

National Endowment for the Arts



2004 ANNUAL REPORT



The National Endowment for the Arts is the largest annual funder of the arts in the United States. An independent federal agency, the NEA is the official arts organization of the United States government, dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education.





NATIONAL ENDOWMENT FOR THE ARTS

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington DC 20506-0001
202/682-5400

Office of the Chairman

Dear Mr. President:

It is my pleasure to submit the Annual Report of the National Endowment for the Arts for Fiscal Year 2004.


Since its establishment in 1965, the National Endowment for the Arts has awarded approximately 125,000 grants to organizations and artists residing in all 50 states and the six U.S. jurisdictions, in communities large and small.

The activities highlighted in this report illustrate the National Endowment for the Arts' continuing commitment to a nation in which artistic excellence is celebrated, supported, and available to all Americans.

Sincerely,

A handwritten signature in black ink that reads "Dana Gioia".

Dana Gioia
Chairman



Eric Fennell and Leah Partridge star in Opera North's production of Charles Gounod's *Romeo and Juliet* as part of A Festival of Shakespeare in Song in Lebanon, New Hampshire.

Photo by Carl S. Brandon

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NEA National Heritage Fellow
Nati Cano's Mariachi Los Camperos
perform at the 2004 Smithsonian
Folklife Festival as part of the series of
evening concerts sponsored by the NEA.
Photo by Jim Saah



Chairman's Statement



Photo by Vance Jacobs

Fiscal Year 2004 represented a year of growth and renewal for the National Endowment for the Arts. Through the appropriations process, the budget increased by more than \$5 million over the FY03 level, and the agency received an unprecedented \$1 million from the Department of Defense to bring theater to military bases.

Most important, the Arts Endowment made enormous progress in strengthening the core mission set at the beginning of my term—to support excellence in the arts, bring the arts to all Americans, and provide leadership in arts education. The results have been impressive:

- Nearly 50 million Americans were reached by NEA grants in FY 2004—not counting television and radio broadcasts, which reach additional millions.
- Nearly 4,000 communities throughout the country benefited from Arts Endowment support through both direct grants and touring/outreach projects.

- Grants supported an estimated 30,000 concerts, readings, and performances, and about 4,000 exhibitions, enabling approximately 160,000 artists to share their work through NEA-supported projects.
- NEA grants provided support for more than 10,000 artist residencies in schools and other locations.
- Approximately three million children and youth were expected to benefit from our Learning in the Arts efforts alone.

In FY 2004, we made a substantial impact on the cultural life of the country, as this annual report will demonstrate. We have expanded the agency's reach, especially in underserved communities, through our National Initiatives and Challenge America grants. We have expanded our commitment to arts education with new nationwide programs, such as the Summer Schools in the Arts project.

The NEA also has identified issues of concern to the nation, such as the decline in literary reading as documented in our research report, *Reading at Risk*.

We have addressed accessibility needs such as arts programming for older Americans. All these activities lead toward the NEA's goal of fostering a nation in which artistic excellence is celebrated, supported, and made available to all Americans.

BUDGET

Our appropriation in FY 2004 was \$120,971,000. Of this total appropriation, approximately \$40 million went to our important partners, state arts agencies and regional arts organizations.

In 2004, the NEA once again funded the Challenge America initiative, with more than \$20 million going toward bringing the arts to underserved communities throughout the country and better serving the Challenge America goal of providing artistic excellence and extensive outreach.

The Endowment provided grants to arts organizations of all sizes, in all areas of the country, in all disciplines. In FY 2004, the NEA awarded more than \$102 million in funding, totaling more than 2,100 grants. These include not only the Challenge America grants and partnership agreements with state arts agencies and regional arts organizations, but grants to organizations in creativity, heritage and preservation, arts on radio and television, arts learning, and services to arts organizations and artists; fellowships for creative writing in prose and translation; and lifetime achievement awards in jazz (the NEA Jazz Masters Award) and the folk arts (the NEA National Heritage Fellowship).

EXCELLENCE IN THE ARTS

The NEA has worked toward supporting access to art of the highest quality to Americans and showcasing the cultural diversity and distinction of the country. One such grant was \$22,000 to the Eastman Memorial Foundation in Laurel, Mississippi. The grant was to support the exhibition, *Sam Gilliam: Folded and Hinged*, at the Baton Rouge Arts and Science Center and the Lauren Rogers Museum of Art in Laurel. Sam Gilliam is one of the most inventive colorists of the past 30 years and arguably the most prominent African American abstract painter working today. Received enthusiastically by both the press and public, the Laurel exhibit was Gilliam's first show in his native Mississippi. Grants such as this are highlighted throughout this report, showing some of the stellar art the NEA is supporting in every state in the country.

