

## Artists from Abroad in American Communities

**Transcend boundaries.**

**Build understanding.**

**Embrace diversity.**



## A Report on Center Stage Seasons 1 – 4

by New England Foundation for the Arts  
with Lisa Booth Management, Inc



**Pakistani pop. Hip Hop from Yogyakarta. Vietnamese electronica. Diwan sounds from Algeria. Ukrainian puppet cabaret. Renewed Tanzanian taarab. Egyptian singer-songwriters. Haitian contemporary dance. Berber-based Moroccan funk.**

Center Stage welcomes important new voices into our national cultural dialogue, enlarging our world, and sharing diverse, global perspectives directly with communities in the U.S and peoples abroad.

**“...a global message and a universal groove.”**


**Washington Post**

Cover images,  
top to bottom:  
Dina El Wedidi, by  
Michael Spencer;  
Arabesque,  
Courtesy of U.S.  
State Department  
ECA; Jagwa Music,  
photo courtesy  
Moss Arts Center  
at Virginia Tech;  
Teatr Pralnia with  
CCA Dakh,  
by Adam Lee

#### Key

**1 2 3 4 5** =  
Center Stage  
Season

 = U.S. debut

 = Presented  
more than one  
Center Stage  
ensemble

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This report on the first four seasons of Center Stage includes content, data and statistics by New England Foundation for the Arts and Lisa Booth Management, Inc., and findings from RMC Research which made an independent Evaluation Synthesis report of the program. Infographics by Heather Jones. Design by Warp & Weft © NEFA October 2019

**DEAR FRIENDS,**

It is with great pride and enthusiasm that we can affirm Center Stage is among the most successful cultural diplomacy programs to bring contemporary international performing artists into direct contact with people across a wide range of American communities, and to share these experiences globally.

The Department of State's interest in providing international artists with a broad experience of American life dovetails with the value the New England Foundation for the Arts (NEFA) places on supporting access to the arts for everyone.

Though live performances and off-stage gatherings have been halted, the performing arts field is activating virtual strategies, and investing in models and methods to bring artists and audiences together creatively and safely once again. Center Stage is a valued resource as communities around our nation find new ways to come together in a COVID-19 world.

After four seasons and nine years, we have taken stock of the program's accomplishments. RMC Research was commissioned as an independent evaluator to review existing materials developed by Center Stage, synthesize data collected by the program, conduct interviews with stakeholders, and identify common themes associated with Center Stage experiences, paying special attention to outcomes for artists and presenters. This report summarizes those findings with an emphasis on the impact of Center Stage and the values and core elements responsible for its success.

The artists you will see in the following pages are incredible and the impact they've had on American communities is remarkable. Enjoy.

Cathy Edwards,  
Executive Director

Adrienne Petrillo,  
Program Director,  
Center Stage

**“People in my town don’t routinely have access to excellent artistic experiences. We can undo cultural assumptions with high quality, professional artists. And it’s especially important for young people to have access to a range of cultures, cultural expressions — to expand their toolkit not only about art but about the world.”**

**Melissa Richmond, West Claremont Center  
for Music and the Arts, Claremont, NH**

*Jagwa Music, by  
William Farrington*



# 4 Center Stage: ARTISTS FROM ABROAD IN AMERICAN COMMUNITIES

From 2012-2018, during four Center Stage Seasons, 29 dance, music, and theater ensembles from nine nations visited more than 135 different cultural hubs across the United States — large-scale, well-known performance halls, colleges and universities, festivals, clubs, artist spaces, and community centers — engaging hundreds of thousands of people on stage and off stage, and across the globe through traditional and social media.



**“Center Stage celebrates cultures that people in the U.S. might have no idea about or even negative connotations because of political differences... And, our own community members from those countries see their culture celebrated in a place that they didn’t think valued their culture.”**

Lincoln Center Atrium, New York, NY

**Center Stage identifies, prepares, and tours young and excellent contemporary performing arts groups, generally from countries and cultures under-represented in the U.S., to diverse communities across the nation. The program engages artists, journalists, cultural leaders in the U.S. and abroad, participating embassies and their in-country constituents, American audiences, students, professionals, and the public at large.**

The U.S. Department of State established and supports Center Stage to bring people of different countries into direct contact with each other for mutual benefit. As a public diplomacy initiative, Center Stage complements traditional state-to-state diplomacy, and joins other cultural, educational, and information programs including the prestigious Fulbright Scholars and historic Jazz Ambassadors.

Center Stage is structured as a public-private partnership with the State Department providing lead funding with additional support necessary from foundations and U.S. Embassies for full implementation and growth. It is designed and implemented by the New England Foundation for the Arts (NEFA), a nonprofit organization, overseeing the program’s design, administration, and budget, with Lisa Booth Management, Inc, (LBMI), a performing arts management and producing firm with an extensive international portfolio.

With plans for future editions of Center Stage now confirmed, this report takes stock of the program to date. It identifies impacts, key features, and best practices as the Center Stage team of NEFA and LBMI looks to respond to the challenges and opportunities of shifting international relations, changing economic and social environments, advancing technology, and synergies in the global creative sector that lie ahead.

# 6 How It Works

Each Center Stage Season takes place over a two- and half-year cycle beginning with country identification and artist selection. Once a 'Season' of 5-7 performing ensembles from at least two countries is selected, each ensemble is promoted in the large and diverse American marketplace, then tour routing, residencies, and repertory are confirmed. Travel is arranged, visas secured, and other needs and logistics are finalized.

The program culminates in individual month-long tours that take place over a six-month period. The tours include multi-day residencies in four to eight communities with public performances and off-stage experiences such as classroom visits, community meals, and artist-to-artist exchanges. Professional development, communications and promotion are active throughout.

Trips to each Center Stage country are made early in the process. Organized in cooperation with U.S. Embassies, U.S. presenters, cultural practitioners, and Center Stage staff engage with arts professionals on a wide range of topics including mobility, intellectual property, and resources at workshops and roundtables, panel discussions, and performances. During these trips, the U.S. delegation meets with and sees work by candidate ensembles in context. These trips seed trust, establish relationships, increase shared knowledge, and build networks, among a wide range of stakeholders.

**Center Stage activities, media, and other contextual resources are promoted and documented on the website.**

The Center Stage team activates a wide range of professionals at different stages of the program, including program advisors, nomination reviewers, presenters, production staff, on-tour company managers, public relations and media professionals, cultural experts, and scholars.

**“The Center Stage artists don’t just play a single concert. They get off the stage and out into the community. I still hear about how the band Khumariyaan from Pakistan went fishing with their new American fans in Minnesota. These experiences make the world smaller.”**

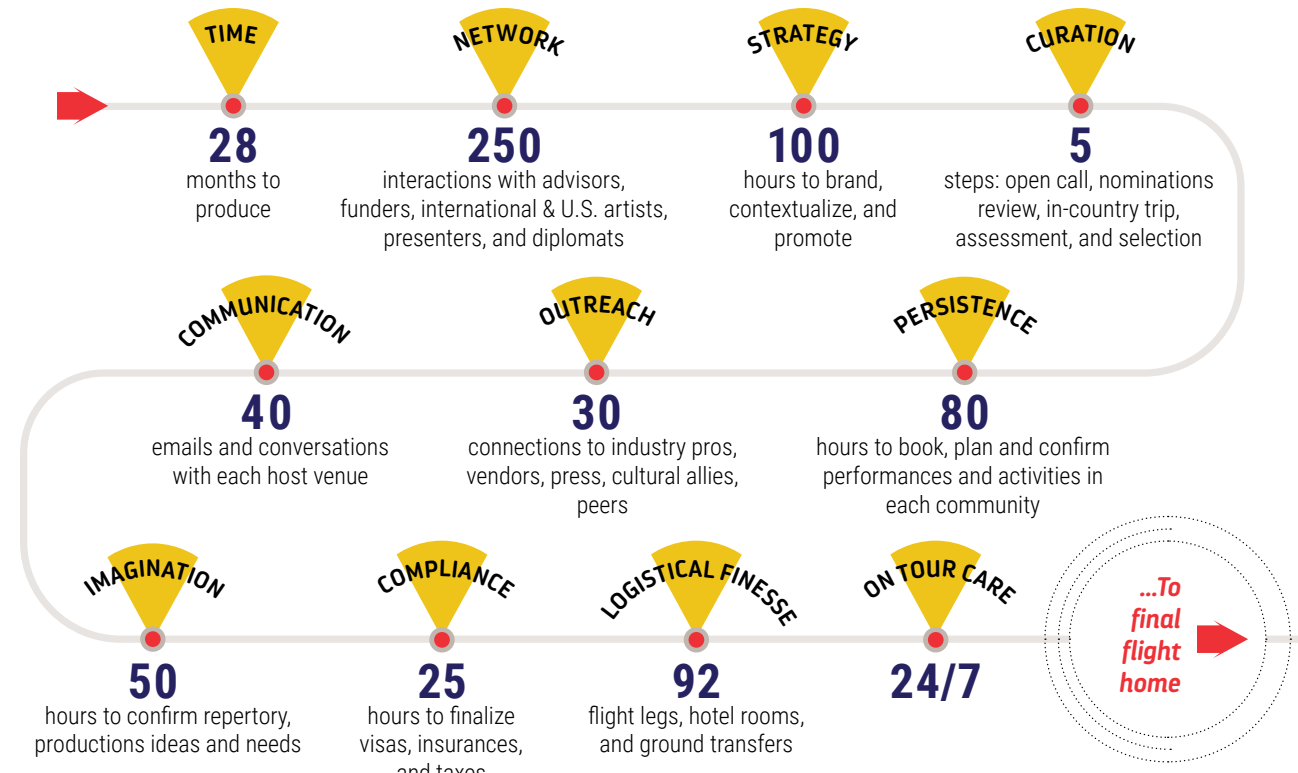
**BRIAN JOSE, College of St. Benedict and St. John’s University, St. Joseph, MN**

