Doris Duke Interim Report
Northrop and Emily Johnson/CATALYST
Building Demand for Contemporary Dance

Project Progress and Successes

Together, Northrop and Emily Johnson set a goal of working with communities in ways beyond conventional audience participation through four engagement strategies: community-based performance, storytelling, volunteerism, and feasting. Our hypothesis being that these activities together will create an artistic and social environment that makes dance more relevant and accessible. *SHORE's* week of performative experiences leading up to the premiere brought together many months of research and experimentation with strategies focused on building new and lasting relationships in communities.   By creating an artistic and social environment that made dance more relevant and accessible we were able to connect these communities not only to the arts, but also to each other- igniting a newfound appreciation and understanding of dance while building cohesive community bonds. As a primary vehicle for testing these theories, SHORE was premiered as part of Northrop's grand opening activities June 17-21, 2014.

SHORE (Minneapolis) was a huge success. In addition to well-attended events that generated fantastic energy, SHORE also generated 19 community partnerships. Most of these partners are not performance-based organizations and many of them are continuing work with Emily Johnson/Catalyst. For example, Emily continues her work with Native American Community Development Institute (NACDI) and continues to host Community Visioning Workshops (designed in collaboration with NACDI) across the country. The Cornerstone Group wanted to extend its relationship with Catalyst and secured funding to have Emily Johnson/Catalyst in residence in their community for the next year. Grand Marais has now hosted Emily Johnson/Catalyst for an additional 3 performance and workshop engagements (talk about demand for the arts!) -- all work stemming from our initial work with SHORE. More specifics on the resonance of SHORE in Minneapolis will be delved into in our final report. We are currently working with David Sheingold to look at all of the information we have gathered and continue to gather during the creation, performance, and work of SHORE.

Since the premier of SHORE, Northrop and Emily Johnson have continued presenting participatory, site-specific performances and activities that diminish barriers between performance and life, create new ways of communicating based on story, memory, identity and history- shifting how people value and engage with contemporary dance in both Native and non-Native communities.

For Emily, the research and creation of this demand building has progressed in an organic way. *SHORE* inherently connects to many communities, including: indigenous communities, social service organizations, food communities, volunteer communities, literary organizations, writers and, of course, the dance/performance world. These connections are the foundation of *SHORE's* creation and our residency work. Today, Emily is deepening these connections by returning to the original communities engaged prior to the premieer of SHORE by returning to them, reengaging them and showing them the results of their collaborative work by way of presentations of SHORE.

This work is creating a new research and evaluation model of best practices for work deeply rooted in, and engaged with, communities. Via partner interviews, commissioned essays, scribes at all events, intentional questions to and responses from audiences, photographs, and video, Catalyst is creating a catalogue of detailed information about, from, and for this project and their work in communities. Consultant David Sheingold is working with Emily and Catalyst, putting the necessary structure in place to evaluate its activity, beginning with the premiere of SHORE in Minneapolis. Specifically, this work includes:

Making sure the data-capture mechanisms the company facilitates on the ground during activities are appropriately diversified and focused around the most useful questions/content.

Ensuring the data-capture tools that the company is using are efficient, manageable, and appropriately robust.

Implementing a process for evaluating the data the company has already captured and will capture moving forward, so that the information gathered is being culled and extrapolated in ways that are useful, timely, and relevant.

These systems and processes will be initially implemented with SHORE and this residency work, but are modeled to function for the company's work long-term and we are working together to clarify how the evaluation tasks will get parsed out between the Catalyst team members moving forward.

As a part of the facilitated yearlong residency within the University's Institute for Advanced Study (a partner tenant of Northrop), we have been able to extend this residency another year. The Institute has successfully enabled Emily to connect with various departments, faculty, and fellows throughout the University that are aiding in her in continued research.

Challenges / Obstacles / Failures Encountered in the Project

Northrop continues to face the challenge of clear communication between an organization and an artist in the community. We continue to work hard to create a systematic approach to documentation and evaluation of impact, success, and obstacles in the communities Emily serves.

Our main lesson learned is based in time and continuance. After our first Community Visioning Session at NACDI, we immediately felt the need to do two more - this was based on the need to offer more than one chance for the community to take part, and also based on the realization that we needed time for word of mouth to spread. The word of mouth, this spreading of news from one person to another is a way in which many communities work -- and this is not the way in which our market and publicity driven performance world is accustomed to. SO - more time and more opportunity to do one thing and then do it again and again is needed and noted. Another lesson related to continuance is that we are finding that organizations who are not in the performance world and who become excited about SHORE want to be involved in very deep ways. The Minneapolis Park Board, for example, didn't want to do one event, rather we decided

