation company to bringing bus attendees from one place to another, to catering connections, alcohol sponsorships, A/V companies, and more. This meeting was an integral part of the planning process to allow communities to join programs involved in maintaining close connections. According to Zarsky,<sup>35</sup> Senior Program Specialist for Convenings, forty local New Orleans colleagues and artists served on the host committee in 2013.

## **3. Board of Directors Meetings**

The Board of Directors meeting convened twice during my internship period, in September and at the annual meeting in December, both of which I attended.<sup>36</sup> MK Wegmann shared information about recent activities in the national arts and cultural arena. Each board committee updated information about resources, and the NPN's staff reported on program activities. Each regional desk and the VAN desk gave a report of

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<sup>34</sup> See Appendix L: Photos at the NPN Partners' Meetings

<sup>35</sup> Board Meeting Materials, Annual Meeting, Westin, New Orleans, December 16, 2013.

<sup>36</sup> See also Appendix L: Photos at the NPN Partners' Meetings

their region's activities, needs, and concerns. NPN discussed network stabilization, which includes a formal structure to strengthen the organizational health of all NPN/VAN partners, cultivating the long-term equity and equality in the network, operational and capacity challenges, and the selection of volunteers to assist with the calendar year's fundraising efforts.

#### **4. The NPN's Local Network: First Quarter Meeting**

This meeting was for sharing and learning from each local partner in New Orleans. The meeting was organized by Stephanie Atkins and took place on September 26, 2013.<sup>37</sup> I observed the meeting to learn how the local network operates and what is going on in the organization or with projects. Local partners shared their successes, and the challenges they faced, new practices and information, and how NPN programs effected local partners' organizational work. This meeting also discussed: 1) how to navigate NPN and VAN, 2) NPN's 2013 Annual Meeting, specifically; the schedule and benefits, 3) media showcases of local network partners, including Pelican Bomb, the Dance Alliance of New Orleans, and NPN.

NPN is working with emerging New Orleans organizations and artists as part of the Local Network. This meeting is part of the Local Network activity that enables the organization to learn directly about the struggles of emerging organizations in the local arena, to use knowledge from working with NPN/VAN partners nationally to support their development, and to address cultural policy issues in their home community. Bringing the NPN annual meeting back to New Orleans in December allowed NPN to connect its mission and multiple programs to the community.

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<sup>37</sup> See also Appendix L: Photos at the NPN Partners' Meetings

## **5. The VAN Exhibition Opening<sup>38</sup>**

The VAN Exhibition opened on October 5, 2013 at the Contemporary Arts Center (CAC), as part of the program called New Orleans Art for Art's Sake! Participating artists included Eric Gottesman, Castillo, and New Orleans' own Katrina Andry. One purpose of this opening party was to announce VAN activities for the 2013 Annual Meeting. VAN has become a steady and enlivening presence at NPN's annual meetings, with group exhibitions that are free and open to the public.

### **B. Major Responsibilities and Duties**

I was supervised by Steve Bailey, Chief Operating Officer, and Jenny Howell, Program Assistant, until she left NPN in October 2013. Steve Bailey guided me with his invaluable administrative knowledge and resources related to fundraising research. MK Wegmann, CEO/President, was out of the office several times during my internship work periods, because her occupational duties require frequent travel. Despite her absence, in her interview she gave me insight into certain organizational information, and cultural policy reports that summarized observations and information from recent engagements in the field.

In several evaluation meetings, Stanlyn Brevé, Director of National Programs, gave me an outline about the National Subsidies Programs, and Alec De León, Program Specialist, VAN, guided me through the process of analyzing the NPN/VAN Annual Partners Survey. William Bowling, Program Associate, National Programs, organized a workshop to teach the process of executing contracts for national subsidies via Salesforce, Filemaker, and the hard copy process. Mimi Zarsky, Senior Program Specialist, Convenings, provided me with opportunities to participate in the preparation for the annual meeting.

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<sup>38</sup> See Appendix M: The VAN Opening and Exhibition at CAC

I maintained contact with Renata Petroni, Director of International Programs, who resides in New York, to proceed with the US/Korea Connection meeting for the 2013 Annual Meeting in New Orleans. Stephanie Atkins, Resource Development Specialist, provided me with invaluable instruction in writing grants so that I could gain insight into the development of resources, and she suggested several opportunities for me to observe the division of the Local Network by participating in the meetings. Thérèse Wegmann, Senior Operations and Data Specialist, helped me to set up the internal administrative system and database, including the NPN's portal and website, e-mail account, office facilities, and she also explained some aspects of financial analysis, such as using Quickbooks, and a Cultural Data Project. Steffani Clemons, Administrative Assistant, provided clerical support during the internship, and guidelines about job applications.

The following information further details the departments and the particular programs in which I was involved and the various capacities with which I became familiar. The key categories of my internship responsibilities include four areas: 1) Development of Resources, 2) Convenings, 3) National Programs, and 4) Administrative Support.

### **1. Duties in the Division of Resource Development**

The division of Resource Development predominantly manages fundraising plans and timelines. As a re-granting service organization offering support for artists and partners, NPN continues to use a team approach for resource development, with some adjustments (database refinement, research, project meetings, etc.) based on staff evaluation. Different staff members take the lead on certain grants, depending on the program area in which the request falls -VAN, international or national subsidies, or local programs. Steve Bailey and Stephanie Atkins coordinate the team.

## **a. Research on Prospective Funders**

To help strengthen, expand, and diversify fundraising, I was assigned by Steve Bailey to research prospective funders. I was asked to develop research based on a first draft of a report written by Emily Fredrickson, a summer intern in 2013 who had, investigated prospective funders. Her research task was to summarize grant programs in the United States. My core task was to investigate funding possibilities based on her first draft, specifically in areas of Louisiana and internationally. To effectively support the NPN's fundraising and development priorities, this task required deep understanding of the NPN's mission, history, programs, projects, and initiatives.

During the first phase, I made a table that summarized the addresses, websites, program areas, decision dates, deadlines, and the possibility that grant involved activities related to the NPN's programs. Then, I briefly reviewed the 1) missions, 2) goals, 3) grant programs, 4) eligibility and criteria, 5) streamlined grant application processes, and the 6) grants and contributions paid.<sup>39</sup>

When I evaluated the prospective organizations' grant possibilities, I reviewed the data histories (IRS Form 990) and the previous recipient organizations via Guidestar. The information from Guidestar includes the organization's scale, program title, recipient organizations, amounts of grants, and the primary contact person. I also tried to find clues from the contact person who manages the funding department. Then, I attached to the report articles or other information that seemed to be related to that person.

After I made a packet of my research, I provided copies for distribution to staff in the Resource Development meeting. Having assembled the development packet used to discuss fundraising plans at the meeting, I was also asked to conduct the presentation for the discussion. Upon conclusion of the meeting, we shared our findings in the staff meeting and resolved to find the funding possibilities. My presentations generated discussion about grant possibilities, information, duties, connections, and applicable processes.

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<sup>39</sup> See Appendix N: Sample of the Research Prospective Funders

One achievement of my research is that the VAN program will develop an application that corresponds to the grant program at Emily Hall Tremaine Foundation, which was one of the foundations that I found in my research.

As a result of my research, I found a funding possibility in an international connection with the Boeing Company, specifically for Boeing Korea to support the Arts and Culture Program, which could engage communities to participate in and sustain arts and cultural experiences to broaden their perspectives of the world and, to cultivate creativity, and engaged citizens. NPN had a connection with the Boeing Company through a previous member of the Board of Directors, but I approached Boeing Korea to broaden the relationship. I contacted the person, who is in charge of Boeing Korea's grants, to discuss the possibility of a grant for the NPN's international program.

Contacting prospective donors and other fundraising activities also became part of my internship responsibilities. Via e-mail exchanges, I discussed the possibility of fundraising between the US and South Korea, but the outcome went no further than e-mail exchanges. Although the Boeing Korea grant was not suitable for the NPN's programs at this time, NPN will create a long-shot fundraising plan with Boeing in the future. I was asked to send via e-mail some materials related to prospective international funding to the division of International Programs. The international department will examine opportunities for future funds.

I researched prospective funders twice during the internship period. After I completed the first research task, I was asked to do research briefly again under the direction of Steve Bailey. The second research task was to write a first draft to simply judge funding possibilities, prior to making a detailed analysis.

When I completed my task, I was encouraged to update my data on Salesforce as a last step. This process refines the model of sharing information about resource development. The division of Resource Development manages research to identify and maintain records concerning potential funding sources and prospects. The process provides a grant research protocol that fits into the shared development research

methodology in terms of best practices. By sharing the information via Salesforce, staff, and NPN partners can look further into the data in the future. This update enables one to maintain current, appropriate, and accessible information about donors for research resources and materials.

#### **b. Assistance with Preparation of Funding Reports**

I assisted with the preparation and submission of funding proposals and reports to institutional donors. When Steve Bailey asked me to support the preparation of final funding reports, two deadlines were approaching: One was an interim report for a Doris Duke Charitable Foundation operating multi-year grant, and the other was the final report for a George Kaiser Family Foundation. I compiled data and other material based on the funders' requirements for submitting results.

The Doris Duke Charitable Foundation is one of the largest funders of NPN and continues to provide generous support for the NPN's diverse programming. The interim report was for the FY13 operating grants. Because it is a general operating grant, the requirements for the materials needed to be assembled from each department. I organized the list of requirements for each department and sent it to the staff, indicating which resources were needed. After I collected the data from each department, I compiled it to fit the required format. After I reviewed the report, it was submitted to the foundation.

The final report for the George Kaiser Family Foundation grant included reporting for the FY13 Mid-Year Meeting, especially *Doin' It on the Road*. I investigated the requirements of the final report and arranged the information by requesting materials from the departments that I thought were necessary. The information included some numerical results of the Mid-Year Meeting, evaluation, and articles. I prepared the data so that it could be easily written in the final report. I learned the procedure for grant reporting through this procedure.

## **2. Duties in the Division of Convenings<sup>40</sup>**

The Convenings division serves as an ideal place for visits by delegations, professional exchanges, information collaboration, and resource sharing on an international scale. I was fortunate to be able to participate, observe, and assist in the NPN Board Meetings and the 2013 Annual Meeting in New Orleans. The 2013 NPN Annual Meeting was very successful in bringing together partners from across the United States.<sup>41</sup>

### **a. Analysis of the A/V Rental Quotes**

I observed the Board Meeting on September 14-15, and assisted in the overall preparation for the annual meeting. I helped Mimi Zarsky to estimate the quote for the A/V rental company to set up the annual meeting. After I exchanged several e-mails with A/V rental companies, I analyzed the quotes from the nominated companies. Before making the final decision about the A/V rental company, Mimi and I visited the site and met with the managers of the rental company at the Westin, New Orleans. After I analyzed the quotes by comparing every aspect, I recommended one A/V rental company, and this one finally contracted with NPN for the A/V rental in the annual meeting. The selected A/V rental company offered benefits to NPN such as an overall cheaper price in the form of a 10% discount, one free technician to remain on-site during the entire event, six free laptops along with one HP printer to be used as a Cyber Café. It was a successful contract process for facilitating the large annual meeting.

In addition, my responsibilities included researching content for the annual meeting and, assisting staff in executing the four-day conference. I helped Anna Henschel, the Annual Meeting Site Coordinator, to make a list of tour guide information for partners, including researching the cafes, restaurants, and bars

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<sup>40</sup> See Appendix O: Photos of NPN Annual Meeting in New Orleans

<sup>41</sup> See Appendix P: NPN 2013 Annual Meeting Schedule for International delegations



across the greater New Orleans area.

### **b. On-site Staff Person in the Workshops**

I also worked as an on-site staff person in the workshops during the 2013 Annual Meeting. All staff attended selected sessions. I assisted one Professional Development program,<sup>42</sup> and one Idea Forum.<sup>43</sup> I managed the participants' check-in and check-out, prepared and set up hand-outs, and distributed and collected evaluation forms. NPN gathers evaluations from participants during the annual meeting to assess the workshops and forums. This evaluation form considers overall satisfaction rates, content, closeness of relationships with peers, practical implications, recommendations for sessions, meeting expectations, and the form asks for comments.

### **c. Cultural Liaison for NPN and Korea Connection**

The most intensive task assigned to me at the annual meeting was to act as a cultural liaison to facilitate communication between NPN and the Korean delegation. In addition to working and learning from all NPN staff, I assisted Renata Petroni with the Asia Exchange. I was in charge of the Korean delegation, and accompanied them at all times during the annual meeting, as a bilingual staff person.

The mission of the US/Korea Connection is "to establish a partnership and collaborative working relationship between the NPN and Korea Arts Management Services (KAMS) with the goal of establishing a program for the systematic exchange of contemporary performing arts."<sup>44</sup> This Asia Exchange program

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<sup>42</sup> Appendix Q: Professional Development Workshop, "Performance Documentation Workshop Leader," Agenda.

<sup>43</sup> See Appendix R: Internship Duties in the Annual Meeting

<sup>44</sup> Renata Petroni, "Proposal for an Exchange Program with Asia." NPN Internal document.

launched in 2010, and the US and Korean curators visited to do research in each country from 2010 to 2011. This research period was needed to understand each country's arts environment in order to develop collaborations.

As a first result of this research, Tacit Group, a Korean electronic music group, presented in December 2012 at Legion Arts in Cedar Rapids, IA, at the Museum of Contemporary Arts in Chicago, IL, and at Lincoln Center in New York, NY. Tacit Group was in residence at each venue for one week and, in addition to public performances, they conducted residency activities in the communities.<sup>45</sup> Since the program's first artistic exchange in 2012, a standardized or replicable process had not been developed, so it was a significant task for me to try to help wed future developments between the NPN and Korean delegation.

I drew up a list of recommended venues in New Orleans for the international delegations, and I exchanged e-mails with the KAMS staff to facilitate their processes and preparations for travelling. I also arranged to hire a local translator, who was familiar with the arts in New Orleans and its cultural environment. The local translator needed to be fast and effective during the whole meeting between NPN and KAMS. With my assistance, KAMS was able to hire a local translator for the whole meeting. The translator was scheduled to assist KAMS for the forum, showcase, presentation, and personal meetings while I executed other duties as a staff member. I also tried to hire a professional interpreter who is familiar with the arts for the connection meeting, but there was no suitable person in New Orleans. After a week of efforts, Renata Petroni hired an interpreter who has worked for KAMS and lives in Philadelphia.

In 2013, NPN's International Programs division hosted four representatives from KAMS for the US/Korea Connection meeting, which is by invitation only. Two Korean presenters made their first visit to

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<sup>45</sup> NPN official website. "US/Korea Connection." <<http://npnweb.org/whatwedo/international-program/asia-exchange/korea-connection/>>

the NPN's annual meeting; hence, they needed to learn about NPN's structure, meet with US presenters and artists, and learn about the performing arts by watching work live and on video. A brief visual presentation by all participants about their organizations and programs occurred in the US/Korea Connection meeting. This international meeting focused on how the project would move forward.<sup>47</sup>

One prominent feature in the international division is the buddy system. NPN recruited volunteers among the US partners before the meeting and assigned "Buddies" to the international delegations (the LA RED, Korean, and Japan delegations).<sup>48</sup> Because NPN is a limited partnership, the US partners usually were acquainted with one another, compared with the international partners. This buddy system is to facilitate familiarity between the international delegations and the US presenters during the meeting. The buddy system for international delegations enables them "to take full advantage of what the Annual Meeting can offer, including developing relationships through the one-on-one conversations that occur throughout the weekend. To make their experience more meaningful and less daunting, NPN asks partners to volunteer for two and three hour blocks of time."<sup>49</sup>

Through the buddy system, the Korean delegation felt more integrated in the meeting and were able to expand and exchange opportunities for partnerships with the US presenters. At the personal meeting, which was organized by Renata Petroni, the Korean delegation and the US presenters made some progress towards their long-term goal of expanding projects.<sup>50</sup> This connection meeting allowed me in depth observations and opportunities to overcome the cultural differences and develop lasting partnership,

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<sup>47</sup> This meeting was held in December 12, 2013, from 9:30am - 1:00 pm, at the Westin Hotel, Imperial Room, 12th floor, in New Orleans. Two partners, Seok Hong, Kim, Director of the International Development, and Yun Kyoung, Kim, Market Development, were from KAMS, one presenter, Dong Seok, Kim, Festival Director, was from the Busan International Performing Arts Festival (BIPAF), and Jung Je, Park was from the Uijeongbu International Music Theater Festival.

<sup>48</sup> See Appendix R: The "Buddies" Schedule at the 2013 Annual Meeting

<sup>49</sup> Petroni, Renata, "Be a Buddy at the Annual Meeting!" Internal email.

<sup>50</sup> See Appendix S: Internship Duties in the 2013 Annual Meeting

providing positive effects for partners by developing a framework.

### **3. Duties in the Division of National Programs**

#### **a. Collecting the Survey Data from Partners**

Every year, the partners' survey has been collected by the national coordinator as part of a process of gathering information to build on the planning and evaluation work that NPN had undertaken over the previous year. The partner organizations sometimes miss the documentation deadline because they manage their own diverse operating programs with multiple tasks. Furthermore, if partners receive subsidies from NPN, the tasks increase with the requirements to complete two annual surveys and final reports for the subsidies. Three months after August 1, 2013, there were still some partners who had not responded to the FY14 Annual Partners Survey.

I was asked to collect data from partners who had not completed the questionnaires in the Annual Partners Survey. Alec De León guided me on how to proceed with this task. I made a list of these partners' names and sent urgent reminders to them by e-mail. As part of NPN's strategy, partners are not eligible to receive subsidies from NPN/VAN unless the survey is completed.

I found that some partners had confused the submission of the Mid-Year Survey with that of the Annual Partners Survey. Some partners thought they had already turned in the Annual Partners Survey, so they did not turn it in on time because they mixed it up with the Mid-Year Survey. In addition, there were reasons for not submitting the survey that related to people transitioning or leaving their positions. When NPN's primary contact person in a partner organization transfers to a new department or leaves the organization, this person does not immediately announce the transition to NPN. In this case, miscommunications may occur for a while if this period overlaps with the deadline of a submission.

Based on their professional experience gained in past decades, the NPN staff knows about these

types of situations, and I was able to learn about many unexpected factors under the guidance of Alec De León. I nearly completed collecting the data from partners that was needed to move to the next step.

### **b. Evaluation and Assessment of the Survey Format**

NPN has conducted online surveys through SurveyMonkey for various purposes, such as application tools, submission of final reports, collecting opinions, rectifying specific issues/policies, measuring program evaluations, making board nominations, and event appointments. The survey framework is valuable for evaluating both the direct and indirect effects of the organization's operations. After finishing the collection of data from partners, I evaluated the format of the FY14 Annual Partners Survey. The equivocal sentences in certain questionnaires had resulted in confusion to survey respondents. Because the questionnaires did not clearly convey the intended meanings, there were various types of answers to the same question making it difficult to analyze the results. The analyses involved examining the questionnaires and comparing them with the answers in the Annual Partners Survey. After assessing the survey, I offered in a meeting to Alec De León, 1) general opinions about the format, 2) analysis and correction of the questionnaire, 3) a model for questionnaires, all based on tools of SurveyMonkey.<sup>51</sup>

## **4. Administrative Support**

The responsibilities of NPN's administrative support division include making deposits, paying bills, ordering equipment, mailing, answering the phone, and helping MK Wegmann with her travel schedule and reservations. A former staff member, Jenny Howell, spent 20% of her time on office management and 80% as a convening assistant. NPN had a plan to recruit a new staff member as a full-time administrative

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<sup>51</sup> See Appendix T: Samples for Survey Questionnaires

assistant in the first week of my internship. I generated a list of campuses with departments or programs arts fields in the New Orleans area at which NPN would post the job announcement. I made the list based on the contact information of the directors/deans of the departments.

I was asked to make an orientation packet for new staff. Because I had been looking at various resources to study NPN, the packet was based on internal databases. This packet will be useful for NPN's internship program in the future. Additional administrative assistance involved some office management and preparation for the meetings.

### Chapter 3: SWOT Analysis of Organization

SWOT is a business acronym referring to an analysis used to identify an organization's strengths (S), weaknesses (W), opportunities (O), and threats (T). This technique is used to evaluate an organization's internal strengths and weaknesses and its external opportunities and threats.<sup>52</sup> Through this refined result, organizational decision-makers can assess their organization's status, and can better formulate a strategic plan to remedy problems.

As summarized in Table 3 on the next page, this paper diagnoses two or three of the organization's internal and external core competencies and problems related to various factors. The organization has its own mission and goals, and seeks to achieve these goals through its operations.