## What each Center Stage tour takes...

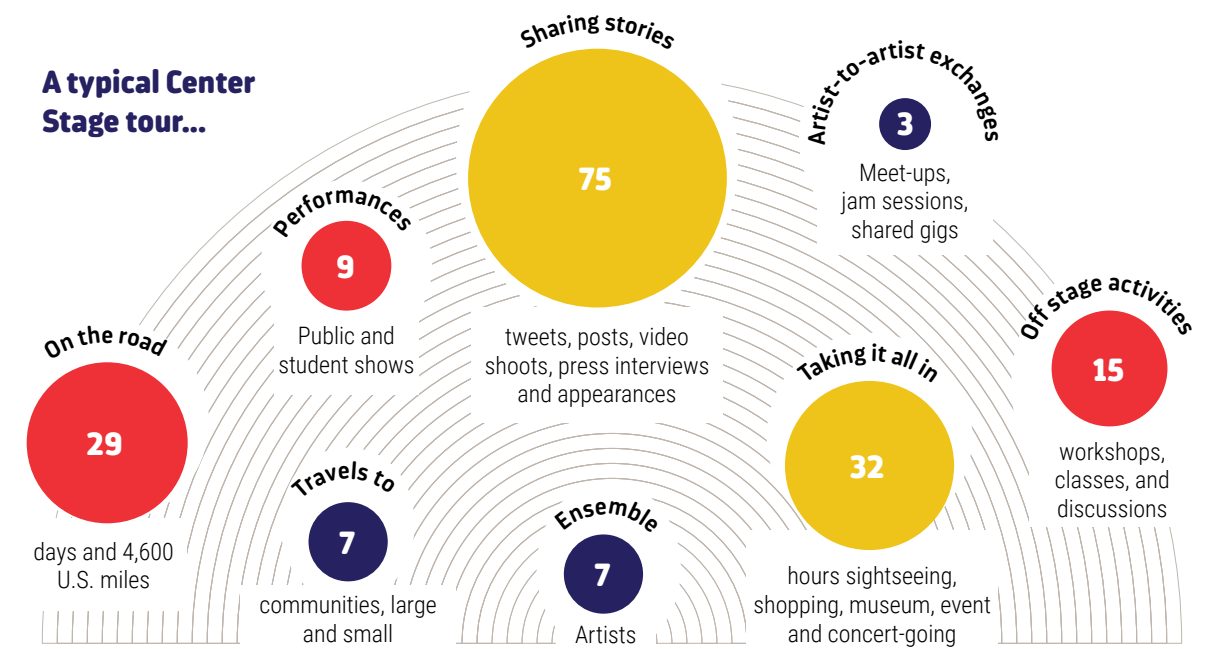
From country selection...

**WHAT IT TAKES**

Every Center Stage tour is individually and thoughtfully planned around the strengths and unique offerings of each ensemble.



## A typical Center Stage tour...



All numbers average per tour.

## 8 Program Impacts

**1.** High quality, professional artists who are committed to fostering connections lead to successful engagements, authentic experiences, and mutual understanding.

The Center Stage curatorial profile focuses on younger artists making original work who are well-connected in their home countries; most participants are under the age of 35. Of the 29 ensembles who have participated in the program, 21 made their U.S. debuts. Center Stage selects performing arts ensembles through a curatorial process that includes an open call for nominations, panel review, and planning trips in-country to meet and see work in context by candidates. The selection process seeks artists with an interest in engaging in off stage activities while on tour. A highlight described by presenters are the informal or spontaneous artist-to-artist connections which are memorable for artists and audiences alike.

Left: Youssra El Hawary, by Nourhan Magdi

**“I would've never had such a chance to understand the real diversity of the people in the U.S. It's a huge exposure that will change how I understand and deal with Americans forever.”**

**Youssra El Hawary, Egypt** ④



**2.** The American public values access to information about contemporary cultures beyond our borders in a way that emphasizes human connections. Presenters value the opportunity to develop and expand partnerships and relationships in their communities.

Center Stage illustrates that excellent work is being made throughout the world. Presenters express different motivations for working with Center Stage. They endeavor to attract new audiences and nurture existing relationships, build new community and artistic partnerships, and celebrate cultural groups in the community that may be unfamiliar for others. Presenters value the unique focus of Center Stage on artists from countries that do not typically support their artists to tour abroad, and especially value the selection of young artists who are generating contemporary work.

“This was my first exposure to Ukrainian youth and performance. It was interesting to see that young people on the other side of the world have some of the same concerns and same cultural references that we have here, yet they presented a very unique performance by referencing music and customs from their country.”

**audience member, Teatr-Pralnia with CCA Dakh Performance in Portland, OR** ④

“Center Stage celebrates cultures that people in the U.S. might have no idea about or even negative connotations because of political differences...And, our own community members from those countries see their culture celebrated in a place that they didn't think valued their culture.”

**Jordana Leigh, Lincoln Center Atrium, New York, NY**

### 3. Direct knowledge of and increased positive visibility for the U.S. and the participating countries abroad.

Traditional and social media draw artists, host organizations, community members, fans, and audiences together to increase access, outreach, and visibility. Social media has become the currency of communication, facilitating an extension of the dialogue at the heart of Center Stage. Multiple stories are shared in real time – from standing ovations to first-time experiences at the laundromat. Increased program funds have improved documentation quality and quantity, broadening the program’s reach and accessibility.

The addition of embedded journalists, begun in 2014, increases coverage of tours in home countries in prominent media outlets such as Pakistan’s *Dawn*, Morocco’s *2M Television*, and *Egypt Today*. Journalist participants also bring new understanding of the U.S. back to their home countries, including how the media operates here through connections made with U.S. peers.

*Left: Papermoon Puppet Theater, by Ehsun Mirza; Right: Poor Rich Boy, courtesy of ECA*

**“It was a life changing experience. My opinion on the world’s perception of Ukraine became way more optimistic. It all feels like a beginning of a new professional level for me.”**

**Sergey Cane, Journalist, Ukraine** ④





Left: *Compagnie de danse Jean Rene Delsoin*, by Katherine Freshwater; Right: Mohamed Abozekry and Karkade, by Heba Khalifa

# 4. U.S. Embassies abroad benefit from activity to advance diplomatic goals and objectives, raise visibility, and increase opportunities to engage new and existing constituents.

U.S. Embassies engage with Center Stage throughout each cycle to extend professional development opportunities and increase outreach through public events and media. Embassy staff publicize, encourage and review artistic nominations. Curatorial planning trips are organized with U.S. Embassies to include networking with cultural leaders, workshops, and media outreach. Artists who have participated in Center Stage foster Embassy partnerships with other artists and local cultural institutions. Center Stage provides the platform for a range of possible engagements and follow on is determined by individual embassies. Center Stage has produced numerous additional benefits in participating countries, including strengthening the local arts infrastructure and providing economic benefits for artists.



**“[The Center Stage process] lifts up the Embassy as a major player in the country’s cultural space.”**

**Sam Werberg, U.S. Embassy Public Affairs Officer**



## 5. Artists gain tools, visibility, and experiences to advance their careers and the arts infrastructure at home.

Center Stage opens new markets and strengthens economic opportunities for artists in countries with limited arts infrastructure and increases professional expertise. Through collaboration with Center Stage to prepare and implement their tours, artists develop knowledge of the U.S. marketplace and touring systems. They return home validated by appearances at leading venues such as The Kennedy Center, while also building experience touring to rural communities, and garnering a range of media coverage including national outlets like *PRI*, *The Washington Post*, and *Wall Street Journal* as well as small, local newspapers. Artist-to-artist and professional exchanges (meetings with music labels, theater producers, booking agents, etc.) are integrated into each tour. The entrepreneurial skills gained through Center Stage, considered a best practice by the Department of State, are useful at home and abroad.



Left: *Papermoon Puppet Theater*, by Ehsun Mirza; Right: *Ammar Shareef*, by Amm Ar

“The whole process, from the moment I have been selected until I came back to Morocco was an education for me in terms of managing a tour and a company. I discovered a very professional and efficient way of working, although it was a lot of work to make it all happen, I never took it as chore but as an opportunity to improve my skills. I tasted the ‘American’ business and artistic world, and I am trying to apply what I have learned in my relationships with people, especially during the festivals I organize.”