to create a month-long series of park plantings and clean ups. This helped us to a) have a real affect with our work planting and cleaning in the parks, b) engage with many different communities throughout the city, c) give the Park Board and us more time to figure out the right way to partner for the final SHORE: Community Action event and d) introduce our Park Board contact to a park in the city she had never been to before (in the Philips Neighborhood, adjacent to Little Earth Housing Community). While this is a valuable lesson to learn, it is also a challenge to plan for and find enough time and the opportunity for continued exchange. This way of working is not a presenter model. This long form way of engaging with communities does take an incredible amount of time and resources. Not many presenter partners realize or are prepared for the level of commitment this deep engagement takes. Emily would like to find a sustainable way to include presenter partners in the long-form model. This is related to language, time, and commitment. Language for example: SHORE is more of a co-presentation between Catalyst and the presenter and the community partners. No one partner is more important than another. This language can become part of dynamic power shift - lessening hierarchy and acknowledging the deep work and the different forms of resources committed from each partner.

What was learned from these that might be of benefit to others?

Lessons learned regarding collaboration between Northrop, outside artists, and the community has prompted continued changes to our work model. We have found that it is necessary to have a designated project manager working with Emily to maintain communication and keep records of the stories and learning she is gathering along the way. This helps manage the obstacle of communication tremendously and continues to improve artistic programming.

Links to relevant website(s) and/or project publications, reports, etc.

 Emily Johnson/Catalyst: http://catalystdance.com/
Northrop: http://northrop.umn.edu/
Emily Johnson/ Catalyst SHORE Video: http://vimeo.com/115875336
Northrop's presentation of SHORE: http://northrop.umn.edu/events/emily-johnsoncatalyst-shore
Northrop's SHORE Story: http://www.northrop.umn.edu/events/shore-story
Northrop's SHORE Feast: http://www.northrop.umn.edu/events/shore-feast
Northrop's SHORE Community Action: http://www.northrop.umn.edu/events/shore-community-action
Northrop Revitalization: http://northrop.umn.edu/about/northrop-revitalization
Community Visioning Session: https://www.facebook.com/events/243608825810774/
SHORE Residency in Grand Marais
http://www.flickr.com/photos/emilyjohnsoncatalyst/sets/72157634877165368/
SHORE Practice Potluck
http://www.flickr.com/photos/emilyjohnsoncatalyst/sets/72157635091065604/
SHORE Preview Party/Benefit
http://www.flickr.com/photos/emilyjohnsoncatalyst/sets/72157636813357823/

SHORE Dance Residency, Studio 206, Minneapolis, MN
http://www.flickr.com/photos/emilyjohnsoncatalyst/sets/72157638121924373/
Emily Johnson/ Catalyst Photos, SHORE Richfield:
https://www.flickr.com/photos/emilyjohnsoncatalyst/sets/72157644354530739/
Emily Johnson/ Catalyst Photos, SHORE Minneapolis Performance:
https://www.flickr.com/photos/emilyjohnsoncatalyst/sets/72157645793767039/
Emily Johnson/ Catalyst Photos, SHORE Minneapolis Community Action:
https://www.flickr.com/photos/emilyjohnsoncatalyst/sets/72157646206565124/
Emily Johnson/ Catalyst Photos, SHORE Minneapolis Feast:
https://www.flickr.com/photos/emilyjohnsoncatalyst/sets/72157646253975093/
Emily Johnson/ Catalyst Photos, SHORE Minneapolis Story:
https://www.flickr.com/photos/emilyjohnsoncatalyst/sets/72157646878641214/

If someone wishes to speak with your organization further about your project, would there be a willing contact? Y/N

 Yes

If yes, please provide contact name and information for preferred method of contact (email, phone, etc).

Sarah Thompson, External Relations Director
smthomps@umn.edu
612-625-2807

Section B: This section will NOT be posted on the DDCF website and will not be made available to the public.

If there is additional information you wish to share about the questions in Section A that you do not want to be publicly shared, please share them with DDCF staff in this section.

Have there been any changes in the original project plan?

Have there been any changes to principal staff or Board (apart from annual Board rotation)?

Natalie Wilson has been moved from External Relations Assistant to Program Associate. This move creates time for Natalie to deal directly with the execution of this programming. Also, Northrop has welcomed Leah Hart, new Grants and Outreach Specialist who has taken on increased responsibilities around grant fulfillment.

Please share any thoughts on the structure of this program, and ideas for future improvements.

N/A

Were there issues about how the program was administered that would help DDCF create better programs in the future?

N/A

If matching funds were required for your grant, have you secured matching funds?

Matching funds were not required, but Northrop did conduct additional fundraising for supporting the creation of SHORE and its premiere.

Budget Narrative to accompany the financial report (including explanation of any anticipated or unanticipated operating deficit):

Expected expenses have shifted as the project evolved. We ended up allocating more resources to necessary human capital and support to execute the program. As partnerships shifted, we also saved money on artist fees by not working with Henry Smith, as well as on residency work, because one residency site was close enough to not need a significant travel budget.