The NPN states its goals as follows:<sup>53</sup>

- Support diverse presenters and artists whose work is not supported by other mechanisms
- Deepen investment in the creation and production of new work
- Address the marginalization of artistic practice (and artists) by providing audiences and communities with deeper cultural experiences
- Validate touring as an important element in the development of a sustainable career
- Create spaces for dialogue to address cultural policy and to inform, educate, and share best practices
- Increase opportunities for US artists in the global arena

The sources for this chapter are based on CEO and staff interview, NPN's strategic plan, my internship experiences, and the survey results from NPN and VAN partners, invited artists, colleagues, guests, board members, and members of local host committees. These survey results are based on the last three years, from 2011 to 2013.

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<sup>52</sup> Addams, Lon, and Allred, Anthony, "The First Step in Proactively Managing Students' Careers: Teaching Self-SWOT Analysis," *Academy of Educational Leadership Journal*. 2013, Vol. 17, Issue 4, P. 43.

<sup>53</sup> NPN, DDCF FY13-14 Proposal, Narrative for online application, Draft 1, Submitted December 2, 2011. p.15.

**Table 3: NPN's SWOT Matrix**

	<b>Positive</b>	<b>Negative</b>
	<b>Strengths</b>	<b>Weaknesses</b>
<b>Internal</b>	<p><b>1. Convenings as Diverse Network Structures</b></p> <ul style="list-style-type: none"> <li>a. Strong and Deep Networking</li> <li>b. Close Relationships</li> <li>c. High Rate of Artist Participation</li> </ul> <p><b>2. Logistics Subsidies Platform</b></p> <ul style="list-style-type: none"> <li>a. Offsetting Financial Risks</li> <li>b. Mechanism for Artists' Work Development</li> <li>c. Benefits for Artists and Presenters</li> <li>d. Deep Community Engagement with Touring Artists</li> </ul> <p><b>3. Membership Benefits</b></p> <ul style="list-style-type: none"> <li>a. Small Amount of an Annual Membership Fee</li> <li>b. Equal Priorities for Subsidy Programs</li> <li>c. Support for Attending the Regular Meetings</li> </ul> <p><b>4. Excellent Human Resources Management</b></p>	<p><b>1. The Crux of Balanced Participation in the Convenings</b></p> <p><b>2. Weak Communication</b></p> <ul style="list-style-type: none"> <li>a. Confusion in Reporting Internal Logistical Data to Partners</li> <li>b. Insufficient Motivation as a Part of General Communication</li> <li>c. Confusion Regarding Intercultural Communication</li> </ul> <p><b>3. Insufficient Focus on Data-driven Decision-making</b></p> <p><b>4. Insufficient Staff for Program Expansion</b></p>
<b>External</b>	<p><b>1. Partnership Expansion</b></p> <ul style="list-style-type: none"> <li>a. Expansion of VAN Program</li> <li>b. Engagement with the New Orleans Arts Community</li> <li>c. Increase Opportunities for US artists in the global arena</li> </ul> <p><b>2. Accessible Documentation and Digital Archiving</b></p>	<p><b>1. Financial Instability</b></p> <ul style="list-style-type: none"> <li>a. Risk of Change in Main Funding Source</li> <li>b. Geographic Limitation for Fundraising Diversity</li> <li>c. Partners' Diminished Finances</li> </ul> <p><b>2. Global Competition from Other Conferences</b></p>

## **A. Strengths**

### **1. Convenings as Diverse Network Structures**

NPN's structure is based on a diverse network and has demonstrated the ability to reach a broad range of artists and arts organizations across all ethnicities, geographies, and budget sizes. Cooperation among partners was one of the earliest goals of the NPN, and the phrase, "to create meaningful partnership," comprises its mission. The core mission and values have allowed partners to present a selection of national and international contemporary artists who are working in diverse art forms. Moreover, with the rapid



advancement of global communication networks, NPN partnerships have reached across borders to achieve global scale.

The exchange of professional information has many benefits for the partners' outreach mission. Besides enriching partners' diverse opportunities and knowledge, the NPN's programs foster inter-institutional cooperation, resource sharing, networking, and standardization on a global basis. Aspects of cooperation include resource sharing, leadership development, preservation materials, information infrastructure, and idea exchanges on topics such as artistic strategies, best practices, practical sharing of ideas, respective struggles, and current trends. To facilitate networking, NPN has implemented various projects and events that involve convenings, artists' commissions, residencies, and other community-engaged cultural projects.

#### **a. Strong and Deep Networking**

People generally look for things they understand and for a comfortable environment. With its limited-membership format, NPN has provided deeper friendly connection to partners. NPN partners have recognized the value of convenings to build strong new networks. As I review the Annual Meeting Survey results from partners regarding the current three-year period (2011-2013),<sup>54</sup> over 70% of participants responded that the most valuable thing at the 2013 Annual Meeting was "building relationships with NPN partners, colleagues, artists."

As summarized in Table 6, most of the participants (95.5%) built new relationships through the 2013 Annual Meeting. In addition, 93.6% of the participants responded that the 2013 Annual Meeting provided an environment where they felt engaged, and most of the participants (92.3%) felt their opinion was respected. The majority of the participants (80.1%) responded that they saw a difference in artist

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<sup>54</sup> NPN Annual Meeting was held in New Orleans (2013), Philadelphia (2012), and Tampa (2011).

participation between the annual meeting and other field gatherings they have attended.

**Table 4: The Survey Results in the NPN Annual Meeting (2011-2013)**

Questions	Response Percent	Response Percent	Response Percent
	2013	2012	2011
Build new relationships through networking	93.6%	72.8%	81.8%
Facilitated potential opportunities for their new work	88.5%	72.8%	81.8%
Become engaged and partner's opinion was respected*	93.6% (Engaged) 92.3% (Respected)	95.4%	96.1%
Met expectations	94.9%	96.8%	93.8%
Difference between the NPN Annual Meeting and other field gathering in terms of artist participation	80.1%	84.1%	79%

\* The questions in the 2013 Annual Meeting Survey are separated into two parts, "engaged" and "respected."

**b. Close Relationships**

Most participants agreed that the NPN Annual Meeting "always allows opportunities for broad participation, good people that are interested in connecting on all levels," and other comments include the following: "the quality of the connection is inspiring," "family-friendly," "the connection NPN made to the city," "openness and transparency of relationships," "deeper connection," "sense of collegiality," "mutual respect," and "more friendly and outgoing." NPN convenings are invitation-only conferences, and attendance is restricted to members. Through this membership meeting, most participants have a good attitude about meetings in their year-long and multiyear relationships. This atmosphere boosts closeness so that NPN partners can build, deepen, and strengthen relationships. Moreover, NPN has deepened connections locally and internationally, bringing peers together in the field.

**c. High Rate of Artist Participation**

Over the years, NPN has increased the number of artists invited. Most participants of the NPN annual meeting are emerging and mid-career artists who represent the outsider streams in the field. NPN

leverages these artists to expand their careers through the annual meeting. The rate of participating artists in annual meetings is: 72.1% of artists in 2013, 59.8% of artists in 2012, and 57.8% of artists in 2011 who had not toured under an NPN contract. NPN's showcase performances (Live & On Stage) included national artists and local artists who have toured under the NPN's contract. In addition, every year over 50% of the participants at the annual meeting are invited performing and visual artists (national/regional), colleagues, and guests, who are not NPN partners, board members, or staff. This rate allows presenters to build new connections with artists and expand the potential project pool.

This factor differentiates the NPN annual meeting from other conferences in the field. In the 2013 Annual Meeting Post-Survey, partners said, "The general ratio of artists to cultural workers who are other than practicing artists is higher than is typical at most other field gatherings I attend. This is a strong point for me in wanting to keep attending year after year, over/above the fact that it is a requirement of membership," and "I rely on the annual meeting to engage artists and presenters for future projects." Additionally, the participation of international presenters helped to expand new global relationships.

Therefore, the high artist participation and international opportunities contribute significantly to NPN's unique position in the field.

## **2. Logistics Subsidies Platform**

NPN has supported a logistics subsidy platform to promote artists' touring, allowing artists to create new work and to engage communities. NPN provides annual opportunities to present national artists, and facilitates touring nationally and internationally.

### **a. Offsetting Financial Risks**

The NPN's fundraising capacity as a re-granting service organization has steadily expanded support

for partners and artists. By receiving subsidies from NPN, presenters can reduce the cost burden of commissioning and presenting new work by emerging or mid-career artists and help leverage additional funds from other sources. As one partner said, NPN successfully supports artists "by offering a way to offset some of the Presenter's risks to bring in new work by artists." Most presenters and artists agree that the NPN's financial support gives new projects a "jump start."

### **b. Mechanism for Artists' Work Development**

NPN has developed phased subsidy for the full lifecycle of artists' work (commissioning, touring, presenting). NPN's subsidy program is not one-time support, and its system consistently encourages artists and presenters to realize their full leadership in the field as part of NPN's own mission. The program ultimately enables artists and presenters to reach and interact with new communities and audiences.

NPN subsidies also allow partner organizations and staff to develop the capacity of professional leadership through the Mentorship Leadership & Initiative (MLI). Moreover, NPN launched the Leveraging a Network (LAN) Mini-Grants so that partner organizations can develop overall administrative skills through cross-training within the NPN/VAN network. All of the NPN's subsidy programs ultimately link to diverse strategic stages of its mission, "working to create meaningful partnerships and to provide leadership that enables the practice and public experience of the arts."

### **c. Benefits for Artists and Presenters**

Partner organizations focus on emerging and early- or mid-career artists, particularly artists of color who are undertaking experimental work. These artists are outside the mainstream, so they have few opportunities to receive the support from outside funding sources. NPN enables these artists and partners to proceed with their work, by offering funding resources. NPN provides artists and presenters with opportunities to begin their experimental work. Designing comprehensive programs is ultimately how NPN

is able to promote cultural "equity" and "diversity."

An NPN strength is the standardization of fee structures for artists. For several years NPN has provided fixed fees to artists. This has become a standard fee in the field for emerging- to mid-career artists when they begin contractual processing. NPN creates a minimum standard fee structure, and this fee structure helps not only emerging artists but presenters who are not experienced with contractual processing. Most partners applauded NPN for providing contractual models and best practices in the fields.

#### **d. Deep Community Engagement with Touring Artists**

NPN's provision of a subsidy mechanism and resources through residencies, commissioning, community projects, and mentorships have allowed partners to achieve collaborations with local communities. One partner said, "NPN partnership is an incredible benefit to us in inspiring and feeding our local community of artists and audiences with new ideas, new work and new connections and potential collaborations (8/31/2013, FY14 Annual Partners Survey)." The NPN subsidies support the touring of artists with a comprehensive commitment to local communities, and this community engagement with visiting artists is one of the prominent achievements of NPN.

### **3. Membership Benefits**

All of NPN's partners have equal priorities can obtain services and subsidies if they conform to the conditions of the agreements. Compared with other membership organizations, NPN provides for partners: 1) low annual membership fees, 2) opportunities to present at least one performance residency annually, 3) support subsidies to attend the annual meeting each year. NPN partners have certain requirements to maintain their relationship and contractual responsibilities associated with these benefits.

**a. Small Amount of an Annual Membership Fee**

All NPN partners, regardless of size, pay an annual membership fee of \$150, which assures an equal place at the table and an equal voice in the network.<sup>55</sup> This is a small amount of fee relative to the benefits received.

**b. Equal Priorities for Subsidy Programs**

All NPN partners are encouraged to utilize as many subsidies as possible: 1) present up to two weeks of an NPN Performance Residency, and 2) apply for the NPN Creation Fund, the Community Fund, or MLI subsidies.<sup>56</sup> Through subsidy programs, NPN enables partners to be more involved in community-based arts, and the community engagement can help to re-energize communities.

**c. Support for Attending the Regular Meetings**

NPN partners are required, and are subsidized, to attend the mid-year meetings, which include area artists, presenters, and colleagues. NPN also supports the fees to encourage partners to attend the annual meeting. One representative from each NPN/VAN partner's organization is not charged a registration fee, and each additional partner representative pays a registration fee of \$150. One representative in a leadership position from each partner organization receives a \$250 subsidy to use for travel or hotel expense. Invited artists are not charged a registration fee, and NPN staff helps to reserve a hotel room and covers half the cost. Invited artists receive travel stipends to reimburse the cost of travel up to \$250.

Once partner's registrations have been approved, partners can renew their membership each year. These membership benefits enable NPN partners to sustain long-term relationships.

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<sup>55</sup> FY14 NPN Partnership Agreement. This agreement includes the Partners' responsibilities and requirements based on their relationships with the NPN national office.

<sup>56</sup> Ibid.

#### **4. Excellent Human Resources Management**

Partners treasured the devotion of NPN's staff, including their professionalism, expertise, service-mindedness, resourcefulness, and enthusiasm. Most partners gave high marks to NPN's national office services in handling administrative tasks. The majority of the partners (77.9%) rated the service of NPN's national office as "excellent," and 19.1% of the partners rated it as, "better than average (FY14 Annual Partners Survey)."

Partners commented, "We appreciate the efficiency, helpfulness and understanding of staff in navigating paperwork. The fact that you are all friendly is also a bonus." The NPN staff was highly rated "as human beings" and "as professionals." They were described as always "positive," "accommodating," "responsive," "attentive," "supportive," "dedicated and accessible," and were said to have "clarity and flexibility." The NPN staff views their partners as peers, and they are knowledgeable about partner organizations.

The spirited outlook of NPN's staff is the engine of NPN's overall operation. The office environment was always vibrant and exciting during my internship period. There was an atmosphere of mutual trust among staff members, and these relationships allowed them to work efficiently. Because the work environment affects how staff members interact in the office, the accessible workplace allowed them to share their opinions. The NPN national office has a specific time, called "happy hour," promoting fellowship once every week in the late afternoon. During this time the NPN staff go to nearby bars or restaurants, and this activity helps them to relax and socialize after a hard day's work. All staff members also have lunch together every day, and they often discuss their tasks during lunch. It shows how much teamwork and togetherness the NPN staff possesses. Despite its small size, NPN staff has proven its ability in numerous tasks. This human resource management is the one of the NPN's strengths.

## **B. Weaknesses**

### **1. The Crux of Balanced Participation in the Convenings**

Compared with other conferences in the field, NPN's annual meeting is unique in terms of artists' participation. However, surveys indicated that there are still issues regarding a lack of conversation about artistic works, even though at the annual meeting NPN provides many pitches for touring projects.

One NPN partner said, "There were not many presentations about the artists' works or just quick 5-10 minute talks about their overall work or practice in general." Some partners still believed that the "artist's participation is at the crux of NPN gathering."

On the opposite side, some artists reported feeling that presenters did not understand the artists' side. One invited performing artist said, "Often, at meetings with arts presenters, it seems as if we artists are beside the point as far as they see their careers. It is strange to discover that attitude, since without us they wouldn't have jobs." Another partner pointed out, "NPN is the most liberal and equalizing place I have been to, I think. However, I don't think that all or most of the partners are as empowering to the artists or wanting to be on an equal playing field with them, as NPN would like."

These views somewhat diminish the "equity" and "diversity" of NPN's values, and in this context, the issue arising is how NPN can provide equal participation to satisfy all participants. According to the results of the 2013 Annual Meeting Post-Survey, 53.2% of participants felt that the meeting helped them to find solutions to challenges that they are dealing with; 46.8% participants still could not find the solutions through the meeting. This rate has remained the same over the last three years (found solution/or not: 53%/47% in 2012; 54.8%/45.2% in 2011). The result shows that the probability of finding a solution in the annual meeting is almost fifty-fifty. And artists report still feeling isolated at the meetings with a lack of conversation about artistic works, the probability for them of finding opportunities for new artistic collaborations is also not yet fifty percent.



Strategically, the NPN's national office is not involved deeply in the creative process, rather providing initial support and opportunities for partners. Responsibility for developing the creative works belong to the partners and artists. This is the crux of how NPN integrates into the meeting artists, presenters, partners and guests, within the framework of "equity" and "diversity."

## **2. Weak Communication**

Communication issues have been discussed at NPN meetings, and the staff is aware of this weakness. NPN has three communication issues: 1) confusion in reporting of internal logistical data to partners, 2) insufficient clarity and motivation as a part of general communication to partners and the field, and 3) confusion regarding international/intercultural communication.

### **a. Confusion in Reporting Internal Logistical Data to Partners**

With so many NPN subsidy programs, partners are often confused about paper work such as applications, deadlines, contractual processes, and the final report. Moreover, in certain subsidy programs, NPN establishes overlapping details and timelines, which can be hard for partners to keep up with. Partners are easily distracted from the responsibilities required of participants in the network.

### **b. Insufficient Motivation as a Part of General Communication**

It is difficult to explain complicated structures in simple terms to the public and partners for the purpose of managing programming related to the NPN's mission. The communication challenge intensifies at the annual meeting because not only NPN partners but also invited artists, colleagues, guests, local committees, and international delegations attend. During this large-scale meeting, how can NPN convey messages more clearly and more concisely to motivate partners and guests to take action in line with NPN's

mission and values? Effective communication should provide motivation competently.

### **c. Confusion Regarding Intercultural Communication**

International partners experience some communication confusion whenever they communicate with dissimilar cultures. When I worked as a cultural liaison with the Korean delegation at the 2013 Annual Meeting, there were some communication obstacles in which the Korean delegation did not understand NPN's underlying values. Two Korean presenters were visiting NPN's annual meeting for the first time; hence, they needed to learn about NPN's structure.

The problem was that the Korean delegation had never heard of NPN until they applied to attend the annual meeting. NPN maintains a membership structure of close relationships with partners and the members sustain a long-term planning process. Compared with a limited-membership organization like NPN, KAMS is designated as a public organization under the Korean Ministry of Strategy and Finance, and is not limited to specific members or projects but is open to all arts/cultural organizations, groups, and artists. Every program proceeds with an open call for applications from Korean participants. The Korea/US Connection project also announces an open call every year in South Korea. KAMS has screened and assessed proposals according to the criteria and announced the recipient project. The two Korean presenters who attended the NPN 2013 Annual Meeting were selected from this open call a one-time participation in the NPN meeting.

This was why it was necessary for me to assist the Korean delegation at all time during the annual meeting as a cultural liaison. During the annual meeting, the Korean presenters finally understood NPN's structure, but their initial goals were somewhat different from NPN's. I do not think this issue exists only for international partners. Nonetheless, if the issue applies only to the international arena, NPN needs to think about its international image and communication as part of future global projects.

If an international partner's organization is affiliated with its government, NPN risks the stability of

the international program because of the partner's staff or department transitions. It is hard to predict what new cultural policies will be introduced whenever there is a change in political power. Any new cultural policy may affect personnel in organizations affiliated with governments. Sometimes the staff shift their positions when the administration changes. If the primary KAMS contact staff assigned to the US/Korea Connection transfers to a new department, it takes time to turn over the responsibilities to the new person and assist the new person in learning the complexities of NPN's mission and operation.

As a new president assumed the reins of the Korean government in 2013, the department which had previously managed the US/Korea Connection was redeployed to other parts of KAMS before the NPN 2013 Annual Meeting. The KAMS staff also needed to adjust the format of the US/Korea Connection program into the new department. For a public organization like KAMS, the policy decisions take time to revise, to develop, and to advance to ensure changes. This is why there were some limitations during the meeting in immediately finding possible solutions for future planning.

In this case, it is important that NPN clearly communicate its message to international partners to improve relationships. If international partners do not understand the NPN's core values, both sides will miss chances to advance connection projects. In order to communicate competently, both sides must be knowledgeable about the organizational situations in which both are communicating. The communication in advance of the Annual Meeting needs to be more complete in order to achieve desirable outcomes.

### **3. Insufficient Focus on Data-driven Decision-making**

NPN has confronted the issue of how to formalize evaluations to collect more accurate data. Stanlyn Brevé pointed out some difficulties of the evaluation process in the meeting. When NPN as a re-granting organization receives grants related to subsidy programs from funders, NPN is also responsible for the final reporting to its funders. To evaluate the subsidy programs, NPN requires partners to submit the final reports

30 days after the last program activities. NPN uses the information collected in the partner's final reports to report the grant results to the funders.

One considerable problem in the evaluation involves the Mentorship & Leadership Initiative (MLI) program. The MLI provides resources to support the development of leadership within institutions, and grant recipients are encouraged to undergo professional training through conferences, workshops, and meetings. In the case of the MLI, how can NPN measure the program's influence and success within 30 days after the last activity? How can NPN trace a grant recipient's increased ability in this short-term?