**Hind Benali, Fleur d’Orange, Morocco** ②

## 6. Venue selection, comprehensive tour management, clear communication, and responsive protocols result in well organized and intentional tours.

The right combination of venues, communities, and performing experiences — identified and secured by LBMI and NEFA through their extensive arts networks across the U.S. — are helpful for artists in their career trajectories. In addition to addressing barriers specific to international touring, presenters also recognize the professionalism of all aspects of management, especially the preparation and quality of the tour managers provided by LBMI. Presenters credit the expertise of LBMI for smoothly handling the logistical and financial hurdles that make U.S. touring challenging. Those who are experienced with international tours are especially appreciative of the contextual and promotional materials, flawless groundwork in advance of the tour, and the constant attention of the tour managers during the engagements. Those presenters who are less experienced with international touring say that they simply would not have been able to move past the logistical, legal, and financial barriers without the Center Stage program.

**“The benefit in working with Center Stage is their unique ability to tour amazing international musicians & ensembles from underrepresented cultures. Without Center Stage support, we would not be able to present these artists due to the logistical and financial hurdles that are in place to tour the U.S.”**

**Carlos Tortolero, Chicago Dept of Cultural Affairs, Chicago, IL**



1 2 3 4 = Center Stage Season

The public-private partnership that underpins Center Stage’s structure is mirrored in the program’s budget. Cumulatively, financial resources to produce Center Stage Seasons 1-4 totaled \$7,175,000, invested by three groups of stakeholders.

- U.S. government funds are the primary source of income, made through competitive awards from the U.S Department of State’s Bureau of Educational and Cultural Affairs with additional funds from some U.S. Embassies.
- Presenters pay fees to host Center Stage ensembles as they do for other touring artists they present in their communities. Though subsidized relative to actual costs and scaled to presenter capacities, these fees are an important investment in Center Stage from a competitive marketplace.
- Private foundations provide Center Stage with resources to respond to opportunities and pilot initiatives. Grant monies have expanded program reach to underserved communities, increased the number of artists on tour and presenters on planning trips abroad, and underwritten pilot initiatives such as the inclusion of journalists from Center Stage countries, now a fully integrated program element.
- Center Stage’s artist-forward approach is backed by financial resources. Artists and journalists are paid, and all direct expenses are covered by the program, including production and repertory-specific needs. Taken together, these investments in artist selection, preparations, on tour care, and staffing account for one-third of each season’s budget.

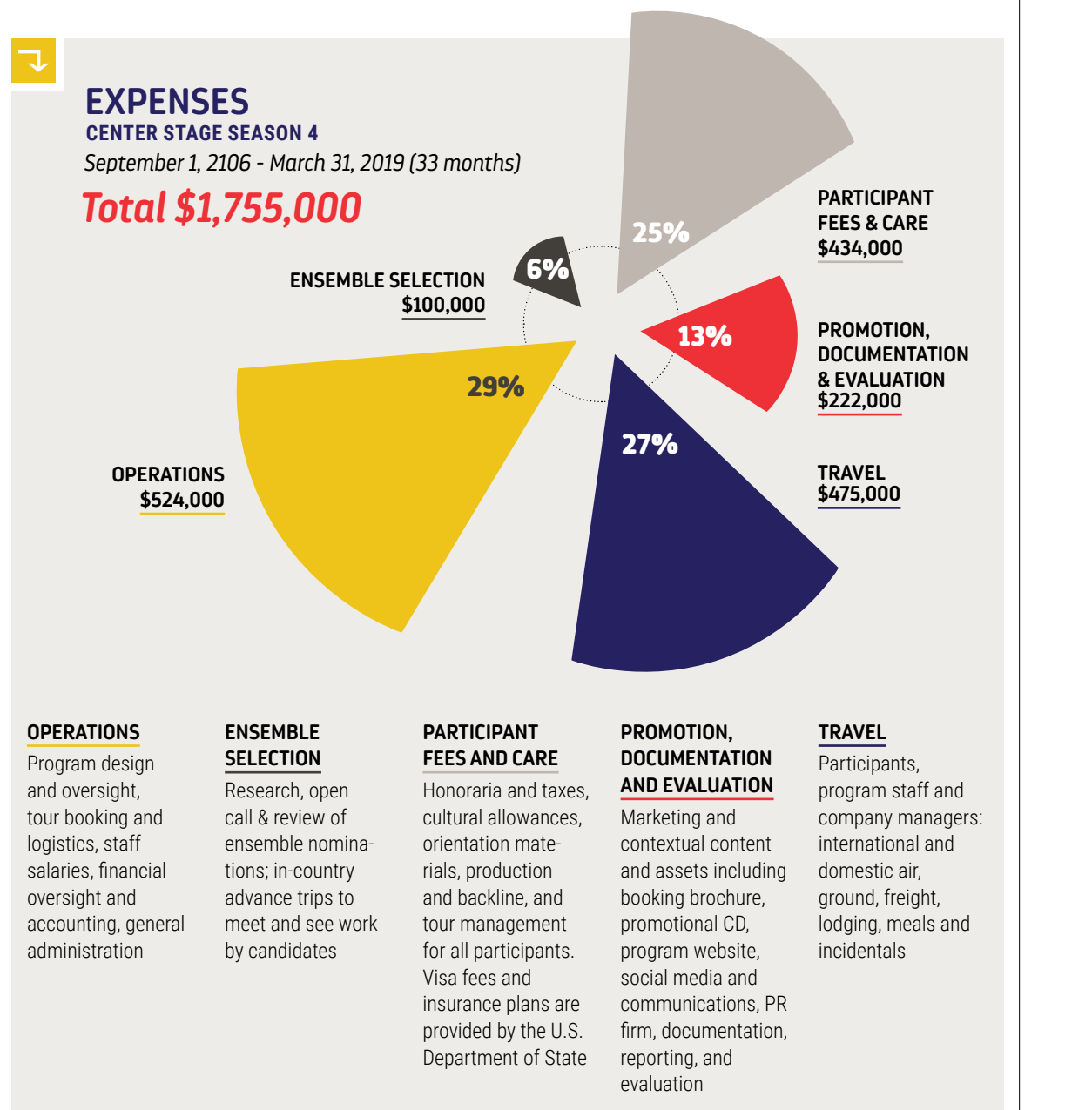
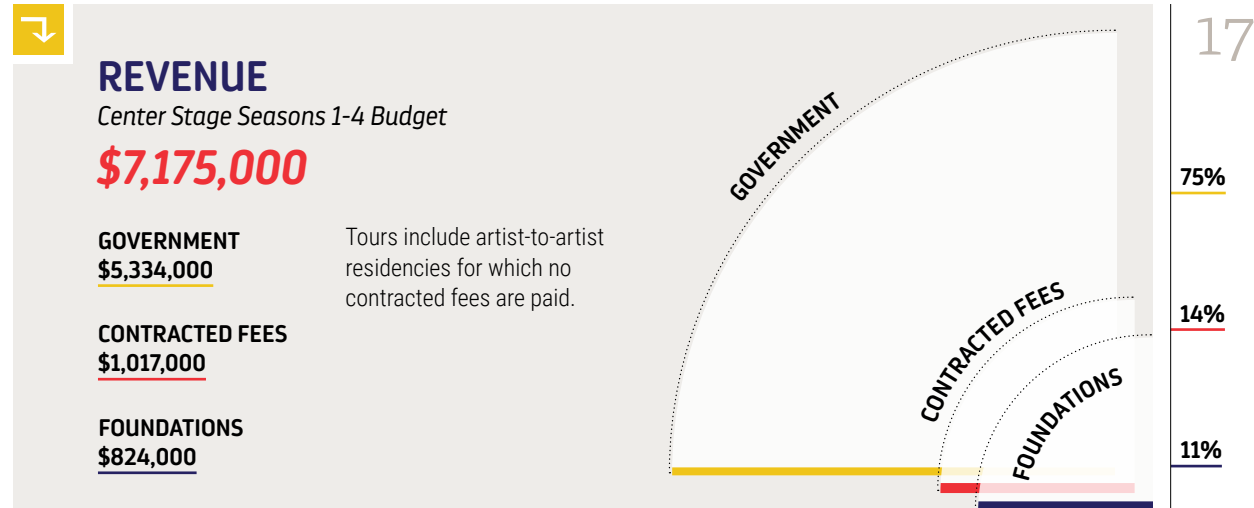
 **Asian Cultural Council** 1 2

 **Doris Duke Foundation for Islamic Art** 1 3

 **The Henry Luce Foundation** 3





 **Robert Sterling Clark Foundation** 1 2

 **Trust for Mutual Understanding** 4



# 18 What's Next for Center Stage

The U.S. Department of State has renewed Center Stage for additional cycles. Season 5 has begun and will feature ensembles from Colombia and Peru touring from June-November 2021. In preparation, these elements are already being implemented:

-  Center Stage alumni have been invited to join the Center Stage Advisors.
-  Season 5 Artist managers from selected countries will participate in a new program component to build networks and marketplace knowledge.
-  Production funds and expertise will be provided to each ensemble to create, develop, and/or upgrade promotional and production resources to be tour ready.
-  U.S. Embassies abroad are better prepared to deepen connections with program participants before and after tours to mutual benefit.