NATIONAL INITIATIVES

NEA Jazz Masters

The Arts Endowment also has created several National Initiatives that support excellence in the arts. One builds on a program that has been one of NEA's premier lifetime achievement awards: NEA Jazz Masters. In addition to expanding the program in terms of number and amount of awards, the Arts Endowment added special components that together bring a higher profile to this extraordinary American art form and help to ensure its continued existence, evolution, and excellence. These include the NEA Jazz Masters on Tour, a series of presentations featuring NEA Jazz Masters in performances, educational activities, and/or speaking engagements for audiences in all 50 states that will run through 2006; NEA Jazz in the Schools, an educational resource for high school



1990 NEA Jazz Master Gerald Wilson leads his orchestra during the NEA Jazz Masters ceremony and concert in Long Beach, California.
Photo by Vance Jacobs

teachers of social studies, U.S. history, and music, including a five-unit, Web-based curriculum and DVD toolkit, developed in partnership with Jazz at Lincoln Center and supported by the Verizon Foundation; and radio and television programming in partnership with National Public Radio and the Public Broadcasting System.

Shakespeare in American Communities

A National Initiative begun in 2003, Shakespeare in American Communities continued providing high quality theater programming throughout the country with support from The Sallie Mae Fund and in partnership with Arts Midwest. In 2004, the initiative, through an unprecedented partnership with the Department of Defense, provided Shakespeare performances on military bases, the first such outreach for the agency. The Alabama Shakespeare Festival performed *Macbeth* on 13 military bases in 11 states, with an additional three companies performing on five bases in three states.

NEA Arts Journalism Institutes

The arts do not survive alone; they depend on lively and informed criticism, especially on the local level. That is why the Endowment has funded the NEA Arts Journalism Institutes, a new National Initiative in 2004. Aimed primarily at journalists from outside of major cities, the initiative provides crucial professional development not ordinarily available to journalists in smaller communities. These institutes in the disciplines of dance, classical music, opera, and theater provide performances, lectures, and seminars with leaders in higher education, the arts, and journalism to improve participants' ability to analyze and write about the arts.

Operation Homecoming

In another partnership with the Department of Defense, and with support from The Boeing Company, the NEA created Operation Homecoming: Writing the Wartime Experience. This new National Initiative provides writing workshops for U.S. military personnel and their families by nationally known writers—novelists, poets,

historians, and journalists—at various military bases throughout the country (and in four foreign countries). The workshops will occur at 20 bases in at least ten states in 2004-2005.

More on all the National Initiatives can be found in the National Initiatives section of this report.

ACCESS TO THE ARTS

Bringing art to military bases is just one illustration of the Arts Endowment's commitment to provide better access to the arts for underserved communities. In FY 2004, the NEA awarded a direct grant in 433 of 435 Congressional districts in the country—the broadest reach in the agency's history.

The major funding mechanism for providing access to the arts to all Americans is Challenge America. These grants offer support primarily to small and mid-sized organizations for projects that extend the reach of the arts to underserved populations. In Brevard, North Carolina, for example, a town of fewer than 7,000 people, an NEA Challenge America grant of \$10,000 to the Brevard College Corporation helped support the A

Actor/writer Stephen Lang greets Senator Daniel Inouye (Hawaii) after a special Operation Homecoming performance of Lang's one-man play *Beyond Glory* on Capitol Hill.

Photo by Steven Purcell



Little Now Music festival, which presented a series of concerts, lectures, and school presentations for town residents in 2004.

Challenge America grants also serve to enhance and invigorate the arts and culture already embedded in the community. The NEA Challenge America grant of \$10,000 to the Northern Tier Cultural Alliance in Mansfield, Pennsylvania supported the Forest Heritage Intergenerational Project, in which traditional artists and Native American community residents shared their art with the community in workshops, storytelling sessions, visits to artists' studios, and performances.

In addition, the NEA works in myriad ways to provide the greatest access to the most Americans. In Washington, DC, the Arts Endowment has worked with fellow agencies such as the Library of Congress and the Smithsonian Institution to support arts events, such as the Poetry Pavilion of the National Book Festival, held every fall since its inception by Mrs. Laura Bush in 2001. In 2004, with NEA support, the Poetry Pavilion featured poets William Jay Smith, Suji Kwock Kim, and United States Poet Laureate Ted Kooser, among others.

As part of the Smithsonian Folklife Festival, held every summer to highlight the folk and cultural arts of various regions of the country and world, the NEA in 2004 sponsored a series of evening concerts of NEA National Heritage Fellows. In keeping with the theme of the festival, the NEA Fellows were artists working in the Latino/Hispanic traditions, such as mariachi master Nati Cano, Puerto Rican percussionist Juan Gutiérrez, and New Mexican musicians Robert and Lorenzo Martínez.