There are questions on the MLI final report such as, "How did the MLI project increase the capacity of the staff to contribute to the discourse in the field?" and "How did it impact the individual and the organization?" It takes time to build a "leader" in the field, and therefore, to discover outcomes will be a lengthy process. The outcome will eventually emerge after a long time. Moreover, if, after a program activity, a grant recipient transfers to another organization that is not a partner organization, how can NPN trace the staff and use their comments later? In this case, it is somewhat difficult to measure the impact of a program's goal.

Funders are usually concerned about how to collect data for the program assessment and should be held accountable for outcomes. NPN needs to streamline evaluations for long-term and short-term project impact. Because every subsidy program of NPN has different cycles, and the evaluation analysis should adjust quantitatively and qualitatively, depending on the projects' goals and visions.

#### **4. Insufficient Staff for Program Expansion**

As NPN has grown and expanded programs, the organization has increased staff members' responsibilities without corresponding increasing in staff size. One challenge is that when NPN initiates a

new program, there is a three-year pilot phase<sup>57</sup> to test the new program and capacity. This preliminary work is well-organized to begin the program, but tasks increase so that NPN can consider financial planning and program profitability.

For instance, the Forth Fund is in its first of three years under the support of the Andrew Mellon Foundation. Artists and members will evaluate whether NPN should keep the Forth Fund or whether funders should support it. After this evaluation, NPN will need to make a decision about this program. As programs such as the Forth Fund expand, the finance and programming capacity become a burden, and it is difficult to proceed with other subsidy programs.

Furthermore, it takes significant time to complete one program. As programs have grown, staff members have researched scenario-planning models and attend several workshops for long-term financial planning. And NPN has engaged outside expertise to help with financial management. Nonetheless the initiation of new programs without sufficient staff increase can result in fully executed programs.

## **C. Opportunities**

### **1. Partnership Expansion**

In recent years, the terms "global impact," "knowledge transfer," and "partner with society" figure prominently among arts organizations' statements. With its rich experiences, service-oriented staff, and opportunities for discussion, NPN is well positioned to increase help to its partners to achieve the goal of

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<sup>57</sup> According to MK Wegmann, NPN conducts a pilot phase for three years to test a new program according to the following procedures: 1) "Pilot" -> Go to the Board -> Logical statements -> Funders supports for 3 years, 2) Focus group - gathering the data and information around the country from artists, administrators, leaders -> Make case, and 3) Evaluation. There is logistical programming planning based on the abundant knowledge and experiences of the NPN's advisors, and it enables well-organized programming with the dedication of many partners and staff.

creating national and international connections, fostering knowledge exchange between artists/presenters and local communities, and building good partnerships with society.

As a successful network organization, NPN has already provided tools and resources to facilitate professional activities, and there are still many opportunities to expand network-to-network collaborations, such as the 1) VAN Partnership, 2) the New Orleans Local Network, and 3) international partnership.

#### **a. Expansion of VAN Program**

The Visual Arts Network has potential possibilities not only to increase the number of partners around the country but also to expand new programs by building on the current NPN's program structures. The VAN programming has been growing since it established its network in 2007 and has the potential to expand partnerships to equal those of NPN's. Currently VAN has a total of 17 partners (24%), including 10 dual partners (NPN and VAN partners), among 72 NPN partners.

VAN needs to improve its current programs but also to explore possibilities for adding new programs. There is still no Creation Fund, MLI, or international programs for VAN, and VAN has been seeking funds to expand programs and partnerships at the national and international levels.

There is also the issue of how newer VAN attendees involved in the events can have opportunities to meet and talk with NPN partners. NPN has a VAN Strategic Plan for FY13-15 to figure out how to merge the two fields. This collaborative effort may result in exciting opportunities to expand the network and form a unique structure.

Locally in New Orleans there is potential for expanding networking by merging two fields that share a vision. The performing and visual arts have already achieved successful collaborations under many arts organizations, and New Orleans is not an exception. VAN is also expanding projects for New Orleans-based artists to collaborate and engage with local communities, which will involve the shared vision of a group of artists. How will NPN help these artists and partners to share collaborative visions through partnerships and

convenings? This is an opportunity and a challenge.

### **b. Engagement with the New Orleans Arts Community**

Since Hurricane Katrina, NPN has engaged with local arts organizations with stable, well-founded structures, and now it is time for NPN to work more with local partners in New Orleans. NPN's local network has strong in potential for further growth, and is expanding from 12 local partner organizations in FY13 to 15 sponsored partners in FY14. The expansion of New Orleans relationships are also opportunities to increase NPN's funding and revenue.

NPN's visibility in New Orleans has been growing through the Local Network project. NPN is seeking funding in Louisiana, and this local network could be a solution for matching funding possibilities through relationships with local arts organizations.

Demographically, through local partnerships NPN seems to be able to expand a "younger" network that provides funding opportunities. Interestingly, according to the NPN 2013 Local Network Partners Annual Survey,<sup>58</sup> the local network's constituency was comprised 81.8% of youth. Ten out of 15 local New Orleans partner organizations participated in programs in Pre-K-12 schools. Five partners (45.5%) have partnered with Pre-K-12 schools, and six partners (54.5%) have partnered with colleges or universities, which is the same as the rate of art centers, galleries, and museums answering the same question.

NPN has provided fiscal sponsorships and technical assistance for developing skills and capacity of local partners in New Orleans. NPN also has been contracted to conduct planning, financial management (budgeting, payroll taxes, etc.) and resource development workshops for St. Claude area arts organizations.<sup>59</sup> According to the 2013 New Orleans Local Partners Survey, local partners expected that

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<sup>58</sup> NPN, FY13 Local Network Partners Annual Survey, *SurveyMonkey*, Partners submitted by June 1, 2013.

<sup>59</sup> NPN, Doris Duke Charitable Foundation, Interim Report, Uploaded Online, May 31, 2013.

NPN would be able to "provide national context, information on programming, trends, key leaders, guidance on non-profit administration, fiscal management" and "allow for connections and support with local arts organizations." Particularly, local partners anticipated that NPN would provide a national level of grant opportunities through potential grantsmanship services.

As demand for NPN's services increases in New Orleans, NPN has possibilities to earn more revenue from contracts and administrative fees.

### **c. Increase Opportunities for US artists in the Global Arena**

The majority of partners valued the opportunities that NPN provides, including a multidisciplinary selection of regional, national, and international programming. NPN is the only arts organization that has international subsidy programs and partnerships in Louisiana. This position also strongly influences local communities of concerned artists aligned with the international area and provides mentorship to develop programming internationally. NPN has expanded international touring and residency opportunities to exchange knowledge and capacity in the Latin American and the Asia sectors.

Global issues and the interdependence of international economics continue to affect international cultural exchange. The Robert Sterling Clark Foundation has shifted its focus to promote international touring and exchange, particularly in Latin America. The Theater Communications Group (TCG), the Association of Performing Arts Presenters (APAP), the US State Department, and the Mid-Atlantic Arts Foundation have expanded their international travel opportunities, and many include a wider global perspective. The trend is for more substantive exchanges across cultures. NPN has been in the forefront of this initiative and plans to greatly expand its international programs in the coming years.<sup>60</sup>

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<sup>60</sup> NPN, Doris Duke Charitable Foundation, FY13-14 Proposal, Narrative for Online Application, Draft 1: submitted December 2, 2011.



According to MK Wegmann, the NPN's international projects have several sub-objectives, which include expanding internationally to Asia (Vietnam, Indonesia, Thailand), Latin America, Africa, and the Caribbean. NPN already has multidisciplinary knowledge and good methodology. Now, the NPN is expanding further into the international arena to achieve its goals.

## **2. Accessible Documentation and Digital Archiving**

NPN has accumulated knowledge and many resources through its diverse partnerships. Throughout the past decade, NPN has clearly recognized and voiced the importance of preserving data and of accessible documentation with new systems and methodologies incorporating the use of networked computers. Currently, artist records and arts archives are recognized as an important and valuable part of preserving data. When the National Archives (UK) launched the program, "Archiving the arts," the digital archives were believed to benefit arts organizations and practitioners as follows:<sup>61</sup>

- Build knowledge of art collections and make this information more accessible
- Help archives to access funding and grants
- Support arts archives in developing their collections
- Showcase innovations and examples of good practice
- Help broker partnerships across the arts, cultural heritage and archives sectors
- Build on strategic relationships to the benefit of artistic and archival communities

Therefore, when NPN builds digital archives, it will make its networks and partnerships more accessible. NPN has already begun utilizing technology to convey program goals, including media clips, e-news, online forums, and videos.<sup>62</sup> NPN has been trying to share knowledge and resources within the

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<sup>61</sup> The National Archives, "Archiving the arts," <<https://www.nationalarchives.gov.uk/news/867.htm>>

<sup>62</sup> For instance, as an attempt to archive NPN's showcases and the Lagniappe Session was live streamed and archived at the HowlRound TV network during the 2013 Annual Meeting. See Appendix U: Live on HowlRound TV: NPN 2013 Annual Meeting.

network and to address the need for documentation and archiving.

On the Boards, which is an NPN partner and contemporary performing arts center in Seattle, launched OntheBoards.tv as a website in 2010. When the project launched, it provided high-quality documentation of performances for On the Boards' artists and then offered access to the full-length performances through their website. Now OntheBoards.tv features on-demand, full-length, high-definition contemporary performances available for streaming or downloading via single purchase or subscription.<sup>63</sup> When the Dance Heritage Coalition, of which NPN partner Wexner Arts Center is a member, developed an online archive of dance, NPN planned to add a special initiative to the Community Fund for sharing the resources within the network.<sup>64</sup> When NPN builds digital archives, it will provide more easily accessible resources on how NPN-sponsored works were created, how programs have been viewed and preserved, and how NPN's activities have inspired artists and partners.

## **D. Threats**

### **1. Financial Instability**

Like the economically troubled industry as a whole, NPN has been facing somewhat of a decline, which poses a threat to its financial stability. NPN is lack of diversify its revenue-generating and fundraising sources, and these factors influence its risk of financial stability.

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<sup>63</sup> OntheBoards.Tv, <[http://www2.danceusa.org/uploads/EDA/Social\\_Media\\_Webinars/OnTheBoards.pdf](http://www2.danceusa.org/uploads/EDA/Social_Media_Webinars/OnTheBoards.pdf)>

<sup>64</sup> NPN. Doris Duke Charitable Foundation, FY13-14 Proposal, Narrative for Online Application, Draft 1: Submitted December 2, 2011.

### **a. Risk of Change in Main Funding Source**

NPN is primarily continuing to depend on foundation grants, which currently supports nearly over 70% of NPN's budget. NPN's cash reserves depend on multi-year operations funding from couple of foundations sources. According to MK Wegmann, there are concerns regarding the impact of leadership changes on grant distributions in the main foundations, which have supported NPN. If the main foundations will no longer support NPN because of leadership transitions or strategy changes inside the foundations, how can NPN maintain its financial stability?

### **b. Geographic Limitation for Fundraising Diversity**

With regard to fundraising, MK Wegmann also mentioned that it is somewhat difficult to receive grants from other funding organizations because NPN is located in New Orleans, whereas the largest funding organizations are concentrated in the northeastern and western regions of the US, and these organizations mainly provide funding for their regions. This is the one of the difficulties of fundraising from other states and explains why NPN is alternatively seeking other funding sources.

According to the Strategic Plan FY13-15, NPN is trying to strengthen, expand, and diversify its fundraising and other revenue-generating efforts.

### **c. Partners' Diminished Finances**

One threat is that NPN's network stability depends to some degree on partners' diminished finances and the depressed economy. Network stability potentially influences NPN's fundraising effort because the infrastructure sustainability is important to ensure the current funding and to acquire for diverse funding opportunities.

NPN has partnerships with organizations with small budgets (the budgets for more than 50% of NPN

partners are under \$500,000, and for some, under \$250,000),<sup>65</sup> and according to the final report, "there was a small but constant attrition from the network because of organizations folding and/or diminished capacity."<sup>66</sup>

Strategically, NPN partners should apply one and two weeks of NPN's Performance Residency and attend the mid-year and annual meeting. Partner organizations are able to meet their obligations only if they sustain financial stabilities. The maximum NPN subsidy is \$6,000 per week of 40% of the total residency costs, whichever is less, according to the NPN formula. NPN partners then have a financial obligation to supply the remaining 60%. NPN partners can choose to co-present through Performance Residency with other NPN partners or with other organizations in their communities. This is an effective way for partners to raise the 60% match, but the financial sustainability only enables partners to better fulfill their NPN responsibilities.

Therefore, financial instability of partner organizations affects network stability. NPN is currently seeking guidance from the Nonprofit Finance Fund (NFF) to secure financial sustainability, particularly in smaller community-based organizations of color and with rural partners, and to eliminate deficits consistently.

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<sup>65</sup> According to the research of Kitchener and Markusen, "Small organizations often build and use nonfinancial assets such as strong volunteer bases, social capital, and in-kind donations that don't show up on their balance sheets but are an essential part of the effective arts and cultural delivery. They often collaborate fluidly with other organizations, formally or informally, as they take their visions to scale. Though their budgets may fluctuate with recessions or lumpy funding, they can rely on these off-budget resources in hard times." See further information: Kitchener, Amy and Markusen, Ann, Working with Small Arts Organizations-How and Why It Matters, GIA Reader, Vol. 23, No. 2 (Summer 2012). < <http://www.giarts.org/article/working-small-arts-organizations>>

<sup>66</sup> NPN, Arts-Progress Report - General Operating Support for Doris Duke Charitable Foundation Re-granting Organization Round 2, October 10, 2013.

## 2. Global Competition from Other Conferences

Global networks have been recognized as an important factor in the arts field, and arts professionals are currently focused on building relationships internationally. In the arts field, there are networking conferences similar to the NPN's annual meeting. NPN holds its annual meeting internationally, but the format is invitation only. How can NPN build relationships with diverse international presenters and colleagues? How is the NPN's brand different from that of other membership organizations' conferences? What are the benefits of joining the NPN's annual meeting, compared with other conferences of international partners?

There are already well-organized conferences such as the Association of Performing Arts Presenters (APAP) and the International Society for the Performing Arts (ISPA), which connect colleagues from across the country and internationally. The conferences generally include forums, workshops, professional development, showcases, fairs, and events to build energizing connections with artists, presenters, managers, agents, and funders. In South Korea, there is the Performing Arts Market in Seoul (PAMS),<sup>67</sup> which is an international platform for arts professionals. PAMS is organized by KAMS, and more than 1,500 participants attend every year.

Compared with the NPN's annual meeting, these other venues allow international presenters to meet more participants who are not limited by genre and budget size. These other conferences are more oriented toward the marketplace, and international professionals can develop their projects with no regulations. Arts professionals can register for the international conferences they wish to attend, in contrast to the NPN's annual meeting which is by invitation only.

Many people agree that NPN occupies a unique position in the United States. Despite the NPN's

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<sup>67</sup> 2013 PAMS Official Website, <<http://2013pamsen.pams.or.kr/main.asp>>  
KAMS Website, "International Development," <[http://eng.gokams.or.kr/02\\_inter/inter.aspx](http://eng.gokams.or.kr/02_inter/inter.aspx)>

reputation, however, the organization needs to identify its features that convey a distinctive brand globally if it is to convey its organizational values effectively to a global arena.

## Chapter 4: Best Practices

The NPN's national office serves as a centralized source of funding and views its relationship with its NPN/VAN partners as mutually beneficial, strengthening over time, and tracking the ever-changing effects of policy and activism in the contemporary arts field.<sup>68</sup> NPN provides evidence of being a successful model for how organizations can achieve research, community access, and artistic goals through processes linking aspirations for partnership.

This chapter demonstrates what constitutes best practices for membership organizations and presents, a corresponding literature review. By identifying standards for networks from interdisciplinary studies, this chapter 1) evaluates how NPN applies standards to its membership management, and 2) compares NPN with one best practice membership organization, the Theatre Communications Group (TCG). The results of this comparison can identify standards that NPN can adopt to sustain and develop its membership management.

### A. Best Practices for Networks in NPN

In 2011, John Kania and Mark Kramer published a piece in the *Stanford Social Innovation Review*, focused on the "collective impact" that broad cross-sector coordination needs in order to achieve large-scale social change.<sup>69</sup> "Collective impact" is the commitment of a group of actors from different sectors to a common agenda for solving a complex social problem. It is a significant shift from the social sector's current paradigm of "isolated impact", because the underlying premise of "collective impact" is that no

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<sup>68</sup> NPN, "NPN Organizational Background," Proposal to the William Penn Foundation, January 2011.

<sup>69</sup> This movement emerged from Strive in Cincinnati, a nonprofit subsidiary of Knowledge Works, to achievement crisis and improve education throughout greater Cincinnati and northern Kentucky across public school districts. Strive is an example of collective impact, the commitment of a group of important actors from different sectors to a common agenda for solving a specific social problem. Kania, John and Kramer, Mark, "Collective Impact," *Stanford Social Innovation Review*, Winter 2011. <[http://www.ssireview.org/articles/entry/collective\\_impact](http://www.ssireview.org/articles/entry/collective_impact)>

single organization alone can create large-scale, lasting social change.<sup>70</sup> Subsequent to this research on collective impact, significant research has been conducted on various nonprofit fields.

John Kania and Mark Kramer claim that "isolated impact" is frequently incorporated into the nonprofit sector:

Most funders, faced with the task of choosing a few grantees from many applicants, try to ascertain which organizations make the greatest contribution toward solving a social problem. Grantees, in turn, compete to be chosen by emphasizing how their individual activities produce the greatest effect. Each organization is judged on its own potential to achieve impact, independent of the numerous other organizations that may also influence the issue. And when a grantee is asked to evaluate the impact of its work, every attempt is made to isolate that grantee's individual influence from all other variables.

In short, the nonprofit sector most frequently operates using an approach that we call isolated impact. It is an approach oriented toward finding and funding a solution embodied within a single organization, combined with the hope that the most effective organizations will grow or replicate to extend their impact more widely (Kania and Kramer).

Kania and Kramer do not dismiss "isolated impact," but emphasize the effectiveness of "collective impact" for solving complex problems that can be addressed only by cross-sector coalitions. Reaching an effective solution requires that stakeholders involved in the problem learn and then change their own behavior to create a solution.

Currently, many artists and arts organizations are shifting from isolated individuals or organizations to a collective impact that can bring their core values to society. Many arts organizations insist on cultural diversity and advocating social justice. Individual artists have also tried to collaborate or create partnerships by engaging with communities and membership organizations. Caitlin Strokosch, executive director of the Alliance of Artists Communities, writes that the development of the artists' residency became a logistical

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<sup>70</sup> FSG, "What is Collective Impact?" <<http://www.fsg.org/OurApproach/WhatIsCollectiveImpact.aspx>>



part of fulfilling organizations missions.<sup>71</sup> in her report a few years ago about the emerging trend of artists' residencies, mentions that the development of the artists' residency became a logistical part of fulfilling organizations missions.

Many artists' residency programs are investing more in ecosystems than institutionalization. In a facilities-dependent field, for example, many are seeking partnerships with other arts spaces rather than building new studios or housing. Others are cross-programming with galleries and presenters, with schools and community groups, and developing partnerships that deepen impact without increasing infrastructure. Organizations are embracing a rising-tide-lifts-all-ships ethic and imagining sustainability measured not by an organization's independence or the value of one's endowment but rather by an interdependence -an ecology of action and support (Strokosch).

As indicated above, many artists and nonprofit organizations have become aware that working in isolation is less effective for realizing the mission of connecting people together. They are focusing more on the relationships to change the whole arts ecology,<sup>72</sup> rather than on infrastructures or isolated institutions. The value of intersectional action within a partnership is that it allows people to expand knowledge and skills by combining their abilities, and it revitalizes communities by allowing artists' to enter communities.

Membership organizations have been growing steadily in the field to improve members' vitality and sustainability at regional, national, and international levels. These membership organizational models are based on sectors of collaboration that are filled with examples of networks, partnerships, alliances, and other

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<sup>71</sup> Caitlin Strokosch, executive director of the Alliance of Artists Communities. Reports from the Front: Alliance of Artists Communities, GIA Reader, Vo.21, No.3 (Fall 2010). <<http://www.giarts.org/article/reports-front-alliance-artists-communitites>>

<sup>72</sup> The author of the *Economies of Life: Patterns of health and wealth*, Bill Sharpe states, "Ecological thinking involves seeing the patterns of life as a connected whole." He recognizes that artists and art also circulate in the money economy, but he focuses instead on how the arts play an essential role as the currency of experience because "growth flows from relationships." Sharing experience by creating and participating in the arts can stimulate individual change and produce new capabilities in the entire field of the relationships that sustain or change the ecosystem.