## FUTURE PLANS

**Build out context:** expand Center Stage website with information on participating countries drawing on knowledge of program participants, in-country partners, and U.S.-based practitioners on topics ranging from cuisine to literature, film, visual and performing arts, artists, as well as other cultural signposts. These materials are intended for host presenters, peer artists in the U.S., the general public, and members of the media whose reporting depends on clear, specific and engaging cultural insights.

**Advance cultural mobility:** connect presenters, artists, funders, and policy makers with information about U.S. and global resources to increase mobility, build networks, and maximize creative and touring opportunities through online resources.

**Strengthen documentation and visibility:** increase the number of professionally captured performances and on-tour experiences as resources for ensembles to document and heighten visibility and further their careers.



Above: *Ifrikyia Spirit*, by Denise Wilcke

## LOOKING AHEAD


- Increase the number of participating ensembles and countries in each Center Stage Season. Center Stage has and can accommodate the strong demand from U.S. communities for tours
- Co-host a convening with experts such as policy makers and educational institutions on the value of cultural exchange in American communities, and addressing the opportunities and challenges of mobility, diversity, and access.

## In Conclusion

Center Stage is now a proven and trusted approach to supporting international cultural engagement.

The program is curatorially progressive, structurally responsive, and fiscally responsible — and scalable. Center Stage has evolved from a program primarily focused on touring to one with expanded program elements that deeply impact artists and serve audiences at home and abroad.

Shifting international relations, changing economic and social environments, advancing technology and communications, and synergies in the global sector continue to present new opportunities for the program.

 **CORE ELEMENTS** ▶ *Affirmed by*

- Multi-layered artist nomination/selection process .....
- Active involvement of U.S. Embassies .....
- Artist preparation (including marketing materials) .....
- Broad exposure to U.S. marketplace .....
- Presenter preparation .....
- Centralized tour management .....
- Balance of performances with offstage activities .....
- Support for press and media coverage .....
- Well-established communication channels and protocols .....

**Artists**

**Presenters**

**State Dept./ Embassies**

**Press**

**Center Stage connects:  
Portland, ME to Port au  
Prince, Haiti; Gainesville,  
FL to Kyiv, Ukraine; Los  
Angeles, CA to Padang,  
Indonesia; Lyons, NE to  
Cairo, Egypt; Memphis,  
TN to Karachi, Pakistan;  
Albuquerque, NM to Dar-  
es-Salaam, Tanzania; Joshua  
Tree, CA to Agadir, Morocco;  
Red Wing, MN to Algiers,  
Algeria; Birmingham, AL to  
Ho Chi Minh City, Vietnam**

Transcend boundaries. Build understanding. Embrace diversity. Artists from Abroad in American Communities → [www.centerstageus.org](http://www.centerstageus.org)

Center Stage Seasons

21

1 2 3 4

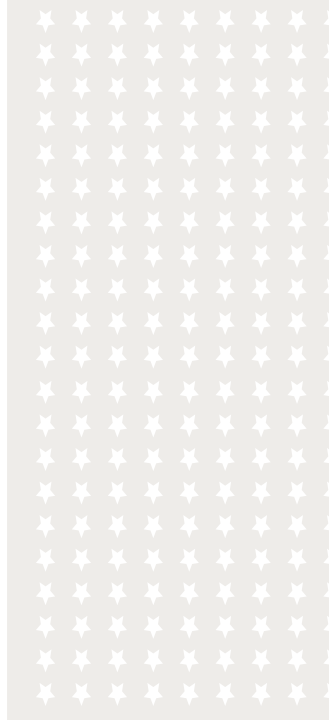
# By The Numbers

*Below: Arabesque,  
by Phung Pham*





**189** artists



**21** U.S. debuts



visited **135** cultural hubs



**11** curatorial and professional development planning trips

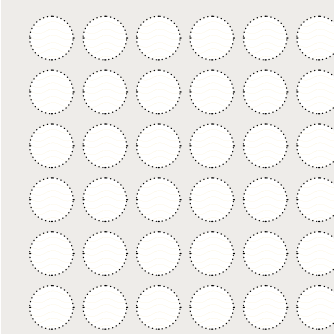
**by 30 U.S. presenters and arts professionals**

**from 18 states**

**to 9 countries**



**35** states and Washington, DC



**285** performances



**718** educational, community, and artist-to-artist activities

Pages 22-23, clockwise from bottom left: Teatr Pralnia with CCA Dakh, by Adam Lee; Fleur d'Orange, by Mark Simpson; noori, by Ali Noor; Nan Jombang Dance Company, by Fiona Cullen; Youssra El Hawary, by Nourhan Magdi; Kurbasy, by Raymond Shaw; Arieb Azhar, courtesy of River to River Festival; Democratoz at NEFA with LBMI, by Robert Henderson



**838** days in the U.S.



**114K+** cumulative tour miles



**9** foreign-based journalists on tour



**141K+** U.S. audience members, activity participants, and students



**350K+** engagements through social media and online content

Page 25, clockwise from top left: Ifrikyia Spirit, by Kevin Yatarola; Istijmam, by Theo Cote; Compagnie de danse Jean Rene Delsoin



**10M+** global media impressions online, broadcast, and print



1 2 3 4 = Center Stage Season 🌐 = U.S. debut

2 🌐 **Arabesque**

*Ho Chi Minh City, Vietnam*

Sweeping contemporary dance reveals cycles of rural Vietnamese life in *The Mist*

**October 18 – November 16, 2014:** 7 performances; 23 Activities; 4 communities; 3 states & Washington D.C.; **Members:** Nguyễn Tân Lộc, Artistic Director & Choreographer; Đỗ Thị Hải Anh, Dancer; Mai Minh Anh Khoa, Dancer; Ngô Thụy Tố Như, Dancer; Nguyễn Hữu Thuận, Dancer; Phạm Mai Thảo, Dancer & Musician; Trần Văn Thịnh, Dancer; Vũ Ngọc Khải, Dancer; Phạm Trịnh Bảo Tân, Lighting Designer/Production Manager



Left: Arabesque, courtesy of ECA; Above: BéLO, by Frederic Dupoux

1 **BéLO**

*Pétion-Ville, Haiti*

Haiti's groove innovator interweaves Afro-Caribbean traditions with today's culture for social and political transformation

**October 20 – November 19, 2012:** 20 performances; 37 activities; 10 communities; 4 states & Washington D.C.; **Members:** BéLO, Lead Vocalist and Acoustic Guitar; Rodyoume "Ume" Dieujuste, Electric Guitar; Junior Dorcelus, Electric Guitar; Emmanuel Jean-Baptist, Drums; Wesner St. Louis, Percussion; Josue Jude Nazaire, Bass

1 🌐 **Compagnie de Danse Jean-René Delsoin**

*Pétion-Ville, Haiti*

Vibrant dancers and drummers capture Haiti now — raw and refined, spiritual, powerful, and precarious

**October 14 – November 12, 2012:** 12 performances; 46 activities; 6 communities; 5 states & Washington D.C.; **Members:** Jean-René Delsoin, Artistic Director; Jenifer Jessie Castil, Dancer; Hugues H.T. Dupiton, Dancer; Makerson François, Dancer; Judner Rock, Dancer; Téophilo Tattetrain, Dancer; Fritzner Dauphin, Percussion; Gérald Dauphin, Percussion; Rodrigue Jean-Baptiste, Percussion

1 🌐 **Arieb Azhar**

*Islamabad, Pakistan*

Sharp eloquence, humanist politics, and mystic poetics are given a bold global voice

**June 14 – July 12, 2012:** 9 performances; 41 activities; 10 communities; 7 states & Washington D.C.; **Members:** Arieb Azhar, Vocals, Guitar; Kashif Ali, Tabla; Muhammad Akmal Qadri, Flute; Zeeshan Mansoor, Guitar



3 🌐 **Democratoz**  
*Oran, Algeria*

Hard-grooving reggae, rai and rock with dance-floor filling calls for social change from cosmopolitan Oran

**July 14 – August 8, 2016:** 10 performances; 4 activities; 7 communities; 3 states & Washington D.C.; **Members:** Sadek Bouzinou, Lead Vocals; Popey Guettaba, Electric Guitar, Percussion, Backing Vocals; Amine Marley, Bass; Nassim Slimani, Electric Guitar, Percussion and Backing Vocals; Fares Benlechehb, Tenor Sax and Percussion; Halim Roots, Drums; Mehdi 'lilg' Benzerga, Keys with computer/sampler and Backing Vocals

**“Innovative arrangements and detailed instrumentation capture the essence of her global sound. Dina El Wedidi’s performances are ornamented with political and personal threading that catalyzes into an execution of pure transcendence.”**

—John Auelli, KUTX Austin, TX

4 **Dina El Wedidi**  
*Giza, Egypt*

A sophisticated musical innovator ravel threads of Egyptian heritage and contemporary identit