Poet Suji Kwock Kim (2002 NEA Literature Fellow) reads at the NEA-sponsored 2nd Annual Poetry Pavilion, part of the National Book Festival in Washington, DC.

Photo by Jim Saah

LEARNING IN THE ARTS

Ensuring that future generations of Americans enjoy and appreciate the arts is an important goal of the NEA. Through its grants and National Initiatives, the Arts Endowment has been supporting arts education projects in every part of the nation.

NEA Jazz in the Schools, part of the NEA Jazz Masters National Initiative mentioned previously, will provide a better understanding of this indigenous art form, one that is such an important part of our American history, by integrating jazz into social studies curricula.

Shakespeare for a New Generation

Arts education is the main component of another National Initiative, the second phase of Shakespeare in American Communities: Shakespeare for a New Generation, which tours exclusively to middle and high schools. By the end of 2005, the Shakespeare in American Communities initiative will have engaged 47 theater companies to tour more than 550 communities

and approximately 900 high schools in all 50 states, and 18 military bases. The program aims to bring one million students to a live, professional production of Shakespeare. For most of these students, these performances will be their first experience with professional theater.

The tour also includes artistic and technical workshops, symposia about the productions, and educational programs in local schools. The Arts Endowment has developed an educational resource package of exceptional quality that is available free to teachers. It includes a teacher's manual, recitation booklet, brochure for students, timeline poster, audio CD, educational video, and bookmarks. Using these materials and events, we are helping to integrate Shakespeare into the arts education programs of our middle and high school students. More on Shakespeare in American Communities can be found in the National Initiatives section of this report.

An additional offshoot of the Shakespeare in American Communities initiative was Shakespeare Comes to LA, a program in partnership with Shakespeare Festival/LA, which brought professional Shakespeare productions and educational activities to stages and schools throughout the Los Angeles metropolitan area. This special festival offered free performances and workshops to the more than 70,000 students in Los Angeles schools during the summer months.

Summer Schools in the Arts

In 2004, the NEA announced a new arts education initiative, Summer Schools in the Arts. Ten sites in ten states received grants for the pilot phase of the initiative to support summer learning programs in the arts. Each site will measure students' gains in artistic

knowledge based on national and state standards. Additional goals are to enhance the students' study habits and create a life-long interest in the arts. In Boise, Idaho, for example, the Log Cabin Literary Center managed the Writing Camp at the Fort Hall Shoshone-Bannock Reservation in which students interacted with tribal elders and explored natural sites to develop their creative writing skills.

The Arts Endowment will use the results of the pilot program to expand the initiative in 2005 and document effective practices in the teaching of art. Twenty-five sites will be included in the 2005 Summer Schools in the Arts.

The Arts Endowment created a new arts education tool in 2004 for parents and caregivers: *Imagine: Introducing Your Child to the Arts*. This new issue of the 1997 NEA publication revises and updates the

Malvolio (Tim Choate) is duped into fancying himself an object of romantic fantasies as his concealed detractors Sir Toby Belch (Harold Surratt), Fabian (Will Beinbrink) and Sir Andrew Aguecheek (Bryan Cogman) listen in on his musings in Shakespeare Festival/LA's production of Shakespeare's *Twelfth Night*, directed by Jason King Jones, as part of the NEA's Shakespeare Comes to LA program.

Photo by Craig Schwartz



previous edition's material and includes activities and suggestions in literature, dance, music, theater, visual arts, folk arts, and media arts aimed specifically at children ages 3-8 years old.

Also included is a pull-out guide of arts activities that parents and children can do together.

RESEARCH

The NEA funds research that examines various aspects of the arts to provide a better understanding of the arts world and to broaden the conversation about American culture. In 2004, the NEA released *Reading at Risk: A Survey of Literary Reading in America*, a comprehensive survey that suggested, for the first time in modern history, that less than half of the U.S. adult population now reads literature. The report presented a detailed assessment of the decline of reading's role in the nation's culture. The report can be summarized in a single sentence: literary reading in America is not only declining rapidly among all groups, but the rate of decline has accelerated, especially among the young.



Reading at Risk is not a collection of anecdotes, theories, or opinions. It is a descriptive survey of national trends in adult literary reading. Based on an enormous sample size of more than 17,000 adults, it covers most major demographic groups—providing statistical measurements by age, gender, education, income, region, race, and ethnicity.

The data source for *Reading at Risk* was the NEA's Survey of Public Participation in the Arts, which was conducted by the U.S. Bureau of the Census, spanning 20 years of polling. While not every measurement of

reading was built into the study, the report provides so much data in such detail that it constitutes a comprehensive factual basis for any informed discussion of current American reading habits.