Jennings, Judi, "Bill Sharpe: Economies of Life: Patterns of Health and Wealth. Review," *GIA Reader*, Vol. 21, NO. 3. Fall 2010. <<http://www.giarts.org/article/bill-sharpe-economies-life-patterns-health-and-wealth>>

types of joint efforts. Figure 2 below is from the official website of Fractured Atlas,<sup>73</sup> which is one of the NPN's national partners. Fractured Atlas facilitates arts networking to provide its members with access to many benefits and services. Fractured Atlas has been collectively reaching over 250,000 artists and organizations, and part of its mission is to "foster a more agile and resilient cultural ecosystem." The proverb "two heads are better than one" is adapted to this collective movement, and this figure provides a good visual example of how a network can strengthen the practice of its members.

**Figure 2: *Did somebody say "strength in numbers"?***<sup>74</sup>



There are several definitions for the term "partnership" that describe the motivation for two or more organizations to work together to achieve a goal that they could not achieve on their own and the levels of formality applied to their collaborative activities.<sup>75</sup> It is valuable to bring existing networks together to consider their common practices, language, and policy issues that they would like to address. Networks may also find that they can use their network advantages to strengthen the practice of their members and to have

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<sup>73</sup> Fractured Atlas Official Website, <<http://www.fracturedatlas.org/>>

<sup>74</sup> Fractured Atlas, "Open Arts Network," <<http://www.fracturedatlas.org/site/oan/>>

<sup>75</sup> Wallace, Carolyn, "Optimizing horizontal and vertical partnership connections: bringing partnerships together to create a network advantage," *Australian Journal of Primary Health*, (2009), Vol.15, pp. 196-197.

real influence in the statewide policy arena.<sup>76</sup>

NPN also began as a network format with 14 organizations providing mutual support, with agreements on a preliminary structure for subsidies, and acknowledgments of the need to diversify its membership. The NPN's partner organizations focus on emerging and early- or mid-career artists who are outside the mainstream, particularly artists of color who are undertaking experimental work. Designing comprehensive programs is ultimately how NPN is able to promote cultural equity and diversity as well as social justice. This is a movement to advance equity in the arts and to provide cultural grantmaking with the explicit aim of diversifying the field.

At the Alliance of Artists Communities Annual Meeting in 2013, Suzanne Fetscher, President and CEO of the McColl Center for Visual Arts, used questions to identify the requirements of partnerships.<sup>77</sup> She presented a check list, as shown below, which was used to address the following question: "Why do we want to partner with another organization?"

- Funder/donor pressure?
- Leverage limited resources for bigger impact?
- Ability to increase scale of projects that your institution could do on its own?
- Stretch institutional muscles - provide new challenges for staff and board?
- Programmatic experimentation/seeking innovation
- Cultivate new audiences?
- Potentially raise new money? Foundations and/or individuals?

Membership organizations needs clear purposes and structures that enable progress toward their goals, recognition of the legitimacy of their claims, and trust in the organizations as honest brokers which

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<sup>76</sup> Ibid. p. 197.

<sup>77</sup> See for more information, Appendix U: Partnerships: Using Questions to Drive Adaptive Change.

Suzanne Fetscher, "Partnerships: Using Questions to Drive Adaptive Change," Alliance of Artists Communities Annual Meeting, San Jose, CA. October 25, 2013.

can lead and resource networks, and achieve positive working relationships with external stakeholders and institutional linkages with external stakeholders.<sup>78</sup>

**Figure 3: The Five Conditions of Successful Collective Impact<sup>79</sup>**

<b>Common Agenda</b>	All participants have a <b>shared vision for change</b> including a common understanding of the problem and a joint approach to solving it through agreed upon actions
<b>Shared Measurement</b>	<b>Collecting data and measuring results consistently</b> across all participants ensures efforts remain aligned and participants hold each other accountable
<b>Mutually Reinforcing Activities</b>	Participant activities must be <b>differentiated while still being coordinated</b> through a mutually reinforcing plan of action
<b>Continuous Communication</b>	<b>Consistent and open communication</b> is needed across the many players to build trust, assure mutual objectives, and appreciate common motivation
<b>Backbone Support</b>	Creating and managing collective impact requires a separate organization(s) with staff and a specific set of skills to <b>serve as the backbone for the entire initiative and coordinate participating organizations and agencies</b>

When John Kania and Mark Kramer write about "collective impact," they do not mean simply collaborations. "Collective impact" requires a systemic approach to social impact and the creation of a new set of nonprofit management organizations that have the skills and resources to assemble and coordinate the specific elements necessary for collective action to succeed. As shown in Figure 3 above, there are five conditions that elaborated by Kania and Kramer together, lead to meaningful results from "collective impact: 1) a common agenda, 2) shared measurement systems, 3) mutually reinforcing activities, 4) continuous communication, and 5) backbone support organizations.

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<sup>78</sup> Wallace, Carolyn, "Optimizing horizontal and vertical partnership connections: bringing partnerships together to create a network advantage," *Australian Journal of Primary Health*, (2009), Vol.15, pp. 201-202.

<sup>79</sup> FSG, "Champions for Change: Leading a Backbone Organization for Collective Impact-A Conversation with Workshop Faculty." June 11, 2013.

Research shows that these five conditions together produce true alignment and lead to powerful results when they involve a centralized infrastructure, a dedicated staff, and a structured process.

"Collective impact" is useful tool for assessing membership organizations. The five conditions are essential prerequisites for networks to develop partnerships and pathways that put artists and organizations back on track. NPN has provided an example of best practices in the field, and the organization's practice of the five conditions of collective success reveals its sustainability.

The following section specifically diagnoses NPN's partnerships based on the five conditions of successful "collective impact."

## **1. Common Agenda**<sup>80</sup>

Every participant need not agree with every other participant on all dimensions of the problem. In fact, disagreements continue to divide participants in all of our examples of collective impact. All participants must agree, however, on the primary goals for the collective impact initiative as a whole (Kania and Kramer).

NPN values "further artistic pluralism and acts as an advocate for cultural equity and social justice by supporting artistic activities," so this collective voice heightens visibility and urgency. NPN has relationships with diverse cultural groups, and participants do not all agree on all dimensions of problems. However, NPN has a common agenda and goals to advance pathways and opportunities for artists, communities, and arts organizations.

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<sup>80</sup> Kania John, and Kramer, Mark, "Collective Impact," Stanford Social Innovation Review, Winter 2011. <[http://www.ssireview.org/articles/entry/collective\\_impact](http://www.ssireview.org/articles/entry/collective_impact)>

## 2. Shared Measurement Systems<sup>81</sup>

It may seem impossible to evaluate hundreds of different organizations on the same set of measures. Yet recent advances in Web-based technologies have enabled common systems for reporting performance and measuring outcomes. These systems increase efficiency and reduce cost. They can also improve the quality and credibility of the data collected, increase effectiveness by enabling grantees to learn from each other's performance, and document the progress of the field as a whole (Mark and Vaidyanathan).

Through Salesforce, NPN enhances its use of technology and shares resources with partners. This method enables partners to learn from one another's performance and to document progress as a whole on things such as the final report, grants, subsidies information. NPN has advanced this shared measurement system so that all partners can share the process in the same system.

NPN also conducts surveys to measure the activities of each partner organization, but the evaluation results are only reported to partners in limited form and the full benefit of the surveys are not made available. A great sharing of this knowledge by NPN would support partners to improve the quality of their work and their credibility. NPN would do well to develop more robust shared measurement systems for partners.

## 3. Mutually Reinforcing Activities

Collective impact initiatives depend on a diverse group of stakeholders working together, not by requiring that all participants do the same thing, but by encouraging each participant to undertake the specific set of activities at which it excels in a way that supports and is coordinated with the actions of others (Kania and Kramer).

NPN's 17-member Board of Directors reflects the organization's value of being artist-centered. The 17 members consist of nine NPN partner slots and eight outside, at-large members who are carefully

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<sup>81</sup> See Kramer, Mark, Parkhurst, Marcie, and Vaidyanathan, Lalitha, "Breakthroughs in Shared Measurement and Social Impact," *FSG Social Impact Advisors*, 2009.

selected for their insight and expertise. NPN's board members are committed to representing the diversity of the field and to promoting cultural equity. The board members include the NPN's president and CEO, artists, presenters, funders, and leaders in policy and research. NPN also depends on a diverse group of artists, presenters, funders, and colleagues working together, and it encourages each participant to undertake specific activities. The NPN national office "excels in a way that supports and is coordinated with the actions of others."<sup>82</sup>

The power of collective action comes not from the sheer number of participants or the uniformity of their efforts, but from the coordination of their differentiated activities through a mutually reinforcing plan of action. Each organization and network is free to chart its own course consistent with the common agenda, and informed by the shared measurement of results (Kania and Kramer).

With shared commitment to NPN's goals, partners are able to mutually reinforce plans of action. NPN partners have common goals, and their combined efforts often lead to success. NPN partners are small- and mid-sized arts organizations that usually support emerging artists or mid-career level artists who undertake experimental arts work. Uncoordinated actions among isolated organizations cannot reach these groups. In a diverse network, each partner is playing a different role based on its particular capabilities. When NPN sets common goals, partners help to initiate projects, provide peer review, and coordinate and conduct research. NPN partners each undertake different types of activities at different stages, and NPN does not prescribe which practices each partner organizations should pursue.

#### **4. Continuous Communication**

Developing trust among nonprofits, corporations, and government agencies is a

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<sup>82</sup> NPN, Doris Duke Charitable Foundation FY13-14 Proposal, Narrative for Online Application, Draft 1. submitted December 2, 2011.

monumental challenge. Participants need several years of regular meetings to build up enough experience with each other to recognize and appreciate the common motivation behind their different efforts. They need time to see that their own interests will be treated fairly, and that decisions will be made on the basis of objective evidence and the best possible solution to the problem, not to favor the priorities of one organization over another. Even the process of creating a common vocabulary takes time, and it is an essential prerequisite to developing shared measurement systems (Kania and Kramer).

NPN builds a common vocabulary based on the results of many years of regular meetings, such as convenings. The deep relationships that result enable partners to build trust. NPN also uses web-based tools such as Salesforce, NPN's portal site, and teleconferencing to keep communication flowing within the networks. The full board meets three times annually in person, and the executive committee meets monthly via teleconference and once in person. Many partners have maintained deep relationships for a long time, and they discover the rewards of learning and solving problems with partners who share their deep knowledge about and passion for issues.

## **5. Backbone Support Organizations**

Creating and managing "collective impact" requires a separate organization and staff with a very specific set of skills to serve as the backbone for the entire initiative. Coordination takes time, and none of the participating organizations has any to spare. The expectation that collaboration can occur without a supporting infrastructure is one of the most frequent reasons why it fails (Kania and Kramer).

As a backbone organization, the NPN national office provides all support through dedicated staff and effective decision making. The NPN national office facilitates "technology and communications support, data collection and reporting, and handling the myriad logistical and administrative details needed for the initiative to function smoothly" (Karina and Kramer). As previously stated in the discussion about NPN's strengths, the staff ability and office environment support the network's plans and role requirements. On the other hand, because of a general lack of staff capacity, NPN thus far has been unable to afford to do various

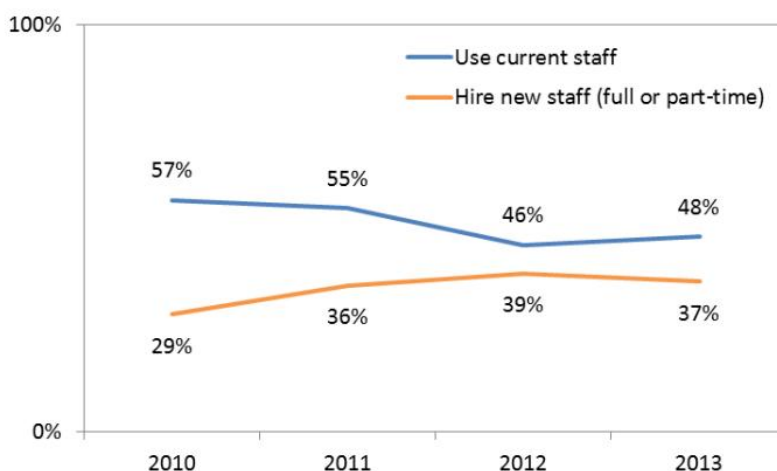


tasks such as assessment of the evaluation steps and format.

According to the survey of the Nonprofit HR Solutions,<sup>83</sup> 40% of nonprofit organizations indicated that their staff size increased in 2012, and 44% of nonprofits planned to create positions in 2013 in spite of the economic recession. When the survey asked how nonprofits support new programs or initiatives, almost half (48%) of the organizations reported using current staff to support new programs and/or initiatives. Using current staff was also found to be the most popular strategy in the 2010, 2011, and 2012 Nonprofit Employment Trends Surveys (57%, 55%, and 46%, respectively).<sup>84</sup>

Figure 4 below shows a continued elevated focus on hiring new staff to support new programs, compared with using current staff to do so. Over the past three years, responses to the survey indicate that the percentage of organizations hiring new staff to support new programs or initiatives has risen, and the percentage of organizations using current staff has declined.

**Figure 4: Hiring New Staff vs. Using Current Staff to Support New Programs**



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<sup>83</sup> Nonprofit HR Solutions. 2013 Nonprofit Employment Trends Survey. The Improve Group. 2013. p. 4. <<http://www.nonprofithr.com/wp-content/uploads/2013/03/2013-Employment-Trends-Survey-Report.pdf>>

<sup>84</sup> Ibid. p.11.

This result might illustrate a trend towards hiring new staff to support new programs instead of using current staff, which could indicate an important change in hiring practices among nonprofit organizations. Furthermore, this finding might reflect increased awareness among nonprofit leaders that their overworked staffs have reached capacity and that work-related stress and fatigue adversely impact productivity levels. This finding underscores the importance of nonprofits examining how they redistribute the job responsibilities of eliminated positions and how these practices can affect morale and turnover both in the present and in the future.<sup>85</sup>

As NPN has grown and expanded programs, the organization has increased staff members' responsibilities. One challenge is that when NPN initiates a new program and develops a strategy, the staff tasks increase that can impact work-related stress. Thus, NPN can consider effective task coordination under the financial planning and program profitability.

NPN is working with 72 partner organizations, in addition to local partners, national partnerships, and colleagues to establish goals similar to those of "collective impact," "cradle to career initiatives." NPN is promoting a flexible process for change by, offering each community a set of tools to implement "collective impact;" the tools are drawn from NPN's experience but adaptable to the community's own needs and resources. As a result, partners engaging new communities do not need to start the process from scratch. Activities such as developing a program or creating specific community engagement can be expedited through the use of the NPN's materials and assistance from NPN's staff. Materials that NPN developed over almost 30 years are being adapted and modified in significantly less time by artists and communities.

Because of the number and diversity of its networks, NPN and its partners can quickly determine which processes are universal and which require adaptation to local contexts. As NPN accumulates

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<sup>85</sup> Ibid. p. 15.

knowledge, the staff will incorporate new findings into an Internet-based knowledge portal that will be available to any community wishing to create a "collective impact" initiative based on the NPN's model.

## **B. Best Practices for Networks: Theatre Communications Group (TCG)<sup>86</sup>**

During an interview, MK Wegmann, President and CEO of NPN, shared her macro view of membership organizations, which are divided into two tiers in the United States. One tier is membership organizations that are open to the public and provide broad, general services that the field has come to rely on. These organizations include the field of classical theater, music, dance and European art forms. These service organizations, primarily comprised of mainstream institutes' members, represent large budgets, and are concentrated in geographical regions such as New York City and Washington, D.C. Representative examples of these organizations include the Theater Communications Group (TCG), the Association of Performing Arts Presenters (APAP), Dance/USA, the League of American Orchestras, OPERA America, and the Performing Arts Alliance (PAA).

The second tier is membership organizations that serve limited-partnership networks through an intermediary and that focus more on artists' activities. These membership organizations are generally engaged ethnically and culturally and are more aesthetically diverse in that they present all art forms. These membership organizations are geographically distributed in areas beyond New York City and Washington, D.C. Representative examples of these organizations include the Alliance of Artists Community, Alternate ROOTS, the Network of Ensemble Theatre (NET), the National Association of Latino Arts and Cultures (NALAC), and NPN.

NPN continues to build partnerships with other networks and peer organizations at the local, national,

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<sup>86</sup> TCG Official Website, <<http://www.tcg.org/>>

and international levels. NPN also continues to expand network-to-network relationships with some of the organizations mentioned above, such as TCG, APAP, OPERA of America, and the Performing Arts Alliance (PAA).

A service organization for the nonprofit theater field, TCG is a tier-one membership organization with a more extensive network than NPN's. TCG has achieved success in many ways. By studying this organization, we can identify what constitutes best practices in network management. By recognizing the need for a robust centralized system to support the professional development needs of theatre communities, 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.

When TCG was founded, it served as a central organizing structure for a young, residential theatre community, and from the start a strong priority was to support artists and to bolster their connection with institutions. TCG has since been able to assist members through funding programs that nurture and develop their careers; through book publishing, which gives many distinguished writers a publishing "home"; through coverage in *American Theatre* magazine, which brings crucial visibility to artists' work; and through individual membership which increasingly engages theatre practitioners of every stripe as part of a national and international community.<sup>87</sup>

TCG has a network structure similar to that of NPN, but its range of capacity as a service organization is broader in many ways. According to the TCG's mission statement, its membership includes over 700 theatres and affiliate organizations and more than 12,000 individuals nationwide. In contrast to NPN, which has a limited membership, TCG membership is open to individuals, theatres and cultural organizations, businesses, funders, universities, and international affiliates.

TCG has worked with the theater community nationwide, and the programs are primarily divided

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<sup>87</sup> Eyring, Teresa, *American Theatre*, Jul/Aug 2010, Vol. 27 Issue 6, p. 8.

into 1) networking and knowledge-building through convenings, training sessions and national research, 2) grantmaking programs that distribute approximately \$2 million annually to the theatre field, 3) publications, including award-winning plays, ARTSEARCH® job search form, and the American Theatre magazine, 4) field-side leadership through advocacy, international programs and audience development programs.

Similar to NPN, over 50% of TCG members are small- or mid-sized organizations, are often community-based in their mission or practice, support the work of emerging artists, and are laboratories of experimentation. Despite the different missions and practices of TCG and NPN, both organizations foster connections, embrace diversity, and support artists. Because the networks include small- and large-sized organizations, the system comprises diverse members.

## **1. Relationships with Business**

Like NPN, TCG also manages local, national, and international level programs, and it embraces industry partnerships. Nowadays, many companies value arts partnerships as reciprocal relationships that benefit both parties. According to research conducted by the Australia Business Arts Foundation, "many companies viewed partnerships with arts organizations as a way to deliver on their corporate objectives and priorities." "Brand positioning and alignment," "social responsibility," and "employee engagement" emerged as the key areas in which arts partnerships align with the corporate priorities of companies that sponsor the arts ("arts supporters").<sup>88</sup>

These research results indicate what businesses seek from the arts, and suggest that individual artists and organizations should regard corporations as partners rather than as sponsors. Although TCG still has business affiliates that are involved in many of the arts, a trend of broader business partnerships with arts

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<sup>88</sup> Australia Business Arts Foundation, "Arts and business: partnerships that work," 2010. p. 5.  
<[http://www.australiacouncil.gov.au/resources/reports\\_and\\_publications/subjects/arts\\_sector/arts\\_and\\_business\\_partnerships\\_that\\_work](http://www.australiacouncil.gov.au/resources/reports_and_publications/subjects/arts_sector/arts_and_business_partnerships_that_work)>

organizations is emerging. TCG provides various opportunities within its networks, such as partnerships, sponsors, and funding. The networks provide grant opportunities for artist residency programs, which can be connected to touring. As philanthropic funding has diversified, the notion of artists has changed to become more generalized and mindful of artists' contributions to society and of their core roles in the arts ecosystem.

## **2. Common Agenda**

TCG has a distinct vision and strategic plan<sup>89</sup> that is called "The Next 50 Years." TCG's network and programs continue to evolve based on the needs of the field and include programs that service local, national, and international communities. TCG performs the critical functions of shaping, guidance, and oversight to ensure that the goals and the potential of residencies are achieved.