**September 7 – October 13, 2018:** 11 performances; 17 activities; 10 communities; 8 states & Washington D.C.; **Members:** Dina El Wedidi, Band Leader/Vocals; Muhammad Ra'fat, Drums; Azeema Barhouma, Percussion; Mounir Maher, Bass Guitar; Sherif Alaa, Electric Guitar; Wael El Sayed, Accordion; BalQeis, Oud; Mafdy Thabet, Sound Engineer



Below: Dina El Wedidi, by Adam Lee; Right: Hoba Hoba Spirit, by Karim Tibari

2 **Fleur d'Orange**  
*Casablanca, Morocco*

*Identité/Identity* explores Hind Benali's African roots, multivalent layers of culture and religion, and the lives of her elders

**September 27 – October 26, 2014:** 7 performances; 23 activities; 5 communities; 3 states & Washington D.C.; **Members:** Hind Benali, Dancer, Choreographer; Mohcine Imrharn, Mandolin, Keyboard, Vocals; Soufiane Karim, Dancer



2 **Hoba Hoba Spirit**  
*Casablanca, Morocco*

Crowd-wowing and irreverent Morroc'n Roll from one of the Maghreb's best bands

**August 28 – September 29, 2014:** 8 performances; 21 activities; 7 communities; 5 states & Washington D.C.; **Members:** Reda Allali, Lead Guitar, Vocals; Othmane Hmimar, Percussion, Vocals; Adil Hanine, Drums; Saad Bouidi, Bass; Abdessamad Bourhim, Guitar; Anouar Zehouani, Guitar, Vocals; Hamza Chioua, Audio Engineer

3 🌐 **Ifrikyia Spirit**  
*Algiers, Algeria*

Tranced-out diwan sounds and messages of inter-African solidarity, gathered under a big musical tent

**September 27 – October 26, 2016:** 9 performances; 13 activities; 8 communities; 5 states & Washington D.C.; **Members:** Chakib Bouzidi, Vocals, Goumbri, Gnibri, N'goni, percussion; Rafik Kettani, Soussane, Vocals, Percussion; Meziane Amiche, Vocals; Réda Mourah, Piano, Keyboard; Nazim Bokour, Guitar; Hafid Abdelaziz, Drums; Samy Guebouba, Bass



**“[Khumariyaan’s] extended tunes on rabab and guitar spill across the border between Pashtoon folk and jam-band rock. It’s a cool anews Pakistan stereotypes.”**

—Siddhartha Mitter, *The Boston Globe*

Left: Khumariyaan, courtesy of the band; Right: Mohamed Abozekry and Karkade, by Shereif Elktasha

③

### Istijmam

Oran, Algeria

Gritty, intimate theater collaborative confronts the destiny of today’s Algeria in *Et’teffeh/Apples*

**September 2 – October 3, 2016:** 9 performances; 23 activities; 7 communities; 6 states & Washington D.C.; **Members:** Rihab Alloula, Actress; Moussa Boukra, Actor; Mustapha Lakhdari, Actor; Jamil Benhamamouch, Director; Djalel Hadjel, Stage Manager; Lila Tahar Amar, Administrator

③

### Jagwa Music

Dar-es-Salaam, Tanzania

Speed, heart, and swagger from the streets of Dar Es Salaam

**September 24 – October 17, 2016:** 11 performances; 3 activities; 6 communities; 4 states & Washington D.C.; **Members:** Jackson Aluta Kazimoto, Lead Vocals; Festo Epimacky Mateo “Dongo”, Kinanda (casio keyboard); Abdallah Mohamedi Nassoro “TP”, Msondo (drums made of recycled pipe); Mwinyi Ally Luombo Dumbaki (tuned wooden hand drums), Chorus; Mzee Rashidi Mbaraka “Show”, Mkwasa, Rika (tambourine), Dancer; Deborah Dickson Chambo, Dancer, Rika; Benitto Kwame Mchauru, Rika (and manager- interpreter)

①

### Jogja Hip Hop Foundation

Yogyakarta, Indonesia

If any still doubt that hip-hop is global culture, look no further than this Javanese collective

**November 13 – December 12, 2012:** 8 performances; 47 activities; 6 communities; 3 states & Washington D.C.; **Members:** Muh Marzuki (Kill the DJ), Director and Rapper; Yanu Prihaminanto (Ki Ageng Gantas), Rapper and Producer; Balance Perdana Putra (Balance), Rapper and Producer; Heri Wiyoso (M2MX), Rapper; Vanda Verena Kartikasari (Vanda), DJ; Chandra Bernhard Suandi, Filmmaker; Aulia Anindita, Manager

②

### Khumariyaan

Peshawar, Pakistan

Transfixing, get-up-and-dance, hyper-folk jams with deep Pushtoon roots

**September 13 – October 17, 2014:** 8 performances; 35 activities; 8 communities; 7 states & Washington D.C.; **Members:** Farhan Bogra, Rubab, Pushtoon Sitar; Aamer Shafiq, Rhythm Guitar; Shiraz Khan, Zerbaghali; Sparlay Rawail, Lead guitar, Ghungro percussion

④

### Kurbasy

Lviv, Ukraine

Tight vocals, resonant lyrics, and phantasmagoric visual imagery from the Carpathian Mountains

**October 21 – November 18, 2018:** 11 performances; 20 activities; 10 communities; 7 states & Washington D.C.; **Members:** Maria Oneshchak, Co-Director, Vocalist-Actor; Myroslava Rachynska, Co-Director, Vocalist-Actor; Natalia Rybka-Parkhomenko, Co-Director, Vocalist-Actor; Vsevolod Sadovyy, Multi-instrumentalist; Artem Kamenkov, Bass; Markiiian Turkanyk, Violin; Volodymyr Stetskovich, Video & Lightings Designer and VJ; Ruslan Kharchenko, Sound Engineer



④

### Mohamed Abozekry & Karkadé

Cairo, Egypt

A virtuoso oud prodigy convenes Egypt’s popular and classical music traditions, Sufi calls, and secular poetry

**September 5 – 30, 2018:** 9 performances; 13 activities; 7 communities; 5 states & Washington D.C.; **Members:** Mohamed Abozekry, Band Leader/Oud; Mohamed Farag, Ney; Lotfy Abaza, Violin; Mohamed Arafa, Deola; Karim Nagi (U.S. guest artist), Riqq



### Nan Jombang

Padang, Indonesia

A compelling mix of Minangkabau performing arts traditions, spiritual practice, and contemporary movement making

**September 19 – October 17, 2012:** 12 performances; 22 activities; 4 communities; 3 states & Washington D.C.; **Members:** Ery Mefri, Artistic Director; Angga Mefri, Performer; Rio Mefri, Performer; Geby Mefri, Performer; Intan Mefri, Performer; Ririn Mefri, Performer; Ricco Fadhillah, Technical Director



### noori

Lahore, Pakistan

One of Pakistan's top bands deliver pop with a distinctive South Asian kick

**June 16 – July 8, 2012:** 7 performances; 30 activities; 7 communities; 4 states & Washington D.C.; **Members:** Ali Noor, Vocals and Guitar; Ali Hamza, Vocals and Bass; Louis John Pinto, Percussion; Faraz Anwer, Guitar; Rakae Rehman Jamil, Sitar; Zeeshan Parwez, Keyboards, Synths and Loops; Mohammad Omer, Tour Manager



### Papermoon Puppet Theatre

Yogyakarta, Indonesia

Bold and thoughtful artists expand Indonesia's puppetry traditions with original works that reckon with identity, history and society

**September 5 – October 4, 2012:** 8 performances; 51 activities; 7 communities; 4 states & Washington D.C.; **Members:** Maria Tri Sulistyani, Artistic Director, Director, Puppeteer; Iwan Effendi, Artistic Director, Artistic Designer, Puppet Engineer, Puppeteer; Octo Cornelius, Artistic Engineer, Puppeteer; Anton Fajri, Puppet and Set Builder, Puppeteer; Beni Sanjaya, Puppet and Set Builder, Puppeteer; Amanda Mita, Puppeteer; Yennu Ariendra, Music & Sound Designer; Banjar Tri Andaru, Lighting Designer

**“When you hit that positive interaction with the audience it’s not about where you come from, it’s about what we share. It’s about what we share in a fundamentally human way.”**

**—ALI HAMZA, noori, Pakistan 1**



### Poor Rich Boy

Lahore, Pakistan

Artful indie rock conjures the strangeness of everyday life

**May 30 – June 24, 2014:** 5 performances; 15 activities; 5 communities; 3 states & Washington D.C.; **Members:** Shehzad 'Shehz' Noor, Singer, Songwriter; Zain Ahsan, Rhythm and Lead guitars, Producer; Danish 'Danny' Khawaja, Lead Guitar; Zain Moulvi a/k/a Molly, Bass Guitar; Raavail 'Buddy' Sattar, Drums, Percussion; Umer 'Duck' Khan, Singer, Songwriter



Left: noori, by Ali Noor; Clockwise from top: Sanam Marvi, by E.H. Wallop; Sounds of Kolachi, by Kim Korzen; Ribab Fusion, by Erin X. Smithers