## **3. Mutually Reinforcing Activities**

Regarding the scope of organizational capacities, one of the TCG's best practices is its partnership building and networking through convenings, training sessions, and national research. A recent TCG annual report evaluated its conference as follows: "There is no other annual theatre event of this scale that allows theatre practitioners to network, learn, problem-solve and dream."<sup>90</sup>

The TCG national conference facilitates networking and knowledge-building through following programs: 1) Teleconferences: This is a set of calls initiated to better engage and increase services to individual artists in theatre and strengthen the relationship between individual artists and institutions. 2)

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<sup>89</sup> TCG's strategic plan has three areas of focus: the Audience (R)Evolution, the Leading the Charge: Diversity & Inclusion Initiative and a renewed commitment to serving Theatre People. See more information, < <http://www.tcg.org/fifty/core.cfm#plan>>

<sup>90</sup> TCG, "2010 TCG National Conference," *Annual Report 2009-2010*.  
<[http://www.tcg.org/pdfs/about/tcgFY10\\_annualreport\\_final.pdf](http://www.tcg.org/pdfs/about/tcgFY10_annualreport_final.pdf)>

Brain Bank: TCG launched an innovative new knowledge-building program that gathered a corps of "Knowledge Donors" who volunteered to share their expertise on various topics ranging from audience development and budgeting, to social media and new play development. 3) TCG/American Express Leadership Boot Camp: This is an intensive, two-day professional development workshop, which is, a pre-conference event.<sup>91</sup>

When NPN hosts its annual meeting, which is by invitation only, the meeting format encourages partners to build more intense relationships compared with TCG's meeting. The NPN's convenings are more focused on partners' developing deep interactions, with artists' participation through various programming, and it sets the stage to expand collaborations into the global arena. Both NPN and TCG have international works in progress, knowledge sharing programs, and performances throughout the conference, transforming the entire conference space into a theatrical environment. However, TCG's larger gathering creates a wider map for strengthening various views and topics and for sharing current issues.

#### **4. Shared Measurement System**

TCG members have the benefits of seeing abundant industry information and professional development opportunities online. TCG is also a vital source of national research on American nonprofit theatre, through the national surveys that it conducts such as Fiscal Survey, Salary Survey, Theatre Facts, Education Survey, and Snapshot Surveys.

For the purpose of knowledge building, NPN needs to develop internal database tools. NPN shares with its partners aspects of the programming process and results, such as contracts, final reports, annual reports, and e-news; but its database needs more elaborate analyses to establish a knowledge bank that presents partners' information, current topics, and online access to all grant program guidelines, and

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<sup>91</sup> Ibid.

application materials.

## **5. Backbone Support Organizations**

The TCG national office manages the department of communications and conferences, membership and marketing, development, finance and administration, research, policy and collective action, artistic and international programs, and publishing, and American Theatre Magazine. TCG has a robust communication department whereas NPN has no one dedicated to the area: NPN staff members share the workload, which is challenging to maintain because everyone different preferences and ways of working. Membership organizations as backbone support organizations have to design strategies effectively, for building collaborative alliances and partnerships, and managing diverse sources.



## Chapter 5: Recommendations and Implications

### A. Technology Management

Nowadays, more and more organizations are concerned about technology when they plan strategies. Technology is a major part of maintaining resources, connecting partnerships, sharing resources, expanding projects, and further enhancing fundraising. Mark Tobias, president of Pantheon, identified "ten technology trends" <sup>92</sup> for nonprofit and association leaders who need to show funders that their dollars are working. In this section, I offer recommendations focused on technology management.

#### 1. Accessible Website Management

NPN has rich and abundant resources, but it has been difficult for partners to easily understand the organization's values and goals, and the report requirement related to funding. To figure out internal and external communication issues, NPN might consider developing more helpful features such as links and tools on its website, even if it has recently re-designed the website. The website represents the organization and communicates a first impression, so it is an important tool for expanding funding, partnerships, programming, and community engagement.

A "calendar of events" and "member news" sections on the web would provide good ways to see all at once what is going on with partners currently. The public can also view the schedule, facilitating attendance at events. There are also other ways to explain complicated structures, such as "online seminars," and "digital learning software" to help partners to engage.

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<sup>92</sup> Tobias, Mark, "Ten Technology Trends to Watch in 2013," *Stanford Social Innovation Review*, December 18, 2013. <[http://www.ssireview.org/blog/entry/ten\\_technology\\_trends\\_to\\_watch\\_in\\_2013](http://www.ssireview.org/blog/entry/ten_technology_trends_to_watch_in_2013)>

NPN has already used several live streams or archiving tools, such as OTB.TV and HowlRound TV,<sup>93</sup> but this use has been one-off events. If artists can share work samples online under their permissions of copyright to use the contents, NPN's partner organizations can more easily screen and will perhaps become interested in artists and their projects. International partner organizations in particular would increase their understanding of the work of the US artists. Through this mechanism NPN partners could also upload their organizations' recent news and invitations to international artists.

## **2. Enhancement of Mobile Platforms**

Nonprofits are reporting that up to one third of their Web traffic is now coming from mobile devices. The mobile Web is rapidly becoming a key way to communicate messages to donors; it is important that nonprofit websites do not give them a bad impression.<sup>94</sup> As Mark Tobias also pointed out, "nowadays more and more organizations are creating mobile-friendly websites, but the future of mobile is finding ways for people to accomplish even more when they're away from their desktops."

NPN already used a Mobile App and Guide Book in the 2013 Annual Meeting. One NPN partner commented, "It was quicker and easier to read than the paper or web format, but I seem to remember thinking it didn't have enough or much detail in it." To improve this issue, there are other platforms<sup>95</sup> that allow people to review participant profiles, to schedule meetings with potential partners via desktop or mobile devices, and to network before, during, and after conferences.

As a mobile and web networking tool, recent mobile platforms provide an online conference agenda,

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<sup>93</sup> See Appendix V: Live on HowlRound TV-NPN 2013 Annual Meeting

<sup>94</sup> Network for Good, <<http://www.fundraising123.org/article/8-tips-mobile-friendly-nonprofit-website#.UyDTnv15PKU>>

<sup>95</sup> See Case Study: Theatre Communications Group (TCG) National Organizations Builds Year-Round Community, Pathable, <<http://pathable.com/materials/TCG%20Case%20Study.pdf>>

See the format of P4C Connect, <<https://play.google.com/store/apps/details?id=jujama.com.p4c>>

meeting schedule tools, exhibitor listings, surveys and polls, real-time updates, and mobile access to event information. In real time surveys attendees can respond what they think of the event's sessions interactively with live session polls. Attendees also can see the metrics on the mobile platform, which handouts and materials are being downloaded or what devices are being used.<sup>96</sup> The dashboard allows NPN to look out the real-time view into exactly what the participants are thinking and doing. NPN can also use this tool by analyzing the meeting achievement.

As each event wrapped up, concluding the engagement, NPN can also deliberately ushered members from the individual event communities into their year-round networking which was also powered by mobile platform or desktop. Partners can enhance and advance their projects through useful mobile platforms so that they can make easier networking before, during, and after the conference part of their long-term plan. By using similar mobile platforms, NPN could more effectively engage with partners.

## **B. Partnership Expansion**

### **1. Better Engagement for Local Partnerships in New Orleans**

As part of the growth of its local network, NPN is providing organizational and programmatic development assistance to its local partners, including governance, financial planning, board and organizational development, and grantsmanship. Smaller and local nonprofits clearly face different challenges from those of larger groups operating at a national or global scale. NPN has shared leadership, built peer networks, and can empower individual local supporters.

First, NPN can create forums that enable local partners to discuss and advocate cultural policies.

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<sup>96</sup> See more information, Pathable site, < <http://pathable.com/> >

This would provide opportunities to listen to local arts organizations' voices in New Orleans. From the forums, NPN could collect data that represent current cultural policies in New Orleans, and this could help to expand a national dialogue throughout NPN's network.

Second, NPN might consider developing partnerships with local educational institutions. By stimulating a national conversation, NPN can convene leaders from the education, civic, and business communities to develop community support.

Third, most small and local arts organizations are resource constrained and their budgets are small. NPN can leverage local arts organization's collaborations with national and international partners. NPN would provide national funding sources to local partners.

NPN's network allows local arts organizations to engage in flexible performance management, which can help to revitalize the arts community in New Orleans.

## **2. Create New Industry Partnerships**

Many nonprofit organizations are attempting to create partnerships with the business sector, and "businesses also agree that involvement with the arts increases name recognition (79%) and offers networking opportunities to develop new business (74%)."<sup>97</sup> Therefore, NPN can consider partnerships with businesses and develop subsidy programs by engaging businesses.

First, NPN could consider creating networks in which businesses, artists, and communities are all interconnected. NPN can hold "arts talks" and invite artists and entrepreneurs to serve on panels. This event could include some performances or visual arts to share inspirational knowledge. The event could provide

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<sup>97</sup> Business Committee for the Arts, "The BCA Executive Summary 2010: National Survey of Business Support," A Division of American for the Arts, <[http://www.americansforthearts.org/sites/default/files/pdf/information\\_services/arts\\_business\\_partnerships/bca/BCA%202010%20Survey%20Executive%20Summary.pdf](http://www.americansforthearts.org/sites/default/files/pdf/information_services/arts_business_partnerships/bca/BCA%202010%20Survey%20Executive%20Summary.pdf)>

opportunities to advance new sponsors or funding for projects. Through partnerships, NPN can leverage matching funding between businesses and partner organizations for subsidy programs. Businesses can use the arts partnerships to inspire employees and to foster collaboration.

Second, NPN can promote the engagement of businesses by using a sponsor's name with a program title. For example, if NPN were to offer to create the title, *NPN/Boeing Korea Leadership and Mentorship Initiative*, this could appeal to Boeing Korea to fund this program in the long term. When organizations use a funder's name with a program title, it becomes an incentive to make long-term grants.

Third, NPN can enhance the business skills of the artists through industry partnerships and can expand partnerships with organizations that have provided business programs for arts organizations. Artists' entrepreneurship often extends to their communities, and arts organizations support entrepreneurial skills for artists. The Arts Business Program of the Arts Council of New Orleans has provided accessible, practical business assistance for area artists, arts organizations, and arts businesses,<sup>98</sup> and the Louisiana Division of the Arts' Artist Career Advancement program provides grants to support entrepreneurship, career growth, and artistic product development among artists and creative individuals in the state.<sup>99</sup> NPN can encourage artists to bring their careers to the national level by building the artists' entrepreneurship. By engaging partnerships with these organizations or industries, NPN could assist with grant possibilities at the national level and facilitate programs or consultations for artists to locate financial resources.

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<sup>98</sup> Arts Council of New Orleans, "The Arts Business Program,"  
<<http://www.artscouncilofneworleans.org/article.php?story=abi.incubator#>>

<sup>99</sup> Louisiana Division of the Arts, "Artist Services Program,"  
<<http://www.crt.state.la.us/arts/Guidelines/BySection/ArtistServices.pdf>.>

## **C. Resource Development**

### **1. Development of Evaluations**

NPN collects data through various surveys; however, the data are not fully exploited. NPN uses survey results for final reports for grants or for annual reports. There are more abundant resources in the survey data than what NPN's expertise can absorb, and NPN could consult with professional research institutes that manage qualitative and quantitative research so that they can learn how to use the data. The main purpose of the survey should be reflected in the question, "What are the core questions your organization wants to answer?"

I also recommended methodological improvements in my research on the survey format during the internship, such as on the questionnaires' models, and analytical tools to produce accurate results. NPN might also consider publishing the annual survey report by posting it on the website or on the NPN's portal site, which partners can access by logging in. Access to the annual survey report would increase public confidence and help funders to evaluate the performance of NPN's management.

### **2. Digital Archive and Knowledge Hubs**

To survive and thrive, nonprofits and associations must add value beyond membership and advocacy. Knowledge hubs take the vast amount of data that nonprofits collect and open it up to others for analysis, comparison, and sharing. Finding out what works, and where to learn more and get training can become a whole a lot easier through knowledge hubs.<sup>100</sup> NPN can develop a national information resource on equality strands (young, older, gender, transgender, disability, ethnicity) that are usually hard to collect through the

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<sup>100</sup> Ibid.

Annual Partners Survey. By setting up archiving, the organization can serve as a global hub for cultural policy and information on best practices. Through such a hub, partners could also connect with those working on cultural policy locally, nationally, and globally.

## **D. Improvement of Convenings**

NPN has maintained successful networking through convening and plans to expand into various global arenas. Therefore, its annual conference structure should continue to develop in this area, and NPN should consider the following ideas: 1) enhance community engagement with convenings by developing a festival format; 2) hold forums, such as network-to-network forums, between similar membership organizations; 3) expand the meeting format through teleconferencing; and 4) develop the volunteer program.

### **1. Reinforcement of Community Engagement**

NPN holds an annual meeting in a host city each year, and engages with local partner organizations and artists. However, there is no economic impact index or community engagement regarding a return on investment, and the organization can hardly measure the impact of convening. NPN can increase funding opportunities to improve local fundraising by holding the annual meeting with a festival format.<sup>101</sup> The planning of the festivals can initiate the process of working together and communicating about shared issues and concerns. The festival provide the catalysts, but the larger goal would be to forge partnerships that can

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<sup>101</sup> In the case of The Network of Ensemble Theater (NET) and Alternate ROOTS, these networks held a conference with a festival format to leverage their collaboration and to engage the broader community through the MicroFest and ROOTS Fest, respectively.

change the direction of long-term development within the host communities.<sup>102</sup>

NPN's showcase is open but not well known to the general public. The annual meeting is for local, national, and international partners and artists to convene together, and energetic atmospheres boost community engagement. A festival-style event can revitalize connections to community and create a vibrant environment in the host city. If NPN can plan convenings with some festival components, fundraising efforts with local sponsors or partnerships will be easier.

## **2. Network-to-Network Workshops**

NPN has continued partnerships with other networks, and it could organize workshops with other membership organizations to share experiences and to learn about other sources. Some membership organizations have significant resources, and the staff members who manage the programs are knowledgeable and intellectually gifted. NPN would promote the workshop for staff to learn and share knowledge of other membership organization's managements.

## **3. Expand the meeting format through teleconferencing**

NPN could also expand teleconferencing during the annual meeting, facilitating calling in the international and national levels. International presenters and artists in particular who may be unable to attend in person can introduce their organizations or ongoing projects to US partners via teleconferencing. This is also an easier way to expand the potential pool of new projects across the country.

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<sup>102</sup> Torres, Javier, F. and MCGuirk, John, "Advancing Equity in Arts and Cultural Grantmaking -Perspective from Five Funders," *GIA Reader*, Vol.23, No. 1, Winter 2012. <<http://www.giarts.org/article/advancing-equity-arts-and-cultural-grantmaking>>



#### **4. Development of Volunteer Program**

According to internal documents, NPN uses 40 volunteers for convenings annually. NPN could develop its volunteering program not only for the annual meeting but also to raise awareness of the organization's value to society. NPN could expand its volunteer program to cities in which that partner organizations reside.

Great nonprofit organizations do not think of volunteers as un-paid workers or knowledge donors. Instead, they regard volunteers as people who voluntarily convey an organization's ultimate goals in society. Volunteers have their own networks and relationships, and their values can be expanded into local society. Great nonprofit organizations have strong relationships with volunteers and use these relationships to enable them to communicate a value.

As one idea, if NPN developed a "calendar of events" and "members' news" on the web, it would allow volunteers to see event schedules. Volunteers could sign up for meetings or events if partner organizations communicated open calls for volunteering. In these ways, NPN could continue to research how it can develop its volunteer system to connect volunteers' values with those of NPN.

## Conclusion

Leslie Crutchfield and Heather McLeod Grant write the following in their book, *Forces for Good*: "The most successful nonprofits spend most of their time trying to change entire systems by advocating for government policies, tapping into the power of free markets, nurturing nonprofit networks, and building movements of evangelists—individual volunteers and supporters who advance their cause. And to be effective at influencing external systems, they share leadership internally and adapt quickly to changing conditions."<sup>103</sup>

This statement has significant implications for all nonprofit organizations and membership organizations in particular. The authors emphasize peer networks rather than going it alone and that many small groups need outside support from membership organizations to raise funds and deliver programs. As stated above regarding successful organizations, for over 25 years NPN has been a national leader in building networks and subsidy programs, sharing resources, leveraging collaboration through community engagement, developing leadership, and advocating equity and diversity for emerging and mid-career contemporary artists who are outside the mainstream.

My internship experience at NPN allowed me to learn practices such as maintaining databases, assessment methodologies, observing the contract process with NPN staff, partners, artists, and commissioners; funding research; activities beyond the exchanges involved in national and international programs; and how the partnerships coalesced around a multifaceted concept for each program.

One of the strengths in the field is that NPN provides equal opportunities for all partners to obtain subsidies, and partner organizations can develop projects incrementally by using NPN's diverse subsidy

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<sup>103</sup> Crutchfield, Lesile R. and Grant, Heather McLeod, "Local Forces for Good," *Stanford Social Innovation Review*. Summer 2012. <[http://www.ssireview.org/articles/entry/local\\_forces\\_for\\_good](http://www.ssireview.org/articles/entry/local_forces_for_good)>

programs. This feature most prominently distinguishes NPN from other membership organizations in the field.

I learned how to create logistical structures to build sustainable partnerships and how to provide equal opportunities to artists to assist them in developing their careers. NPN has developed an infrastructure to manage programs, and the partners' agreements and requirements are well organized. Because partners receive benefits and have long term relationships, they are more likely to share their best practices and resources. Participating in NPN's programs, partners can help build artists' capacities at the national level by supporting touring, commissioning, leveraging resources and influencing cultural policy.

NPN's programming approach is the result of accumulated knowledge and rich resources within networks. By serving diverse programs, NPN's strategies encourage partners' self-sustainable growth in the field. I was able to see how the whole system can use dynamic strategies to reinforce networks, and how individual artists and organizations can survive in the field through interactions within the system. NPN is a network in which individual partners work together as a functional unit, but it ultimately creates a healthier balance of opportunities between the mainstream and outsiders streams in the field. All if the NPN's systems function not only for internal relationships but also eventually to impact society.

As NPN extends beyond its local communities to the larger world, it is time to increase its accessibility and outreach to the public. NPN still needs to develop internal and external communications and research to measure the social and economic impacts of the subsidy programs, but I have no doubt that NPN will continue to provide new vibrant models, develop structures, and serve as leaders in the arts. Now NPN's value is a seed upon the wind, taking root around the country and spreading out like branches of a tree.

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## Appendix A: 2013 NPN/VAN Partners List

### NPN PARTNERS 2013

Total NPN Partners:	55
Total NPN/VAN Partners	7
Total VAN Partners:	10
<b>Total Partners</b>	<b>72</b>

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

Painted Bride Art Center	Philadelphia	PA	NPN
Pangea World Theater	Minneapolis	MN	NPN
Performance Space 122	New York	NY	NPN
Portland Ovations	Portland	ME	NPN
Pregones Theater	The Bronx	NY	NPN
Progressive Arts	Austin	TX	NPN
Roy and Edna Disney/CalArts Theater	Los Angeles	CA	NPN
Sandglass Theater	Putney	VT	NPN
Skirball Cultural Center	Los Angeles	CA	NPN
South Dallas Cultural Center	Dallas	TX	NPN
St. Josephs Historic Foundation	Durham	NC	NPN
The King Arts Complex	Columbus	OH	NPN
The Theater Offensive	Cambridge	MA	NPN
Tigertail Productions	Miami	FL	NPN
Walker Art Center	Minneapolis	MN	NPN
Wexner Center for the Arts	Columbus	OH	NPN
The Yard	Chilmark	MA	NPN
Youth Speaks	San Francisco	CA	NPN
			<b>Partner</b>
<b>NPN/VAN Partner</b>	<b>City</b>	<b>State</b>	<b>Type</b>
Ashé Cultural Arts Center/Efforts of Grace	New Orleans	LA	NPN/VAN
Asian Arts Initiative	Philadelphia	PA	NPN/VAN
DiverseWorks Artspace	Houston	TX	NPN/VAN
Legion Arts	Cedar Rapids	IA	NPN/VAN
MACLA/Movimiento de Arte y Cultura Latino Americana	San Jose	CA	NPN/VAN
PICA/Portland Institute for Contemporary Art	Portland	OR	NPN/VAN
Women & Their Work	Austin	TX	NPN/VAN
			<b>Partner</b>
<b>VAN Partner</b>	<b>City</b>	<b>State</b>	<b>Type</b>
516 Arts	Albuquerque	NM	VAN
Coleman Center	York	AL	VAN
Dallas Contemporary	Dallas	TX	VAN
Diaspora Vibe Cultural Arts Incubator	Miami	FL	VAN
Hammonds House Museum	Atlanta	GA	VAN
LACE/Los Angeles Contemporary Exhibitions	Los Angeles	CA	VAN
Project Row Houses	Houston	TX	VAN
Real Art Ways	Hartford	CT	VAN
RedLine	Denver	CO	VAN
Space One Eleven	Birmingham	AL	VAN

## Appendix B: 2013 NPN Board of Director List

**CHAIR: Vicki Meek**

Manager  
South Dallas Cultural Center  
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msart55@yahoo.com

**PRESIDENT: MK Wegmann**

President & CEO  
National Performance Network  
PO Box 56698  
New Orleans, LA 70156-6698  
mkw@nnpweb.org

**VICE CHAIR: Abe Rybeck**

Executive Artistic Director  
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**TREASURER: Rosie Gordon-Wallace**

Executive Director  
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**SECRETARY: Meena Natarajan**

Executive/Literary Director  
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**AT LARGE: Shannon Daut**

Executive Director  
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**Yolanda Cesta Cursach**

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**Thomas Reese**

Executive Director  
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**Daveda Russell**

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**Samuel Valdez**

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**John B. White, Esq.**

General Counsel  
Sader Power  
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## Appendix C: NPN Staff List and Responsibilities

### **MK Wegmann**

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### **Steve Bailey**

Chief Operating Officer  
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### **Stanlyn Brevé**

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### **Renata Petroni**

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### **Thérèse Wegmann**

Senior Program Specialist - Operations & Data  
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### **Mimi Zarsky**

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### **Elizabeth Doud**

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### **Stephanie Atkins**

Resource Development Specialist  
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### **Alec De León**

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### **William Bowling**

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### **Steffani Clemons**

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### **Bryan Graham**

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## **Detailed NPN staff responsibilities are as follows:**

MK Wegmann, CEO and President, is responsible for external daily operations, participating in advocacy and cultural policy, and implementing those strategic plans, including research, new program and resource development, identifying potential new resources, investigation, building a case, raising money, staff evolution, attending conferences and meetings and visiting other organizations. Steve Bailey, Chief Operating Officer, is in charge of all internal operations of the organization, including resource development, financial management, human resources, and administrative function.

Renata Petroni, Director of International Programs, is responsible for implementing the launch of international programs between in, Latin America and Asia. Stanlyn Brevé, Director of National Programs, is responsible for managing all national subsidy programs and oversees communication with the NPN's primary constituency of national presenters and performing artists. In addition, she manages the selection process for bringing new NPN and VAN partners into the network, and she works closely with international projects to ensure that all subsidy programs maintain a consistent structural flow.

Mimi Zarsky, Senior Program Specialist, Convenings, is responsible for the coordination and oversight of all NPN meetings, including board, regional and annual meetings. Alec De León, Program Specialist, VAN and National Programs, coordinates all aspects of the VAN, including programming and maintaining partner and artist relationships. He also assists with implementing the NPN's national subsidy program. William Bowling, Program Associate, National Programs, is responsible for assisting the Director of National Programs in the implementation of all national subsidies. His responsibility is to establish recent personnel changes, and he works on communications and writings.

Stephanie Atkins, Resource Development Specialist, is responsible for all aspects of local network and resource development, including programming, the development and maintenance of local partner and artist relationships, fundraising, and grant writing. Thérèse Wegmann, Senior Operations and Data Specialist, is responsible for administering the organization's internal systems and databases, maintaining the NPN website, and assisting the COO in the logistics of daily operations. The most recent new staff member is Steffani Clemons, who works in the newly created position of administrative assistant and office manager. She provides general office administrative and clerical support to the CEO with her travel and paperwork, the COO, and the Development Director.

The following positions are on contractual bases, but their responsibilities have contributed to managerial resources and core activities. Elizabeth Doud, Coordinator of Performing Americas, is responsible for coordinating performing arts touring exchanges between US and Latin American artists. She facilitates the selection of artists, the coordination of curatorial trips and community-based performance residencies, and cultural exchanges among NPN partners and international presenters. Bryan J. Graham, IT/Designer, is responsible for assisting the NPN with technology management and planning, web design, and graphic design.

NPN has also undergone several staff changes. Program Associate, William Bowling's responsibilities are shifting to communications and resource development for national programs. A new position for an administrative assistant is being created to support multiple departments administering with national programs and operations. Jenny Howell, Program Associate for Convenings, left NPN to pursue another employment opportunity.

## **Appendix D: Description of NPN Programs**

### **1. Support the creation, development and touring of new performance work**

- a. Performance Residency Program
- b. VAN Exhibition Residency Program
- c. International Program
- d. Creation Fund
- e. Freight fund
- f. Forth Fund

### **2. Launch and sustain Careers of diverse US artists**

- a. Artists emerging through NPN
- b. Artists being supported over time
- c. NPN support of diverse artists
- d. Fee structure
- e. Creation fund

### **3. Connecting artists and communities**

- a. Performance Residency structure
- b. Community Fund
- c. International Programs
- d. Annual Meeting

### **4. Advancing the capacity of the field**

- a. Cultural Policy
- b. LANE
- c. Mentorship & Leadership Initiative (MLI)
- d. Convenings, DIOTR

# Description of NPN National Program

## 1. Residency Program

### a. Performance Residency Program

The NPN Performance Residency Program subsidizes one- and two-week residency contracts for each NPN partner. A one-week performance residency includes public performances and community engagement activities. All artists who tour under the network contract through the NPN Performance Residency Agreement, which provides a standard fee that includes travel, per diem meals, an administrative allowance, etc.

The Performance Residency Program is not competitive, which every partners receive the subsidies, and NPN is committed to paying artists a suitable living wage and provides this opportunity to every NPN partner. This guaranteed subsidy allows NPN partners to take risks by presenting emerging to mid-career artists whose work might otherwise be difficult to support. NPN partners plan this program each year by filling out the required documents and submitting them to the NPN national office.

### b. The VAN Exhibition Residency Program

The VAN Exhibition Residency Program is designed to offer individual visual artists and artist collectives the opportunity to travel in the United States and to exhibit their work during a one- or two-week residency.<sup>104</sup> The NPN matches a VAN subsidy of \$6,000. The NPN agrees to pay up to \$6,000 for a one-week residency or \$12,000 for a two-week residency. Hence, if the VAN subsidy for a one-week residency is \$6,125, the NPN will pay \$6,000 to the VAN partner. In other words, VAN subsidy is \$6,000 per week of 42% of the total VAN artist fee. VAN partners then have a financial obligation to raise the other 58% of the VAN artist fee.

## 2. Freight Fund

The Freight Fund offsets artists' freight and equipment costs associated with Performance Residency Programs, with awards of up to \$500. This fund arranges for equipment rental, excess baggage charges, shipment of sets, props, and costumes. Partners can only receive one Freight Fund per fiscal year. Funds are distributed on a first-come, first-served basis.<sup>105</sup>

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<sup>104</sup> Annual Report & Directory, 2013-2014, p. 37.

<sup>105</sup> Ibid. p.29.

### **3. Creation Fund**

The Creation Fund provides artists with commissioning and direct assistance to research, develop, and begin touring new work. The Creation Fund contributes a minimum of \$10,000 to artists for the co-commissioning of a new work, leveraging resources for the work, and generating a minimum two-site tour. Four parties are involved with this fund: 1) the artist; 2) the lead NPN partner (commissioner #1); 3) one or more additional commissioners; and 4) the NPN.

A Creation Fund project begins with an artist or company (artist), at least two presenting organizations (one of which is an NPN partner) in different communities (at least 100 miles apart), and a vision for a new work. Each presenting organization (commissioner) agrees to contribute at least \$2,000 to co-commission the artist to create the new work. The NPN provides a \$6,000 subsidy to leverage the commissioners' resources.<sup>106</sup>

### **4. Forth Fund**

The Forth Fund provides additional support to build touring capacity for new work supported by the Creation Fund, and is intentionally designed to increase resources by strengthening the relationship between the artists and presenters. Through the Forth Fund, the Creation Fund can grant access to additional resources needed to produce a new work for touring. The Forth Fund can enhance and strengthen Creation Fund work by contributing an additional \$15,000 to Creation Fund-artists and commissioners. Funds can be used for various production needs, such as hiring a dramaturge/choreoturge, conducting a developmental residency, creating a tech rider, or paying a grant writer.

### **5. Community Fund**

#### **a. NPN Community Fund**

The Community Fund enhances connections between NPN partner communities and artists participating in the Performance Residency or Creation Fund programs by providing funds for planning, deepening community engagement and evaluation.

Subsidies can be applied to planning, follow-up, documentation, or evaluation of NPN residencies or Creation Fund activities. Applicants can apply for up to \$5,000, and this fund is competitive, which is first come first serve. The award amount is determined by the strength of the proposal, the amount requested, and the project's feasibility without full support. NPN distributes Community Fund subsidies through two cycles each fiscal year (summer and

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<sup>106</sup> NPN Creation Fund Guidelines. Round: Winter 2012.



winter).

**b. VAN Community Fund**

The VAN Community Fund subsidizes activities that expand upon a VAN Exhibition Residency by deepening relationships between VAN partners, artists, and communities. The VAN Community Fund projects can occur before, during, and after VAN Exhibition Residency programs. Applicants can apply for up to \$3,750.

**6. Mentorship and Leadership Initiative (MLI)**

The 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.

**7. Leveraging a Network (LAN) Mini-Grants**

The NPN launched a new component of the MLI: peer exchange mini-grants (\$500) for partners in crisis as a first step in "Leveraging a Network for Equity." By the end of FY13, the NPN funded 12 mini-grants to NPN/VAN partners.

## Appendix E: FY 14 NPN/VAN Annual Calendar

Ongoing:	<ul style="list-style-type: none"> <li>• 105+ Performance Residency Weeks (rolling deadline)</li> <li>• 20 Freight Fund Projects (first come, first served)</li> <li>• Network and knowledge building curatorial travel of US presenters to Latin America, South Korea, and Japan and, reciprocally, of La RED, Korean Arts Management Service and Japan Contemporary Dance Network curators to the US.</li> <li>• 6+ International Program 3 – 5 week tours</li> <li>• 8 - 10 International Program Creative Exchange Residencies</li> <li>• Final reports (30 days after the project concludes)</li> <li>• 4 - 8 Doin' It On the Road workshops for 120 – 240 artists</li> <li>• 12 monthly NPN E-Newsletters</li> <li>• Cultural Policy trips to various conferences</li> </ul>
July	<ul style="list-style-type: none"> <li>• New fiscal year begins</li> <li>• Renew NPN Partners- Annual Partner Requirements</li> </ul>
August	<ul style="list-style-type: none"> <li>• 10 - 12 Community Fund projects (including MLI)</li> </ul>
September	<ul style="list-style-type: none"> <li>• Board of Directors meeting</li> </ul>
November	<ul style="list-style-type: none"> <li>• Publish Directory and Annual Report</li> </ul>
December	<ul style="list-style-type: none"> <li>• Convene 300 – 350 constituents at the NPN / VAN Annual Meeting</li> <li>• Board of Directors Meeting</li> <li>• NPN/VAN Partners annual business meeting</li> <li>• 4 National Performance Residency weeks at the Annual Meeting</li> <li>• 6 Local performances at the Annual Meeting</li> <li>• 6 Artbursts</li> <li>• 38 artist and 62 Partner travel subsidies</li> </ul>
February	<ul style="list-style-type: none"> <li>• 20 Creation Fund projects</li> <li>• 20 Forth Fund projects</li> <li>• 10 – 12 Community Fund projects (including MLI)</li> </ul>
March	<ul style="list-style-type: none"> <li>• Board of Directors orientation and meeting with Regional Desks</li> </ul>
March – June	<ul style="list-style-type: none"> <li>• Convene NPN Partners at 4 Mid-Year Meetings</li> <li>• 62 Partner travel subsidies</li> <li>• Fiscal year ends June 30</li> </ul>

## FY13 NPN/VAN Annual Calendar (July 1, 2012 – June 30, 2013)

Ongoing	<ul style="list-style-type: none"> <li>• 105 – 120 Performance Residency Weeks (rolling deadline)</li> <li>• 15 – 30 VAN Exhibition Residency Weeks (rolling deadline)</li> <li>• 20 Freight Fund Projects (first come, first served)</li> <li>• Network and knowledge building curatorial travels of US presenters to Latin America, South Korea, and Japan and reciprocally of La RED, KAMS and JCDN curators to the US</li> <li>• Six International 3-week tours</li> <li>• 4 – 8 International Creative Exchange Residencies</li> <li>• Final reports (30 days after project concludes)</li> <li>• 4 - 8 <i>Doin' It On the Road</i> workshops for 120 – 240 artists</li> <li>• 12 monthly e-news</li> <li>• Cultural Policy trips to various conferences</li> </ul>
July 2013	<ul style="list-style-type: none"> <li>• Add new NPN/VAN Partners (every two – three years)</li> <li>• Renew NPN/VAN Partners / Annual Requirements:             <ul style="list-style-type: none"> <li>- Partner Survey</li> <li>- Partnership Agreement</li> <li>- Dues</li> <li>- Outstanding Final Reports</li> </ul> </li> </ul>
August 2012	<ul style="list-style-type: none"> <li>• 5 – 8 Community Fund Projects</li> <li>• 5 – 8 Mentorship and Leadership Projects</li> </ul>
September 2012	<ul style="list-style-type: none"> <li>• Board Meeting</li> </ul>
November 2012	<ul style="list-style-type: none"> <li>• Publish 2012 Directory and Annual Report</li> </ul>
December 2012	<ul style="list-style-type: none"> <li>• Convene 300 – 350 constituents at NPN/VAN Annual Meeting in Philadelphia</li> <li>• 4 National Performance Residency weeks at the Annual Meeting</li> <li>• 6 Local Performances at the Annual Meeting</li> <li>• 3 VAN Exhibition Residencies at the Annual Meeting</li> <li>• Board Meeting</li> </ul>
February 2013	<ul style="list-style-type: none"> <li>• 20 Creation Fund projects</li> <li>• 20 Forth Fund projects</li> <li>• 5 – 8 Community Fund Projects</li> <li>• 5 – 8 Mentorship and Leadership Initiative Projects</li> <li>• Publish VAN Catalog</li> </ul>
March 2013	<ul style="list-style-type: none"> <li>• Board Meeting</li> </ul>
March – June 2013	<ul style="list-style-type: none"> <li>• Convene NPN/VAN Partners at 5 Mid-Year Meetings</li> </ul>

## Appendix F: FY 14 NPN Local New Orleans Network Partners

### FY14 Local Network Partners *\*indicates new fiscally sponsored projects*

AfricaNOLA	Mel Chin's Operation Paydirt/Fundred Dollar Bill
Artist Corps New Orleans	
<i>*Dance Alliance of New Orleans</i>	<i>* Music Inside Out with Gwen Thompkins</i>
	<i>*NOLA Mix</i>
Dawn DeDeaux Multimedia Projects	PelicanBomb
The Front	Skin Horse Theater
Mardi Gras Indian Hall of Fame	Youth Orchestra of the Lower 9 <sup>th</sup> Ward
New Orleans Airlift	<i>*NOLA Moscow Festival 2014</i>
New Orleans Community Printshop	

For more information, please visit: <https://npnweb.org/partners/profiles/new-orleans-local-network>

## Appendix G: FY 14 NPN Convenings Report

\* This report was written by Mimi Zarsky, Senior Program Specialist-Convenings, for the report in December 13 at the Board Meeting.

### NPN CONVENINGS REPORT

For December '13 Partner/Board Meeting, New Orleans Annual Meeting

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#### FY14 ANNUAL MEETING • NEW ORLEANS • DECEMBER 12-16, 2013

- 395 registered attendees as of 12/03/13; highest attendance ever at an AM: more than 50% of invitees registered to attend
- 50 registered colleagues at the full registration rate, up from 34 last year; 11% of colleague invitees
- 35 NPN /10 VAN artists registered. In order to create a more equitable process, subsidized artists were selected from a pool of subsidy recipients from the previous 3 years (instead of registered on a first-come/first-served basis). This allowed the selected artists to mirror the diversity of the NPN community.
- International registrants include groups representing South America, Korea and Japan
- Continue to find new tools/materials to communicate scheduled events/activities:
  - “Guidebook” app returns! It was a successful component of the previous year’s meeting
  - All Meeting materials will be available for download
  - Twitter and Facebook are being used to promote performance showcases that are free and open to the public; a publicist was hired to spearhead efforts
- 44% of registrants are first-time attendees (last year 47% were first-timers)
- Continue to find ways to bring attendees into the host community city; involves additional transportation requirements
- New format for orientation as “ice breaker” includes alcoholic beverages!
- VAN Art Exhibition Opening is Annual Meeting opening reception. Exhibition has been up and open to the public since October, 2013 and remained open through January 2014
- VAN activities and content has increased throughout the meeting, including:
  - New Orleans Art Excursion
  - St. Claude Art Crawl
- Two professional development workshop for artists: “Performance Documentation” donated and facilitated by Creative Capital and “Community Art & Social Practice” donated and facilitated by Arts Council of New Orleans
- #NewPlayTV! returns to live-stream all performance showcases and keynote conversation
- Additional Partner representatives from 2014 AM (Tulsa) Partner host organizations have been invited at waived registration so that they are familiar with what to expect when we arrive. This will continue as a planning device for future meetings
- 30+ active New Orleans host committee members

## UPCOMING 2013 CONVENINGS

### • BOARD MEETINGS

- SPRING '14 IN NEW ORLEANS
  - March 21-23, 2014
- SEPTEMBER '14 IN TULSA
  - TBA

### • ANNUAL MEETINGS

- AM TULSA NOVEMBER 16-20, 2014
  - NPN PARTNER: Living Arts of Tulsa
- AM 2015: Portland OR (dates TBA)
- AM 2016: Austin, TX (dates TBA)

### • MID-YEAR MEETINGS

- **SOUTH** in Miami, FL hosted by Miami Light  
*Doin' it on the Road: Tuesday April 1*  
  
Mid-Year Meeting: Wednesday April 2, 9:30am-4pm
- **NORTHEAST** in Washington, DC hosted by Dance Place  
*Doin' it on the Road: Wednesday April 9*  
  
Mid-Year Meeting: Thursday April 10, 9:30am-4pm
- **MIDWEST** in Cedar Rapids, IA hosted by Legion Arts  
*Doin' it on the Road: Tuesday May 6*  
  
Mid-Year Meeting: Wednesday May 7, 9:30am-4pm
- **VAN** in Cedar Rapids, IA hosted by Legion Arts  
Mid-Year Meeting: Thursday May 8, 9:30am-4pm
- **WEST** in Albuquerque, NM hosted by Outpost  
*Doing it on the Road: Thursday June 5*  
  
Mid-Year Meeting: Friday June 6, 9:30am-4pm

## Appendix H: NPN 2013 Annual Meeting Schedule

### NPN 2013 AM Printable Schedule • December 12-16, 2013

All meetings take place at the Westin New Orleans Canal Place, unless noted

► **PLEASE NOTE: All activities are subject to change**

*Draft: 11/11/13*

#### **Thursday, December 12**

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##### **Pre-Annual Meeting Activities**

9:30am-5:00pm	International Projects Meetings; Hotel
2:00-5:00pm	Registration; Hotel
2:30-5:30pm	VAN Art Excursion to selected New Orleans visual art venues
5:30-6:30pm	Let's Geaux NOLA! Ice Breaker/Orientation; Contemporary Arts Center (CAC)
6:00-8:00pm	Registration; CAC
6:00-8:00pm	VAN Exhibition Opening Reception; CAC
8:00-9:30pm	Special International Showcase: Tokyo-based Faifai! Space is limited
8:00pm	Dinner on Your Own in New Orleans!

#### **Friday, December 13**

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##### **First Full Day of Sessions**

8:30am-2pm	Registration; Hotel
9am-1pm	Opening Session: Hotel <ul style="list-style-type: none"><li>➢ Welcome &amp; Intros</li><li>➢ Conversational Keynote with Donald Harrison, Jr and Cherice Harrison-Nelson</li></ul>
1-2:30pm	Box Lunch! Hotel
1:30-4:00pm	"Bayou Maharajah" Documentary Screening with Director Lily Keber
2:30-4:00pm	Idea Forums; Hotel
4:00-6:00pm	"Vieux & Chew" Self-Guided Edible Walking Tour
6:00-9:00pm	"Live & On Stage" Performance Showcases; Civic Theater
9:00pm	Dinner on Your Own in New Orleans!