### Rajab Suleiman & Kithara

Zanzibar, Tanzania

Renewed taarab uncovers essential origins and reinvigorates Zanzibar's syncretic signature sound

**September 2 – 26, 2016:** 8 performances; 9 activities; 6 communities; 5 states & Washington D.C.; **Members:** Rajab Suleiman, Leader, Qanun, Accordion; Saada Nassor, Vocals, Percussion; Makame Faki, 'Ud, Vocals; Mohamed Hassan, Accordion, Kidumbak; Daud Shadhil, Double Bass, Electric Bass, Sanduku; Foum Faki, Dumbak, Bongos, Ngoma, Kidumbak; Amina Yusuf, Percussion, Dancer, Chorus; Malitina Hassan, Percussion, Dancer, Chorus



### Ribab Fusion

Agadir, Morocco

A big dose of Amazigh funk powered by a single (ribab) string and a feverishly funky sign of a new era

**September 12 – October 13, 2014:** 9 performances; 19 activities; 7 communities; 5 states & Washington D.C.; **Members:** Foulane Bouhssine, Band leader, Ribab, Violin, Vocals; Ouarsass Ahmed, Outar, Guitar; Jamal Boumadkar, Bass Guitar; Mohamed Bounit, Traditional Percussion; Redouane Maris, Keyboards; Youness Teftal, Drums; Mehdi Nassouli, Gimbri (Hajhuj), Percussion, Vocals; Brahim El Mazned, Producer



### Sanam Marvi

Hyderabad, Pakistan

Pakistani superstar is a vocal warrior for tolerance, spirituality, and peace

**March 20 – April 19, 2017:** 9 performances; 14 activities; 8 communities; 7 states & Washington D.C.; **Members:** Sanam Marvi, Vocals; Kashif Ali, Tabla; Imran Ali, Harmonium; Shahid Ali, Sitar; Noor Bux, Dholak; Arieab Azhar, Guest Artist



### Sounds of Kolachi

Karachi, Pakistan

10-piece supergroup creates a sonic highway from ragas to the blues

**March 23 – April 19, 2017:** 11 performances; 17 activities; 7 communities; 5 states & Washington D.C.; **Members:** Ahsan Bari, band leader, guitar, keyboards, vocals; Gul Muhammad, Sarangi; Waqas Hussain, Sitar; Sherjeel O'Neil, lead guitar; Saif Abbas Rizwan, bass guitar; Shams Ul Arifeen, drums; Quaid Ahmed, vocals; Nimra Rafiq, vocals; Iman Shahid, vocals; Waqar Hussain, vocals



**4**  **Teatr-Pralnia with CCA Dakh in TseSho?/What's That?**  
Kyiv, Ukraine

An audacious super-charged puppet cabaret from Ukraine's top cultural center

**September 28 – November 4, 2018:** 13 performances; 19 activities; 7 communities; 4 states & Washington D.C.; **Members:** Vlad Troitsky, Director; Igor Mytalnykov, Performer/Drums; Kateryna Petrashova, Performer/Sax & Melodica; Marusia Ionova, Performer/Cello; Marichka Shtyrbulova, Performer/Accordion; Maksym Taran, Sound Engineer; Natalka Perchysheva, Lighting Designer; Olena Avramenko, VJ & Designer



**1**  **Ti-Coca & Wanga-Nègès**  
Port-au-Prince, Haiti

Masters of the twobadou (troubador) tradition weave through Haiti's African, Caribbean, and Latin sounds

**September 16 – October 15, 2012:** 17 performances; 35 activities; 8 communities; 4 states & Washington D.C.; **Members:** David Mettelus (Ti-Coca), Lead Vocalist and Tcha-Tchas; Belony Benis, Accordion & Backing Vocals; Richard Hector, Banjo & Backing Vocals; Wilfrid Bolane, Manoumba & Backing Vocals; Mathieu Chertoute, Conga & Backing Vocals



**2**  **Tri Minh's Quartet**  
Hanoi, Vietnam

Sophisticated soundscapes bind electronica, acoustic instruments, and Vietnamese motifs in Sounds from Hanoi

**September 20 – October 16, 2014:** 7 performances; 8 activities; 6 communities; 5 states & Washington D.C.; **Members:** Trí Minh, Piano, Electronics; Phạm Trà My, đàn tranh (16 string zither); Đức Minh, Mouth Harp; Hà Đình Huy, Drums, Percussion

**1**  **Very Live**

Karachi, Pakistan

Comedic trailblazers push boundaries in a place where stand-up was virtually unknown

**November 3 – 19, 2014:** 7 performances; 19 activities; 4 communities; 4 states & Washington D.C.; **Members:** Danish Ali, Comedian; Ali Gul Pir, Comedian



*Top to bottom:*  
*Tri Minh, courtesy of Hanoi Sound Stuff Festival; Ti-Coca and Wanga Neges, by Alan Mitchell; Very Live*

*Right: Zeb & Haniya, by YW Luk; Simporesero tem vendae; Audience at Arieb Azhar, by Daniel Schwartz*

**4**  **Youssra El Hawary**  
Cairo, Egypt

A musical bellwether of everyday life captures stories of Cairo and the alchemy of the Mediterranean basin

**September 9 – October 13, 2018:** 13 performances; 22 activities; 10 communities; 8 states & Washington D.C.; **Members:** Youssra El Hawary, Band Leader/Accordion/Vocals; Shadi El Hosseiny, Piano/Keyboards/Backing Vocals; Yamen Elgamal, Bass Guitar/Backing Vocals; Sedky Sakhr, Harmonica/Recorder/Backing Vocals; Tarek Abdelkawi, Buzuki; Loai (Luka) Gamal, Percussion; Adham Zidan, Music Producer/Sound Engineer



**1**  **Zeb & Haniya**  
Lahore, Pakistan

Original songs and newly interpreted tunes from South and Central Asia carve space for music that transcends national boundaries

**September 4 – October 5, 2012:** 13 performances; 52 activities; 8 communities; 7 states & Washington D.C.; **Members:** Zeb Bangash, Vocals; Haniya Aslam, Acoustic Guitar, Ukulele, Vocals; Hamza Jafri, Guitar; Muhammad Ahsan Pappu, Flutes; Amir Azhar, Bass; Kami Paul, Drums