#### **Saturday, December 14**

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##### **Second Full Day of Sessions**

8:30am-3pm	Registration; Hotel
9am-10:30am	Media Slam; Hotel <ul style="list-style-type: none"><li>➢ South and West Partners &amp; International Program presenting artists' work</li></ul>
11am-1pm	In the Works; Hotel
1-3pm	Lunch on own in New Orleans!
3:30-6:30pm	"Live & On Stage" Performance Showcases; Civic Theater
6:30pm	Buses to St Claude Arts District "Second Saturday" Gallery Openings (optional)
8:30pm	Dinner on Your Own in New Orleans!
10:00-Midnight	Late Night Cabaret @ Café Istanbul

#### **Sunday, December 15**

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##### **Final Full Day of Sessions**

9am-noon	Registration; Hotel
9:30-12:30pm	Professional Development Sessions for Artists; Hotel
9:30am-12:30pm	NPN/VAN Partner Business Meeting; Hotel
12:30-2:30pm	Lunch on Your Own in the French Quarter!
2:30-4:00pm	Idea Forums; Hotel
4:30-6:00pm	Lagniappe Session; Hotel
6:00pm	Dinner on Your Own in New Orleans!
8:30-11:30pm	Let's Geaux Dance Party! @ Art Klub/Michalopoulos Studio

#### **Monday, December 16**

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##### **Departures**

10am-3pm	NPN/VAN Board of Directors Meeting; Hotel
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## Appendix I: NPN Organizational Budget

	FY 11 7/1/10 - 6/30/11	FY12 7/1/11 - 6/30/12	FY13 7/1/12 - 6/30/13
<b>Income</b>			
<b>Foundation Grants</b>	2,210,242	2,240,881	2,480,000
<b>Government Grants</b>	118,500	180,794	135,500
<b>Dues</b>	6,150	9,100	11,850
<b>Partner Matches</b>	145,200	120,000	120,000
<b>Earned Income</b>	9,323	14,815	16,000
<b>Corporate Donations</b>	45,000	86,500	95,000
<b>Contract Income</b>	131,561	166,242	186,000
<b>Individual Contributions</b>	54,789	94,027	102,000
<b>Interest Income</b>	590	1,603	1,400
<b>Total Income</b>	2,721,355	2,913,962	3,147,750
<b>Expense</b>			
<b>Salaries &amp; Wages</b>	650,574	627,797	642,000
<b>FICA &amp; Medicare</b>	52,913	49,282	50,397
<b>State Unemployment</b>	2,846	4,173	2,317
<b>Health Insurance &amp; Benefits</b>	72,921	84,632	88,541
<b>Contract Personnel</b>	312,403	276,181	329,660
<b>Pro. Svcs/Consultants</b>	155,589	157,971	150,400
<b>Professional Development</b>	2,437	3,263	4,000
<b>Rent &amp; Office Expenses</b>	29,689	25,607	28,000
<b>Utilities</b>	6,306	5,305	5,800
<b>Communications</b>	20,138	14,241	18,500
<b>Postage</b>	6,200	2,729	2,650
<b>Office &amp; General Supplies</b>	8,639	7,487	8,000
<b>Printing &amp; Reproduction</b>	9,192	5,371	5,300
<b>Liability Insurance</b>	11,513	6,437	10,566
<b>Eq. Purchase/Lease/Main.</b>	14,037	9,748	9,500
<b>Depreciation Expense</b>	5,430	10,410	8,700

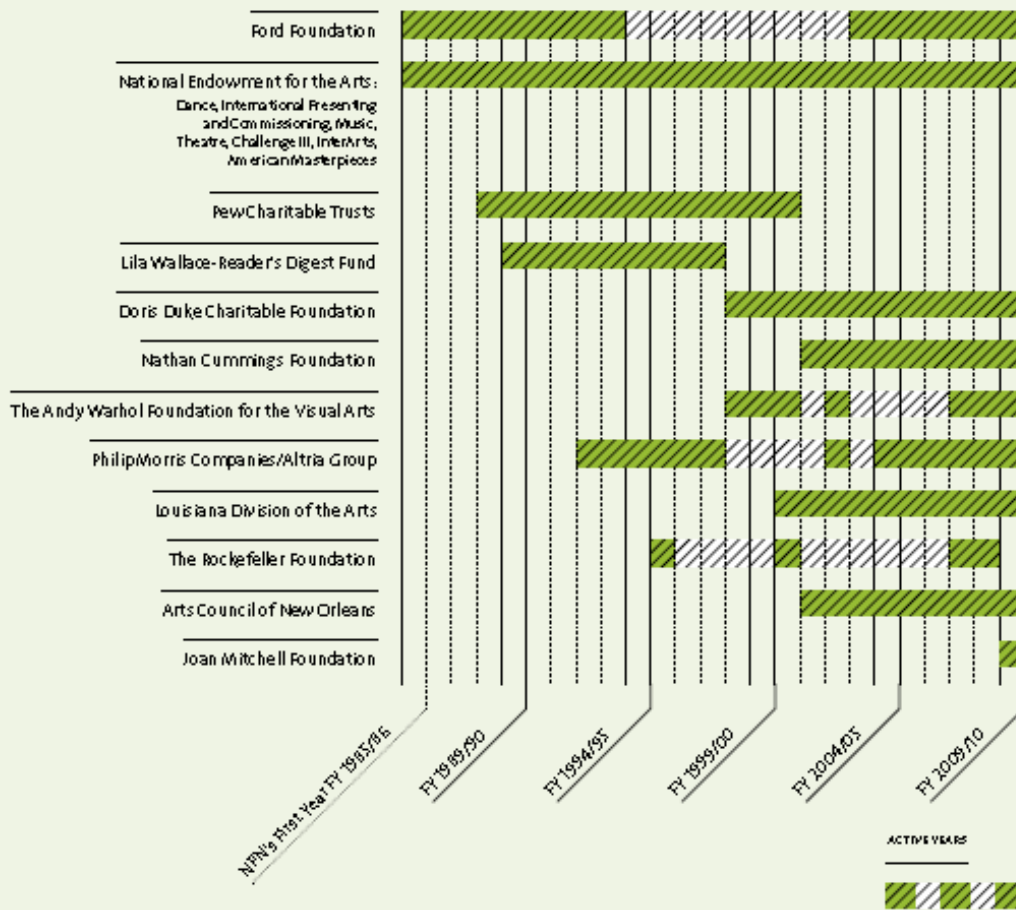


<b>Fees &amp; Services</b>	14,037	16,342	18,300
<b>Travel</b>	104,114	101,407	109,205
<b>Program Costs</b>			
<b>Subsidies</b>	982,436	1,121,495	1,230,490
<b>Subsidy Travel</b>	133,096	169,102	170,385
<b>Program Activities</b>	200,570	137,016	156,513
<b>Promotion &amp; Marketing</b>	24,533	16,528	17,050
<b>Hospitality/Gifts &amp; Donations</b>		545	450
<b>Misc.</b>			750
<b>Total Expense</b>	2,819,613	2,853,069	3,067,474
<b>Surplus (Deficit)</b>	<b>-98,258</b>	<b>60,893</b>	<b>80,276</b>

## Appendix J: 25 Years History of NPN Major Funding Partners

### History of Funding Partners

Over the years, NPN has been fortunate to receive funds from a number of national, regional, state and local foundations, governments and corporations. We thank them for their trust in NPN, and acknowledge them as partners in our successful 25 years.



## Appendix K: Daily Internship Task Record at NPN

Date	Implementations
<b>August 26</b>	<b>First day</b> Made a the list of campuses involved in the arts in the New Orleans area for a job announcement for the NPN (seeking an administrative assistant)
<b>August 26 - 28</b>	Set up - NPN e-mail account, office key, network conditions
<b>August 26-September 6</b>	Research and overview of NPN
<b>September 3</b>	Set up at schedule for interviews with all NPN staff
<b>September 4</b>	Staff meeting, opened my NPN portal account Personal interview with staff: Steve Bailey, Jenny Howell, William Bowling
<b>September 5</b>	Salesforce.com login-in opened Personal interview with staff: Stanlyn Brevé, Alec De León Resource development meeting
<b>September 6</b>	Personal interviews with staff: Mimi Zarsky, Stephanie Atkins
<b>September 11</b>	NPN staff meeting
<b>September 12</b>	Staff workshop, -organized by Daveda Russell,- in the CAC Art Lab, from 10:00am to 5:00pm
<b>September 13</b>	Host Committee Orientation, at MK's home, from 4:00 to 6:00 pm
<b>September 14-15</b>	NPN board meeting at Westin, New Orleans
<b>September 16</b>	NPN staff quarterly agenda meeting, at CAC Art Lab
<b>September 18</b>	Artist query for review for 2013 Annual Meeting
<b>September 23</b>	Turned in prospective funding research for the national program Personal interview with staff: Thérèse Wegmann
<b>September 24</b>	Meeting for preparation of the 2013 Annual Meeting
<b>September 26</b>	NPN local network, 1st quarter meeting agenda, in the CAC Art Lab, from 6:30 pm to 8:00pm Prospective funding research for the international program
<b>September 27</b>	Staff meeting for re-arrangement of staff duties and responsibilities
<b>September 30</b>	Compiled data from staff for submission of progress report for Doris Duke Charitable Foundation(DDCF) grant: Operating support and cash reserves for arts service organizations currently managing DDCF re-granting programs
<b>October 1</b>	The Resource Development meeting Inquire about the local grants from Boeing Company for the Arts and Culture Program in Korea
<b>October 2</b>	Weekly staff meeting, Staff registration for the 2013 Annual Meeting Compiled data and requirements for final report of the George Kaiser Family Foundation Boeing Korea contact for prospective funding possibility
<b>October 5</b>	The VAN opening exhibition at the CAC, a part of the annual meeting
<b>October 9</b>	Staff meeting Contract process workshop, from William Bowling
<b>October 15</b>	Turned in the progress report for Doris Duke Charitable Foundation Grant
<b>October 17</b>	Personal interview with Staff: MK Wegmann The Resource Development Meeting
<b>October 18</b>	A/V quote and estimate analysis of the 2013 Annual Meeting
<b>October 24</b>	Assistance with contacting NPN/VAN partners who had not responded to the

	Annual Partner Survey info
<b>October 25</b>	Meeting with Stanlyn Brevé, detailed explanation of the national subsidies
<b>October 30</b>	Meeting with Mimi Zarsky, discussion about A/V quotes
<b>October 31</b>	Site visit with A/V company for the 2013 Annual Meeting at the Westin Hotel, New Orleans, 4pm
<b>November 1</b>	Made and turned in the orientation packet for staff
<b>November 4</b>	Welcome new staff, Steffani Clemons
<b>November 5</b>	Evaluation meeting with Stanlyn Brevé, 10:00am - 11:00 am
<b>November 7</b>	Natty pro meeting Interview with new staff, Steffani Clemons
<b>November 8</b>	Began the assessment of the 2013 Annual Partners Survey Began analysis of the 2013 NPN/VAN Annual Partners Survey
<b>November 12</b>	Researched and made a list of cafes, restaurants, and bars in New Orleans, for the map for the 2013 Annual Meeting
<b>November 13</b>	Weekly staff meeting
<b>November 14</b>	Local annual meeting orientation and happy hour, upstairs bar at Mimi's in the Marigny, 5:30-7:00pm
<b>November 18</b>	Selection process for hiring bilingual translator who is fluent in both Korean and English at the International Meeting - US/Korea Connection Meeting at 2013 Annual Meeting
<b>November 19</b>	Evaluation conversation with Stanlyn Brevé
<b>November 21</b>	Survey data meeting with Alec De León, evaluation and analysis of the current Annual Partner Survey Liaised the translator for the international meeting
<b>November 26</b>	2013 Annual Meeting walk-through -staff meeting to go through the schedule
<b>November 27</b>	Staff Meeting, made file of recommended venues in New Orleans for international group
<b>November 29</b>	<b>Termination of contract with NPN</b>
<b>December 2</b>	The Natty Pro monthly meeting Orientation/ice breaker for regional desk, 5:30-6:30pm
<b>December 3</b>	Korean luncheon invitation for staff
<b>December 4</b>	Coordinated the local translator for the Korean delegation at the 2013 Annual Meeting
<b>December</b>	Pre-meeting and orientation walk-through with the whole staff for the 2013 Annual Meeting
<b>December 9</b>	Participated in the final hiring decision regarding local translator for Korean delegation, contracted with KAMS and local translator
<b>December 10</b>	All staff meeting / final annual meeting walk-through
<b>December 12-15</b>	The NPN 2013 Annual Meeting, at Westin Hotel, New Orleans
<b>December 12</b>	2013 Annual Meeting, The International Meeting - US/Korea Connection meeting, Imperial Room 12th floor, Westin Hotel, New Orleans, 9:30am - 1:00 pm VAN Exhibition Opening Reception, at CAC, Special international showcase: Tokyo based Faifai, at CAC
<b>December 13</b>	Staff meeting to check - in about the process of the 2013 Annual Meeting The Idea Forums, Live & On Stage at Civic Theater
<b>December 14</b>	Meeting with Korean delegation and US presenters Media Slam, In the Works, Live & On Stage at the Civic Theater, and St. Claude Art Walk

<b>December 15</b>	On-site staff person in the Idea Forums: all staff attends selected sessions, Professional Development Program: Richard Move, Creative Capital Grantee, "Performance Documentation Workshop Leader" (15 Dec, 2013, Ballroom, 12th Floor, 9:30am-12:30pm) Building Collaborations in a Diverse Society (15 Dec, 2013, River Room, 12th floor, 2:30 - 4:00pm) The Dance Party; Michalopoulous Studio
<b>December 16</b>	The NPN/VAN Board of Directors Meeting, Westin Hotel, River room, 12th floor
<b>December 18</b>	Meeting with Steve Bailey, evaluation of the internship at NPN NPN holiday party <b>Last day of the Internship</b>

## Appendix L: Photos at the NPN Partners' Meetings



Host Committee Orientation at MK's house  
(Sept 13, 2013)



Host Committee Orientation at MK's house



Host Committee Orientation at MK's house



Board Meeting, Westin Hotel  
River room (Dec 16, 2013)



Local Network: 1st Quarter Meeting  
Art Lat at the CAC (Dec 26, 2013)

## Appendix M: The VAN Opening and Exhibition at CAC



# Appendix N: Sample of the Research Prospective Funders

## Research Prospective Funders for NPN / by Eun Jung Yang

### Emily Hall Tremaine Foundation

Address: 171 Orange St.  
New Haven, CT 06510  
Tel: 203-639-5544, 5547  
Fax: 203-639-5545  
EIN: 22-2533743  
Web site: <http://www.tremainefoundation.org/>

#### \*Summary

State(s)	No Geographic Restriction
Program Area(s)	Art Program
Decision Dates:	None
Deadline Dates:	None / January 10, 2014: in case of the Emily Hall Tremaine Exhibition Award
Possibility of Grant	Yes, for VAN fund and Operating Support for VAN

#### 1. Mission

The Emily Hall Tremaine Foundation will seek and fund innovative projects which advance solutions to basic and enduring problems. With an overall emphasis on education, principally in the United States, it will take an active role in three major areas:

- Art
- Environment
- Learning Disabilities

Our efforts will reflect the entrepreneurial spirit of our family forbears and the founder's distinction for foresight, imagination and risk taking. We shall pursue our mission so that the Foundation will also engender family unity, equality, and mutual respect, and serve to educate family members in philanthropy, service and stewardship.

#### 2. Grant Possibility

: For the VAN fund and Operating Support for VAN

Most recipients of the Arts organizations, according to the 2011 IRS Form 990 data have received the grants as a purpose of the Operating Support under the Public Charity of the Emily Hall Tremaine Foundation. There is the Emily Hall Tremaine Exhibition Award program to provide the curator and curatorial team in partnership with an established



### **Research Prospective Funders for NPN / by Eun Jung Yang**

(at least five years) with resources to research, design and build a visual composition around a creative theme in contemporary art. There are also some grant possibilities for VAN project.

### **3. Grant Program**

#### **Art Program**

Emily Hall Tremaine and her husband Burton Tremaine amassed a modern art collection embodying the range of masters and innovation spanning the twentieth century. The Emily Hall Tremaine Foundation honors its founder and her unique artistic vision through the contemporary art program. The Foundation's support of contemporary art is twofold. The Marketplace Empowerment for Artists program empowers visual artists with the professional skills necessary to sustain successful lives and careers in the arts. The Emily Hall Tremaine Exhibition Award offers curators the support for research, redefine and push new themes in contemporary art exhibitions.

#### **• Emily Hall Tremaine Exhibition Award**

The Emily Hall Tremaine Exhibition Award was created in 1998 to honor the artistic conception of founder, Emily Hall Tremaine, whose passion for art inspired, challenged and brought joy to her life and those around her. Through the Exhibition Award, the Foundation supports innovation and experimentation at the curatorial level. During each award cycle, the Foundation supports three curators partnered with established non-profit exhibition spaces in the early stages of exhibition development. The Exhibition Award provides the curator with resources to research, design and build a visual composition around a creative theme in contemporary art.

#### **Eligible:**

- Curator or curatorial team in partnership with an established (at least five years), non-profit exhibition space, whether a traditional gallery or museum, or an alternative non-profit venue
- Innovative contemporary art (post 1950) thematic exhibition concept at the beginning stage of development
- Funding requests up to \$150,000 with a minimum request of \$50,000
- Exhibition space must be located within the United States

#### **Indeligible:**

- A single artist exhibitions, retrospectives and artist collective exhibitions
- Exhibitions composed solely of works of graduate students/faculty at a university

### Research Prospective Funders for NPN / by Eun Jung Yang

- Non-profit exhibition space based outside of the United States
- Exhibitions with multiple large funding sources (The Exhibition Award should be the sole or primary source of funding for the exhibition. Therefore, the Exhibition Award request should represent at least 66% of all funding secured or sought from outside of the partnering institution.)
- Previous awardees (Once a curator receives the award they must wait four years before they can reapply for the award. The partner exhibiting institution is exempt from this restriction. They may serve as a partner institution on an application submitted at the next Exhibition Award round.)

#### **Timeline:**

- January 10, 2014 - Last day to contact EHTF staff with questions regarding the application.
- January 15, 2014 - Hard copy and online applications must be received at the Foundation office by 5 pm EST. Note: No letter of intent is required.
- May 2014 - Public announcement of the 2014 Emily Hall Tremain Exhibition Award recipients.

To access the 2014 Application

[http://www.tremainfoundation.org/Content/The\\_Emily\\_Hall\\_Tremain\\_Exhibition\\_Award.asp](http://www.tremainfoundation.org/Content/The_Emily_Hall_Tremain_Exhibition_Award.asp)

#### ▪ **Marketplace Empowerment for Artists**

The Marketplace Empowerment for Artists (MEA) program supports professional development training programs for visual artists. The Foundation seeks to empower artists with the tools to help them succeed in their field without being strictly reliant on patrons, grants or federal funding. The goal of the program is to address the broad issues of business development and community networking in addition to services for visual training at the emerging and mid-career levels. Arming visual artists with strategic visioning and planning skills generates a sense of self-reliance as well as contributes to their success in the market place.

There are two components to the MEA program. The first focuses on the development and implementation of graduate level courses for Master of Fine Arts students. The course curriculums cultivate and hone both the practical and critical career-oriented skills necessary to succeed as artists once graduating from the university. The second component supports arts organizations offering professional development workshops for practicing visual artists at varying career levels.

## Research Prospective Funders for NPN / by Eun Jung Yang

### 4. Inquiry Submission Guidelines

While the Emily Hall Tremain Foundation occasionally receives letters of inquiry, it should be understood that unsolicited proposals and letters of inquiry rarely develop into a grant, and are not encouraged. Most Foundation grants result from our consultations with experts in our three focus areas to proactively identify organizations whose approaches match our strategies and priorities. Once identified, the Foundation works in partnership with these organizations to co-create programs that advance our areas of focus.

Other organizations actively pursuing our objectives, and who wish to inform us of their work, may nevertheless submit an informative two-page letter highlighting the following: the organization's mission, goals, strategies, history, and the programmatic and geographic scope of its activities. However, the Foundation does not normally respond to these inquiries, other than to acknowledge their receipt.

### 5. Grants and Contributions Paid

#### Recent Recipient, 2012

Arts Council of New Orleans | New Orleans, LA

\$100,000 to support the continued development of the Arts Business Program: Visual Artists Business Development.