**“Center Stage artists are amazing ambassadors who create wide open spaces for communities to connect.”**

—Ed Noonan, *Helena Presents, Helena, MT*

**Journalists**

Sergey Cane **4**  
Music Journalist, Editor  
Ukraine

Maha El Nabawi **4**  
Writer, Publisher, *Norient*, Madr Masr  
Egypt

Amine Ghaichates **2**  
Cameraman, *2M television*  
Morocco

Yassine Jarram **2**  
DJ/Host, Hit Radio  
Morocco

Nourhan Magdi **4**  
Sr. Editor, *Youm7/Egypt Today*  
Egypt

Mahacine Mokdad **2**  
Reporter, *2M television*  
Morocco

Zahra Ramy **4**  
Radio Presenter, Ngoum FM  
Egypt

Madeeha Syed **3**  
Reporter, *Dawn*  
Pakistan

Hicham Tassamart **2**  
Reporter, *Hespress*  
Morocco





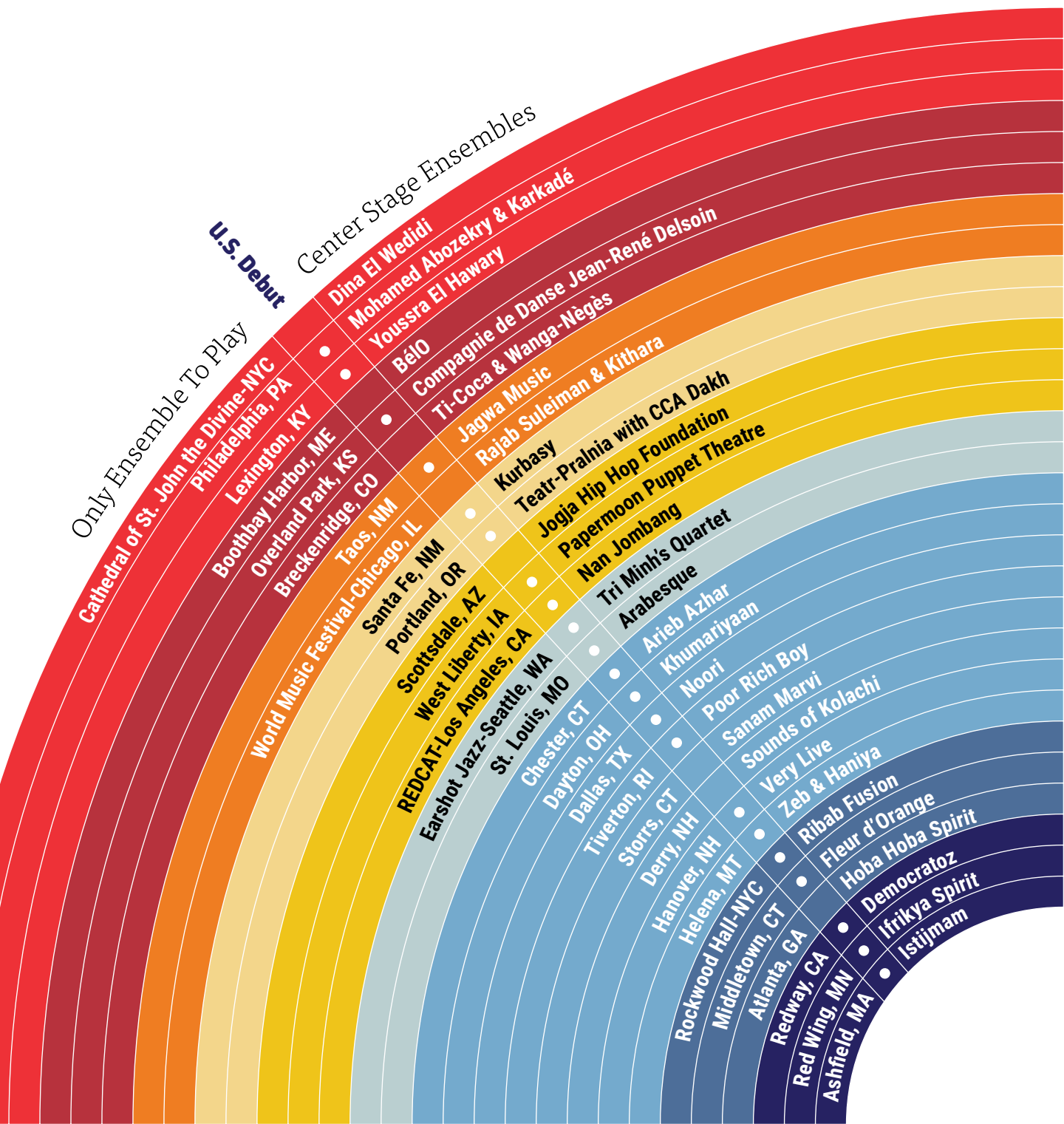
# 29 CENTER STAGE ENSEMBLES

From 2012-2018, 29 dance, music, and theater ensembles from 9 countries visited more than 135 different towns across the U.S. engaging thousands of people onstage and off.

## Genres

- Dance
- Music
- Theater

Only Ensemble To Play  
 U.S. Debut  
 Center Stage Ensembles



## Stand Out Venue or Experience

- ◆ Five nights of jamming in Austin, TX
- ◆ Playing classical Egyptian music in small music clubs
- ◆ Performing on a flat bed truck in Lyons, NE
- ◆ Playing for incarcerated youth in Maine
- 🕊 Teaching dance to U.S. army personnel at Fort Bragg, NC
- ◆ Watching the homecoming "Lemming Race" in Pella, IA
- ◆ Playing (le) Poisson Rouge in New York City
- ◆ Discovering – and winning at – corn hole in Lewisburg, PA
- ◆ Seeing an ocean (the Pacific) for the first time
- 🌙 Experiencing the desert, the mountains, and two oceans
- ◆ Making a video on a DC Hop On Hop Off bus
- 🕊 Reworking The Kennedy Center show in six hours thanks to chicken pox
- 🕊 Sharing a program with Moiseyev Dance Company in New York City
- ◆ Driving the Hudson Highlands en route to Burlington, VT
- 🕊 Halloween in Birmingham, AL
- ◆ Performing in an Episcopal Church in Vermont
- ◆ Fishing the Mississippi River in Minnesota
- ◆ An impromptu South Asian mosh pit in New Haven, CT
- ◆ Opening for Dakha Brakha in New York City
- ◆ Triumphant at BAM Opera House – Brooklyn, NY
- ◆ Gigging a two-hour spot on Memphis' top morning TV show
- 🌙 Playing the Friars Club in New York City
- ◆ Jamming with a Women's Music Salon at the National Hispanic Center in Albuquerque, NM
- ◆ Playing Joshua Tree Music Festival
- 🕊 Being hosted by Mikhail Baryshnikov in New York City
- ◆ Hanging at the Stone Pony – Asbury Park, NJ
- ◆ Performing on stage with Michael Franti and Spearhead
- ◆ Performing for 1,200 kids in Yakima, WA
- 🌙 Playing a week-long run at New York City's La MaMa Experimental Theatre Club

## Key to Countries

- EGYPT
- HAITI
- TANZANIA
- UKRAINE
- INDONESIA
- VIETNAM
- PAKISTAN
- MOROCCO
- ALGERIA

1 2 3 4 5 = Center Stage Season

**NEW ENGLAND FOUNDATION FOR THE ARTS**

Cathy Edwards, Executive Director

Jane Preston, Deputy Director

Jug Chokshi, Director of Finance & Administration

Adrienne Petrillo, Program Director, Center Stage

Kelsey Spitalny, Program Officer, Center Stage

**LISA BOOTH MANAGEMENT, INC.**

Lisa Booth, President

Deirdre Valente, Vice President

Robert W. Henderson, Jr., Center Stage Production Coordinator

**IN-HOUSE COMPANY MANAGERS**

Alexis Ortiz 1 2 3

Theresa Teague 4



**ON TOUR COMPANY MANAGERS**

Stacey Boggs 1 2 3 4

George Cruze 4

Ariana Hellerman 3

Cynthia Karaha 1

Pat Kirby 2

Suzanne La 1

Mario La Mothe 1

Phung Pham 2

Sarah Sidman 1

Theresa Teague 1 2 3 4

Tucker Wiedenkeller 4

Denise Wilcke 2 3

**PUBLICITY BY**

rock paper scissors, Inc

Above: Youssra El Hawary impromptu airport jam, by Theresa Teague

1 2 3 4 5 = Center Stage Season

Advisors nominate and review artists and suggest potential U.S. host institutions, promote Center Stage within their networks, and are on call for advice throughout the duration of the program.

**Alicia Adams 1 2 3 4 5**

Vice President for International Programming The Kennedy Center | Washington, DC

**Arieb Azhar 5**

Musician, Center Stage alumnus, and Executive Director T2F | Karachi, Pakistan

**Bill Bragin 1 2 3 4 5**

Executive Artistic Director Abu Dhabi Arts Center at New York University | Abu Dhabi, United Arab Emirates

Co-Director, GlobalFest New York, NY

**Robert Browning 1 2 3 4 5**

Robert Browning Associates New York, NY

**Rachel Cooper 1 2 3 4 5**

Director, Global Performing Arts & Special Cultural Initiatives Asia Society | New York, NY

**Asad Jafri 1 2 3 4 5**

Curator of Programs Shangri La, Doris Duke Foundation for Islamic Art | Honolulu, HI

**Lily Kharrazzi 1 2 3**

Program Manager Alliance for California Traditional Arts | San Francisco, CA

**Marichka Shtyrbulova 5**

Actress, Musician, Center Stage alumna, and member TseSho band | Kyiv, Ukraine

**Maria Tri Sulistyani (Ria) 5**

Center Stage alumna, Founder and Director Papermoon Puppet Theatre | Yogyakarta, Indonesia

“Center Stage is a fantastic, and important program that has gone far to develop and deepen cross-cultural collaboration, cultural diplomacy and dialogue. It has huge potential to break down barriers between U.S. citizens and citizens of other countries.”

**ISABEL SOFFER, Live Sounds, New York, NY**

+ = Presented more than one Center Stage ensemble

- |  |   |  |
|--|---|--|
| Academy of Music<br>Northampton, MA  | Brooklyn Academy<br>of Music<br>Brooklyn, NY                                      | Dance Place +<br>Washington, DC  |
| Akron International<br>Friendship & University<br>of Akron<br>Akron, OH        | Buckman Performing<br>and Fine Arts Center +<br>Memphis, TN                       | Dancing in the Streets &<br>Casita Maria Center for<br>the Arts and Education<br>The Bronx, NY |
| Alabama Asian Cultures<br>Foundation & Samford<br>University<br>Birmingham, AL | Bucknell University,<br>Weis Center for the<br>Performing Arts +<br>Lewisburg, PA | Dartmouth College,<br>Hopkins Center for<br>the Arts<br>Hanover, NH                            |
| American Dance Festival<br>Durham, NC  | Bumbershoot Festival<br>Seattle, WA   | Denmark Arts Center<br>Denmark, ME   |
| AMP Concerts +<br>Albuquerque, NM  | The Capitol Theatre<br>Yakima, WA   | Duke University,<br>Duke Performances<br>Durham, NC  |
| Ann Arbor Summer<br>Festival<br>Ann Arbor, MI                                  | Cathedral of St. John<br>the Divine<br>New York, NY                               | Earshot Jazz Festival<br>Seattle, WA   |
| Arts Brookfield<br>New York, NY  | Cedar Cultural Center<br>Minneapolis, MN  |  |
| Asia Society +<br>New York, NY   | Celebrity Series Boston/<br>World Music CRASHarts<br>Boston & Cambridge, MA       |  |
| Asia Society Texas Center<br>Houston, TX                                       | Central College<br>Pella, IA  |  |
| The Back Room<br>Berkeley, CA  | City Center, Fall for<br>Dance<br>New York, NY                                    |  |
| Baryshnikov Arts Center<br>New York, NY  | Coker College<br>Hartsville, SC   |  |
| Bay Chamber Concerts<br>Rockport, ME   | College of Saint Benedict<br>& Saint John's University<br>St. Joseph, MN          | Everett: Company,<br>Stage, and School<br>Providence, RI                                       |
| Boom Arts<br>Portland, OR  | Colorado Mountain<br>College<br>Breckenridge, CO                                  | FirstWorks +<br>Providence, RI   |
| Boothbay Opera House<br>Boothbay Harbor, ME                                    | Connecticut College,<br>On Stage +<br>New London, CT                              | Flynn Center for the<br>Performing Arts +<br>Burlington, VT                                    |
| Bossa Bistro/Multiflora<br>Productions +<br>Washington, DC                     |   | Friars Club<br>New York, NY  |
| Boston University,<br>World Music Fest<br>Boston, MA                           |   |  |



Left: *BéIO*, by Laura Cianciolo; Right: *Jogja Hip Hop*, by Abi Maulion



- |   |  |   |
|---|--|---|
| ¡Globalquerque! +<br>Albuquerque, NM  | Intercultural Journeys<br>Philadelphia, PA   | Lincoln Center for the<br>Performing Arts +<br>New York City, NY                    |
| The Grammy Museum<br>Los Angeles, CA  | International Festival<br>of Arts & Ideas<br>New Haven, CT                         | Madison World<br>Music Festival +<br>Madison, WI                                    |
| Great Plains Regional<br>Puppet Festival<br>West Liberty, IA                              | Irving Arts Center<br>Irving, TX   | The Markaz/Pico<br>Union Project<br>Los Angeles, CA                                 |
| Grinnell College<br>Grinnell, IA  | Johnson County<br>Community College<br>Overland Park, KS                           | Massachusetts College<br>of Liberal Arts +<br>North Adams, MA                       |
| Hambridge Creative<br>Hive/Colony Square<br>Atlanta, GA                                   | Joshua Tree Music<br>Festival +<br>Joshua Tree, CA                                 | Monkeyhouse Dance<br>Somerville, MA   |
| Helena Presents/Myrna<br>Loy Center for the<br>Performing and Media<br>Arts<br>Helena, MT | Juniata College,<br>Halbritter Center for<br>the Performing Arts<br>Huntingdon, PA | North Carolina State<br>University, NCSU Live<br>Raleigh, NC                        |
| Hibernian Hall<br>Roxbury, MA   | Kelly-Strayhorn Theater<br>Pittsburgh, PA  | Old Town School<br>of Folk Music +<br>Chicago, IL                                   |
| Hill Center at the<br>Old Naval Hospital<br>Washington, DC                                | The John F. Kennedy<br>Center for the<br>Performing Arts +<br>Washington, DC       | Outside the Box Festival<br>Boston, MA  |
| Howard University +<br>Washington, DC   | Lafayette College,<br>Williams Center for the<br>Arts<br>Easton, PA                | Pinkerton Academy,<br>Stockbridge Theatre<br>Derry, NH                              |
| Huntington Arts<br>Council +<br>Huntington, NY  | La MaMa ETC<br>New York, NY  | Pittsburgh Cultural Trust,<br>International Festival of<br>Firsts<br>Pittsburgh, PA |
| Indiana University<br>Bloomington, IN   | (Le) Poisson<br>Rouge/Ariz, Inc. +<br>New York, NY                                 | Portland Performing<br>Arts Festival/One<br>Longfellow Square<br>Portland, ME       |
| Indo-American<br>Association of Houston<br>Houston, TX                                    | Lebanon Opera House<br>Lebanon, NH   | Portland Ovarions +<br>Portland, ME   |
| Inner-City Muslim<br>Action Network<br>Chicago, IL  |  | REDCAT<br>Los Angeles, CA   |
|   |  | The Raymond F. Kravis<br>Center for the<br>Performing Arts +<br>West Palm Beach, FL |
|   |  | Reggae on the<br>River Festival<br>Garberville, CA                                  |
|   |  | Richmond Folk Festival<br>Richmond, VA  |

River to River Festival  
(Lower Manhattan  
Cultural Council)  
New York, NY

Rockingham Arts and  
Museum Project  
Bellows Falls, VT

Rockwood Music Hall  
New York, NY

Roots Cultural Center  
Providence, RI

Roulette/Robert  
Browning Assoc.  
New York, NY

Sandywoods Center  
for the Arts  
Tiverton, RI

Savannah Music  
Festival +  
Savannah, GA

Scottsdale Center  
for the Performing Arts  
Scottsdale, AZ

Sheldon Theatre  
Red Wing, MN

The Shrine  
New York, NY

Silvermine Arts Center  
New Canaan, CT

Small Town Concert  
Series  
Chester, CT

Smith's Olde Bar  
Atlanta, GA

Sonoma State University,  
Green Music Center  
Rohnert Park, CA

South Miami-Dade  
Cultural Arts Center +  
Miami, FL

Storefront Theater  
Lyons, NE

Touchstone Theatre  
Bethlehem, PA

Tricklock Company  
& University of New  
Mexico  
Albuquerque, NM

Tropicalia/Multiflora  
Productions +  
Washington, DC

University Musical  
Society  
Ann Arbor, MI

University of California,  
ArtPower! +  
San Diego, CA

University of California,  
Mondavi Center for the  
Performing Arts  
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University of California,  
Santa Barbara Arts  
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Santa Barbara, CA

University of  
Connecticut, Jorgensen  
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Performing Arts  
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Denver, CO

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Performing Arts +  
Gainesville, FL

University of  
Houston/Rajput Media  
Houston, TX

University of Iowa,  
Hancher Auditorium +  
Iowa City, IA

University of Nebraska,  
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Performing Arts  
Lincoln, NE

University of New  
Hampshire  
Durham, NH

University of North  
Carolina, Carolina  
Performing Arts +  
Chapel Hill, NC

University of North  
Carolina  
Wilmington, NC

University of Richmond,  
Modlin Center +  
Richmond, VA

University of St. Joseph,  
The Autorino Center  
for the Arts +  
West Hartford, CT

University of  
Washington, Meany  
Center for the  
Performing Arts  
Seattle, WA

Upright Citizens Brigade  
New York, NY

Virginia Tech,  
Moss Arts Center +  
Blacksburg, VA

Washington University,  
Edison Theater  
St. Louis, MO

Wellesley College  
Wellesley, MA

Wesleyan University,  
Center for the Arts  
Middletown, CT

West Claremont Center  
for Music and the Arts  
Claremont, NH

Wobson +  
Austin, TX

WoodSongs Old  
Time Radio Hour  
Lexington, KY

World Music  
Festival Chicago  
Chicago, IL

Yerba Buena Center  
for the Arts  
San Francisco, CA

# Acknowledgements

Center Stage is made possible with generous support, expertise, and talent from people across the U.S. and around the globe. Thank you.

### U.S. Department of State

Staff at the Bureau of Educational and Cultural Affairs, Julia Gómez-Nelson, Program Officer.

### Land Acknowledgements

At the New England Foundation for the Arts, we believe that one of the roles of the arts is to make the invisible, visible. We also believe that it is not the responsibility of those who have been made invisible to remind us that they are still here. Therefore, as a committed ally, NEFA acknowledges that the ground on which we work is the traditional land of the Massachuset and Wampanoag people; we honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.

NEFA also acknowledges that all the places that our distributed staff live and work, and where we provide support and hold events, are Indigenous lands. We offer our respect to the Elders — past, present, and future.



Above: Teatr Pralnia, courtesy of Teatr Pralnia with CCA Dakh



**The Department of State's Bureau of Educational and Cultural Affairs (ECA)** builds relations between the people of the United States and the people of other countries through academic, cultural, sports, and professional exchanges, as well as public-private partnerships. The State Department's cultural diplomacy programs employ the arts to advance U.S. foreign policy by sharing America's artistic excellence, demonstrating America's respect for other cultures, creating international networks, and deepening trust. [www.eca.state.gov](http://www.eca.state.gov) | [#exchangeourworld](https://twitter.com/exchangeourworld)



**The New England Foundation for the Arts (NEFA)** invests in artists and communities and fosters equitable access to the arts, enriching the cultural landscape in New England and the nation. NEFA accomplishes this by granting funds to artists and cultural organizations; connecting them to each other and their audiences; and analyzing their economic contributions. NEFA serves as a regional partner for the National Endowment for the Arts, New England's state arts agencies, and private foundations. Based in Boston, NEFA is the U.S Department of State's primary partner for Center Stage. [www.nefa.org](http://www.nefa.org)



**Lisa Booth Management, Inc. (LBMI)** realizes contemporary performing arts projects for the widest possible public. A producer, curator, and manager, LBMI's projects have taken place in more than 450 cities in 60 countries on six continents since 1984. As general manager of Center Stage, LBMI participates in program design, curation, and overall implementation. LBMI is responsible for tour scheduling, residency planning, promotion and messaging, participant care, travel, visa and insurance arrangements, production and backline coordination, on tour staffing, and 24/7 oversight.

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