#### Recipient, 2011 (2011 IRS Form 990 data)

Recipient	Foundation status	Purpose of grant	Amount
Arts Council of New Orleans	Public Charity	Operating Support	30,000
Artists' Association of Nantucket	Public Charity	Operating Support	500
Arts & Business Council of Greater Boston	Public Charity	Operating Support	50,000
Arts Connection, NY	Public Charity	Operating Support	2,000
Aspetuck Michigan, MI	Public Charity	Operating Support	50,000
California College of the Arts, CA	Public Charity	Operating Support	20,000
Center for Arts Education, NY	Public Charity	Operating Support	1,000
Chicago Artists Coalition	Public Charity	Operating Support	50,000
Southeastern Center for Contemporary Art, NC	Public Charity	Operating Support	40,000
Springboard For The Arts, MN	Public Charity	Operating Support	85,000

## Appendix O: Photos of NPN 2013 Annual Meeting in New Orleans



**Special International Showcase:  
Tokyo based "Faifai" (Dec 12, 2013)**



**Registration Desk, Ballroom Foyer, 12th**



**Welcome and Intros, Ballroom, 12th (Dec 13, 2013)**



**Live On Stage Performance Showcases, Civic Theater  
(Dec 13 - 14, 2013)**

## Fundraising Efforts in the Annual Meeting, Dec 12-15, 2013



Fundraising Booth at the Westin Hotel, New Orleans



Fundraising Booth in the Let's Geaux! Dance Party, at the Art Klub (Dec 15, 2013)

## Appendix P: NPN 2013 Annual Meeting Schedule

**All meetings take place at the Westin Hotel, unless noted**

**All performances take place at the Civic Theatre except faifai which will take place at the Contemporary Art Center**

► PLEASE NOTE: All activities are subject to change

### Wednesday, December 11

All day	<p>International guests arrive in New Orleans</p> <p><b>From Louis Armstrong New Orleans International Airport (MSY):</b>  <b>Taxi:</b> \$33 plus 15% tip one-way. <i>Travel time:</i> 30 minutes.  <b>United:</b> 504.522.9771; <b>Coleman Cab:</b> 504.586.0222  Pick-up is on the lower level of airport, outside the baggage claim area.  <b>Shuttle:</b> \$20 plus tip one-way; \$38+ round trip; <i>Travel time:</i> Depends on # of stops.  <b>Website:</b> <a href="http://www.airportshuttleneworleans.com">http://www.airportshuttleneworleans.com</a>.</p> <p><b>Hotel</b>  Westin New Orleans Canal Place  100 Rue Iberville  New Orleans, LA 70130  Tel: 504-566-7006, <a href="http://www.westinneworleanscanalplace.com">http://www.westinneworleanscanalplace.com</a></p> <p>Breakfast is NOT included. It is available in the hotel restaurant for \$15-20 and there is a Starbucks next to the hotel for coffee, pastries and yogurt  Wireless High Speed Internet Access in the rooms and in the lobby is free  Check in after 3:00pm – Check-out before noon</p> <p>Contact: Renata Petroni, Director of International Program  Kyoko Yoshida, US/Japan Connection Consultant  Eun-Jung Yang, NPN Intern  Mimi Zarsky, Annual Meeting organizer  Anna Henschel, Annual Meeting Coordinator</p>
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### Thursday, December 12

9:30am-1:00pm	Meeting between NPN and KAMS partners – by invitation only – Interpreter TBA meeting between NPN and LA RED partners – by invitation only
1:00pm-2:00pm	lunch in the hotel for all international guests – offered by NPN
2:00pm - 5:00pm	meeting between 45 NPN and JCDN partners – by invitation only - Kyoko Yoshida will be the interpreter
5:30pm-7:30pm	VAN exhibit opening and welcome reception at the Contemporary Art Center. LA RED, KAMS and JCDN teams will meet at 5:30pm in the hotel lobby and they will walk together to CAC (10 minutes)
8:00pm	Performance of faifai, a Tokyo based theater group, at Contemporary Art Center

**Friday, December 13**

6:45:00am	Reiko Hagihara departs for Japan via Houston
8:30am-2:00pm	Registration; Hotel
9:0am-1:00pm	Opening Session
2:30pm	Allison Orr departs for Austin
1:00pm-2:30pm	Box Lunch offered by NPN
2:30pm-4:00pm	Idea Forums – These are sessions addressing different issues. You can choose to attend any session – a list will be provided at registration
6:00pm-9:00pm	Live & On Stage Performance Showcases at Civic Theatre 510 O'keefe Ave, New Orleans, LA 70113 (504) 272-0865 KAMS and JCDN teams will meet at 5:15pm in hotel lobby and we will walk to the theater as a group (15 min)
9:00pm	Dinner on our own

**Saturday, December 14**

9:00 am-10:30am	Media Slam- this is a video presentation in which each presenter has 4 min to introduce artists from their region –
11:00am-1:00pm	In the Works - provides a forum where Artists, NPN/VAN Partners and Colleagues may present brief (2 minutes or less) descriptions of NEW PROJECTS. If International guests have a project they want to announce, they can do so. A sign-up sheet will be provided and the order of the announcements will be determined on the spot.
1:00pm-3:00pm	Lunch on your own
3:30pm-6:30pm	Live on Stage at the Civic Theatre
6:30pm-10:00pm	St. Claude Art Walk. NPN will provide a map of galleries and will bus people to St. Claude from the performances. The international guests can choose to walk in St. Claude as a group or on their own and meet at 8:30pm for dinner at a restaurant TBA

**Sunday, December 15**

**Final Full Day of Sessions**

9:30 am-12:30pm	“International guests are free
11:10am	Nora Chipamuire and Audra Lang depart for NYC/La Guardia
12:30-2:30pm	Lunch on our own
2-3:30pm	Idea Forums (see above)
4:30-6:00pm	Closing Session – speaker TBA
6:00pm	Dinner on our own
8:30pm-11:00pm	Dance Party!; Michalopoulos Studio (5 min walk from hotel) 617 Bienville St, New Orleans, LA 70130 (504) 558-0505

**Monday, December 16**

6:00am	Mr. Park departs for Korea via Chicago
6:15am	KAMS team departs for Korea via Dallas
7:35am	JCDN team departs for Japan via Houston
5:45pm	Kyoko and Renata depart for S. Francisco and New York respectively

## Appendix Q: Professional Development Workshop

# Creative Capital

PROFESSIONAL DEVELOPMENT PROGRAM

National Performance Network  
Performance Documentation  
15 December 2013

### AGENDA

9:30 – 9:45 am	WELCOME and INTRODUCTIONS
9:45 – 11:15 am	WHAT IS GOOD PERFORMANCE DOCUMENTATION? WHAT ARE THE CHALLENGES OF CAPTURING LIVE PERFORMANCE?
11:15 – 11:30 am	<i>Break</i>
11:30 am – 12:20 pm	STRATEGIC PLANNING FOR PERFORMANCE DOCUMENTATION
12:20 – 12:30 pm	<i>Wrap up &amp; evaluations</i>

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### BIOGRAPHIES and CONTACTS

**Creative Capital Website:** [www.creative-capital.org/pdp](http://www.creative-capital.org/pdp)

**Share workshop thoughts and impressions on Twitter:** #CreativePDP, @CreativeCap

**Krista Fabian DeCastro, PDP Workshop Manager:** [krista@creative-capital.org](mailto:krista@creative-capital.org)

#### **Richard Move**

**Creative Capital Grantee, Performance Documentation Workshop Leader**  
[info@move-itproductions.com](mailto:info@move-itproductions.com), [www.move-itproductions.com](http://www.move-itproductions.com)

Richard Move is Artistic Director of *MoveOpolis!* a TEDGlobal Oxford Fellow and Ph.D. (ABD) at New York University. His commissions include productions for Baryshnikov's White Oak Dance Project, Martha Graham Dance Graham Company, American Festival of Paris, Florence Opera Ballet, European Cultural Capitol, Guggenheim Museum, Deborah Harry, Dame Shirley Bassey, Isaac Mizrahi and New York City Ballet Principal, Helene Alexopolous. *MoveOpolis!* has been presented by Dance Theater Workshop, New York Live Arts, Jacobs Pillow Festival, River-to-River Festival and international venues. His films include: *Bardo*, Jury Prize nominee at Lincoln Center's Dance on Camera Festival, *BloodWork-The Ana Mendieta Story*, National Board of Review Award at the Director's Guild of America, *GhostLight*, Tribeca Film Festival premiere and *GIMP- The Documentary*, presently in production. *Martha@ ...*, Move's performances as Martha Graham, received two New York Dance and Performance Awards, tours internationally and has been featured on the BBC, La Sept TV/France and PBS (*Emmy Award*). *Martha@...The 1963 Interview* was named "Best of 2011" by ARTFORUM International and Time Out. Move received his M.F.A. in Media Arts Production from The City College of New York and is Lecturer in Design and Thesis Advisor at the Yale School of Drama.



## Appendix R: The "Buddies" Schedule at the 2013 Annual Meeting

### LA RED Delegation

Kristen Sbrogna, La Peña  
Cultural Center, Berkeley, CA

Friday, Dec 13 1:00pm-2:30pm  
Meet at the table where you will pick up the box lunch offered by NPN  
and find a nice place to eat together

Alvan Colon, Pregones, New York

Saturday, Dec 14 1:00pm-3:00pm  
Meet in the hotel lobby and walk together to find a nice restaurant in the  
French Quarter and share an hour for lunch

Jefferson James, Contemporary  
Dance Theater, Cincinnati, OH

Sunday, Dec 15 12:30pm-2:30pm  
Meet in the hotel lobby and walk together to find a nice restaurant in the  
French Quarter and share an hour for lunch

The group will be with Elizabeth Doud who is perfectly bi-lingual

### Korean Delegation

Yolanda Cursach, Museum of  
Contemporary Art, Chicago

Thursday, Dec 12 5:00pm  
Meet the delegation in the hotel lobby and walk with them to welcome  
reception

Deborah Riley, Dance Place,  
Washington, DC

Friday, Dec 13 1:00-2:30pm  
Meet at the table where you will pick up the box lunch offered by NPN  
and find a nice place to eat together

Steve MacQueen and Madeline Bell  
Flynn Center for the Performing

Sunday, Dec 15 12:30pm-2:30pm  
Meet in the lobby and go together to find a nice restaurant in the French  
Quarter and share an hour  
for lunch

Arts, Burlington, VT

The delegation will be with Eun Jun who speaks Korean and English

### Japan Contemporary Dance Network Delegation

Michele Steinwald

Thursday, Dec 13 1:00-2:30pm  
Meet at the table where you will pick up the box lunch offered by NPN  
and find a nice place to eat together

Vallejo Gantner, PS 122 New York

Thursday, Dec 13 9:30pm  
Meet in front of the theater to go for drinks after the performances

Joan Osato, Youth Speaks,  
San Francisco, CA

Saturday, Dec 14 1:00pm-3:00pm  
Meet in the hotel lobby and walk together to find a nice restaurant in the  
French Quarter and share an hour for lunch

The group will be with Kyoko Yoshida who is perfectly bi-lingual.

### Faifai

Mel Andringa and John Herbert

Friday, December 13 1:00pm-2:30pm  
Meet at the table where you will pick up the box lunch offered by NPN  
and find a nice place to eat together

Renata Petroni will be floating.

## Appendix S: Internship Duties in the 2013 Annual Meeting



**Idea Forum: Building Collaboration in Diverse Society  
River Room, 12th (Dec 15, 2013)**



**Professional Development Workshop  
"Performance Documentation" (Dec 15, 2013)**



**Meeting between U/S presenters and Korean delegation (Dec 14, 2013)**



# Appendix T: : Sample Questionnaires for the Annual Partners Survey

## Organizational Information

NPN values diversity among the Partners. The following information helps NPN maintain these values.

### \* 10. Organizational History

Year Incorporated

Year Started

Presenting/Exhibiting  
National (non-local) Artists

### \* 11. What is your Organizational Age?

- less than 10 years
- 10 - 19 years
- 20 - 29 years
- 30 - 39 years
- 40 - 49 years
- 50 - 99 years
- over 100 years

### \* 12. Presenting History

- less than 10 years
- 10 - 19 years
- 20 - 29 years
- 30 - 39 years
- 40 - 49 years
- 50 - 99 years
- over 100 years

### \* 13. Presenting History / What is the Year Started Presenting Exhibiting National (non-local) Artists? Please enter the year in the applicable box.

less than 10 years

10 - 19 years

20 - 29 years

30 - 39 years

40 - 49 years

50 - 99 years

over 100 years

**\* 14. Organization Type**

**Describe your organization:**

**Choose ONLY one.**

- Stand-alone performing arts organization
- Stand-alone visual arts organization
- Performing arts entity that is part of a larger organization
- Visual arts entity that is part of a larger organization
- Multi-disciplinary arts organization

**\* 15. ANNUAL ATTENDANCE**

**What is your overall total number of annual attendances include all programming? Please use most recently completed fiscal year.**

**\* 16. How does your overall annual attendance differ from previous fiscal years?**

**\* 17. PARTICIPATION IN NPN/VAN SUPPORTED PROGRAMMING**

**Please enter the number of total attendee's activities in all NPN/VAN programming. Use data from most recently completed fiscal year**

Community Fund	<input type="text"/>
Performance Residencies	<input type="text"/>
Creation Fund	<input type="text"/>
Forth Fund	<input type="text"/>
MLI	<input type="text"/>
Freight Fund	<input type="text"/>
Other	<input type="text"/>

**\* 18. How does your participation in NPN/VAN supported programming differ from previous fiscal years?**

**\* 19. ORGANIZATIONAL Budget:**

**Use data from most recently completed fiscal year. Enter whole dollar amount.**

Revenues: \$	<input type="text"/>
Expenses: \$	<input type="text"/>

## **Appendix U: Partnerships: Using Questions to Drive Adaptive Change**

### **ALLIANCE OF ARTISTS COMMUNITIES ANNUAL MEETING**

#### **Partnerships: Using Questions to Drive Adaptive Change**

**By Suzanne Fetscher, President/CEO of McColl Center for Visual Art**

**October 25, San Jose, CA**

#### **Requirements to Partner**

**Answer the question honestly as a leader of your organization:**

1. “Why do we want to partner with another organization?”

- Funder/donor pressure?
- Leverage limited resources for bigger impact?
- Ability to increase scale of projects that your institution could do on its own?
- Stretch institutional muscles - provide new challenges for staff and board?
- Programmatic experimentation/seeking innovation
- Cultivate new audiences?
- Potentially raise new money? Foundations and/or individuals?

2. If we could accomplish three of the above list, which ones are the most important to your organization? What would success look like?

3. Once you’ve defined success, ask yourself, “Is this enough?”

Warning. . . . . If you want to accomplish more of the list than just three, you will need greater infrastructure to manage it and follow-up on the project.

If this is your first attempt at partnering, it will require a whole different set of muscles and a different culture than your organization may be capable of and willing to adopt at the moment.

4. Do you have the organizational bandwidth to pursue partnership?

Program, education, development, marketing, administration? We always underestimate all the departments who will be involved in this work. We think that it will only be program and development.

5. How do you juggle the priorities of this partnership project with other organizational priorities? Think about how you decide what to communicate to your Board and donors. We constantly have to think about what takes priority. This may cause institutional tension between departments if one wants to prioritize communicating this project vs. another long-standing institutional program or relationship.

6. Do you have the organizational will and culture to embark on partnership? Board and staff? The Board must see merit in it and support it, too.

7. Are you willing to/do you have the ability to invest in the project with no guarantee that your partnership will succeed or the results you wish to accomplish will be achieved?

8. Then ask yourself, “What will it take from our organization to do this well?” Then multiply that equation by at least three. It will take much more from your organization, staff, board than you think.

If there will be more than one partnering organization, multiply this equation by three.

9. “If there will be more than one partnering organization, which org will be the lead org?”

10. “Do you have the capacity to do this well?” Stamina is required intellectually, emotionally, psychologically, perhaps even physically. You may be expected to attend events or programs at each institution...many of which may be at night. This could double your already stressed calendar and exhaust you and/or your staff.

11. “Are you willing to sacrifice some institutional resources to make it work?”

12. “Do you have buy-in from staff and Board to make these potential sacrifices?”

13. “Can you raise enough money for the organization to offset the sacrifices?” Perhaps it allows you to offset expenses, thereby providing the org resources to do things that it hasn’t been able to do.

14. “With extra project funding, could you afford to add capacity and/or expertise (project management, evaluation, marketing focus, etc.?) for this project (contract work) to be successful and reduce stress on permanent staff?”

## **Part 2 “Do you have the right partnering organization?”**

1. “Do you share the same values?”

2. Ask yourself...”Why this organization?”

3 “Do you and they have the capacity overall to take on a partnership?”

Partnering takes a lot of time, care, and attention. It seems like it shouldn’t because you think it should save you time because you have another organization doing some of the work. However, unless you have established a long-term collaborative relationship with an organization and you know them so well that you don’t need to communicate, you need to pay attention to all aspects of the partnership all the time.

3. Better yet...Do they have capacity in areas where you lack, that could provide you with greater strength and opportunity to learn from them?”

4. Does their whole organization have a commitment to the relationship or is it being driven by the executive leadership or the Board solely?"

This is the challenge with partnerships. Often the CEO sees merit in it but the staff reluctantly agrees. I believe in trying to engage the program and development staff (maybe even the communications staff) in the exploratory conversations with the potential partner. Let them come up with the project idea and scope. Then they get have an opportunity to shape it and own it. When rough patches are hit, they will be more committed to working them out. Rough patches will be

5. "Can you agree on what success looks like for each organization?"

6. "Is it compatible or mutual, or divergent and/or competing?"

7. "Who or which institution is responsible for specific outcomes?"

8. "How do you monitor accountability with a spirit of collaboration and not criticism and finger-pointing?"

9. At the conclusion of the project, how do you then evaluate the outcomes?"

10. "Will you have regular check-ins during the project to monitor it and avoid at the conclusion determining failure?"

11. "Who will do this at each organization? Are they committed to it?"

12. "Is the partnering organization financially stable?"

### **Part 3 Bringing in the Artist**

1. "Do you have the right artist to partner?"

2. "Do they have experience working on projects with two or more organizations?"

3. "Why this artist?"

4. "Are both institutions equally enthusiastic about what this artist can bring to each organization? Or is this artist's selection being driven by one organization?" If so, then this organization will bear greater responsibility for the success of the artists' project.

5. "Is the artist a good communicator? Is the artist forthcoming about goals, needs, expectation, etc.?"

If not, each organization will need to be vigilant to ask the artist questions along the way and not wait until the end of the project to learn that they may have been unhappy about something. This could lead the artist to deliver a less-than-excellent project and an ability to make excuses for it. Then everyone blames each other for not having achieved the best outcome. Perhaps there is regular check-in by a lead contact for both organizations. This person has the authority to drive the project and communicate with counterparts at the partnering organization.

## Appendix V: Live on HowlRound TV-NPN 2013 Annual Meeting



### Live on HowlRound TV: National Performance Network Annual Meeting—Fri, Dec 13–Sun, Dec 15 HowlRound TV

December 10, 2013



Let's Geaux, Y'all! [The National Performance Network](#) Annual Meeting in New Orleans will be livestreaming on the global, commons based, peer produced HowlRound TV network at [howlround.tv](http://howlround.tv) Friday, December 13 - Sunday, December 15. To participate in these sessions, direct your comments on Twitter to [@NPN\\_VAN](#) and use hashtags [#AMNOLA](#) and [#LiveAndOnStage](#). Find the Facebook event [here](#).

FRIDAY, DECEMBER 13

A Keynote Conversation (with music)

9:30am PST/ 11:30am CST/ 12:30pm EST / 17:30

GMT



A conversation between Donald Harrison, Jr. and his sister Cherice Harrison-Nelson, facilitated by radio personality and music lover Gwen Thompkins. Members of one of



**FRIDAY, DECEMBER 13**

**LIVE & ON STAGE PERFORMANCE SHOWCASES (#LiveAndOnStage)**

4-7pm PST/ 6-9pm CST/ 7-10pm EST / 00:00-03:00 GMT (Saturday, December 14)

Featured Artists in Order of Appearance:

- Kataalyst Alcindor
- ArtSpot Productions
- Tsunami Dance
- Michaela Harrison
- Sean Dorsey Dance



**SATURDAY, DECEMBER 14**

**LIVE & ON STAGE PERFORMANCE SHOWCASES (#LiveAndOnStage)**

1:30-4:30pm PST/ 3:30-6:30pm CST/ 4:30-7:30pm EST/ 21:30-00:30 GMT

Featured Artists in Order of Appearance:

- Antonio Garza
- Nejla Yatkin (NY2Dance)
- The Mudlark Puppeteers
- Mondo Bizarro
- Holcombe Waller



## **Curriculum Vitae**

Eun Jung Yang was born in Seoul, South Korea. She received a Masters degree and a Ph.D. in Performing Arts Studies and a Bachelor's degree in dance at Sungkyunkwan University (SKKU) in Seoul. She has taught interdisciplinary topics, such as popular arts, journalism and criticism of the performing arts, and introduction to western dance and theater, at several universities in South Korea. Since she moved to New Orleans to gain practical experience in Arts Administration at the University of New Orleans, she has maintained a connection with the Trans Media Institute (TMI) in Seoul as a senior researcher. Her professional background includes experience with dramaturgy, particularly for dance performance, and working at an educational research institute of the arts, with responsibilities that include managing grantmaking, research, publications, conferences, and workshops.