ARTS AND ACCESSIBILITY

The NEA also has continued championing accessibility issues through the activities of our Office for AccessAbility. Over the past four years, the NEA has funded a study to measure and evaluate the effects that professional arts programming has on the quality of life of older adults. The study measured the mental and physical health, as well as social activity, of 300 older people from ages 65 to 99 at arts centers in Brooklyn, San Francisco, and the Washington, DC metropolitan area. The preliminary final report of this



The NEA-sponsored study, *Creativity and Aging*, showed that arts activities, such as Susie Robinson of the CEYA Poetry Ensemble rehearsing with guitarist Paul Finocchiaro (pictured), make older adults happier and healthier.

Photo by Chenoa Estrada

study, *Creativity and Aging*, highlighted some interesting results. Participants who were actively involved in high-quality arts programs reported better overall health, more energy, and increased involvement in social activities than those in the non-arts control group. In addition, arts participants reported lower levels of loneliness and higher morale than their

counterparts. As Dr. Gene Cohen, primary investigator for the study, pointed out, "These findings are indeed remarkable in the amount of stabilization and improvement observed in those with an average age of 80 who are engaged in arts programs."

EXPANDING OUR REACH

The NEA is continuing to evolve as an agency, and continuing to find new resources and new partnerships. On the state and regional level, the Arts Endowment is now working with regional arts organizations on several National Initiatives. On the federal level, an innovative relationship with the Department of Defense has led to two important initiatives for our troops and their families. And in the private sector, important funding from corporations not normally known for their arts support—The Boeing Company, The Sallie Mae Fund, and Verizon—has sponsored projects and provided educational materials to hundreds of thousands of Americans.

This report provides examples of projects the NEA has supported in every state, projects representing the vast array of lively, rich, and diverse art being created in this country. It demonstrates the NEA's ability to provide much-needed support to small arts communities like Topeka, Kansas as well as larger ones like New York City, to partner with small as well as large organizations. Our motto—A great nation deserves great art—includes the entire nation, and it is our goal to bring great art to every community.

Dana Gioia
Chairman



Macbeth (Jake Waid) meets Assassin Wolf (Shadow Hotch) in Perseverance Theatre's production of *Macbeth*, set in the context of southeast Alaska's indigenous Tlingit culture and performed by an all-Native Alaskan cast as part of the NEA's Shakespeare in American Communities initiative.

Photo by Eric Torgerson

National Initiatives

Now in their second year, NEA National Initiatives continue to grow in number and in individual scope. These are programs that, unlike our direct grants, have a national focus. Like our direct grant programs, however, they are done in partnership with local communities, arts organizations, and presenters. These programs frequently target communities and constituencies that otherwise would not be accessible to them. In FY 2004, four National Initiatives were underway: Shakespeare in American Communities, NEA Jazz Masters, Operation Homecoming, and NEA Arts Journalism Institutes.

SHAKESPEARE IN AMERICAN COMMUNITIES

The National Endowment for the Arts created **Shakespeare in American Communities** to introduce a new generation of audiences to the greatest playwright in the English language. In partnership with regional arts organization Arts Midwest, which administered the

initiative, the NEA helped create new audiences and a new appreciation for live theater and Shakespeare.

The first phase of touring, supported by The Sallie Mae Fund, involved seven professional theater companies, which provided more than 270 performances to audiences in all 50 states. Touring concluded in November 2004, having brought live Shakespeare to more than 190,000 Americans, primarily in small and mid-sized communities. These activities included an unprecedented tour to military bases in September and October 2004 in partnership with the Department of Defense, which provided \$1 million for this part of the initiative.

Alabama Shakespeare Festival conducted the major part of the military base tour, bringing *Macbeth* to 13 military bases in 11 states. Their performance of the Scottish play, which included garbing the actors in kilts, was met with widespread enthusiasm at every performance. In addition, five military bases in three

states were served by other theater companies as part of the first phase of the initiative.

Beginning in September 2004, the second phase of the initiative was launched, **Shakespeare for a New Generation**, focusing primarily on reaching middle and high school students. By May 2005, the 21 selected companies will have provided as many as 930 performances of more than 15 Shakespeare plays.

Companies such as the Utah Shakespearean Festival exemplify the ambitious reach of the initiative. This company alone will tour to four states and provide almost 50 school performances under the banner of Shakespeare for a New Generation. Funding from the Arts Endowment has allowed Utah Shakespearean Festival to expand its regular touring activities to include additional small, rural communities in Idaho, Arizona, the Navajo Nation, and Nevada. In addition, students at each school have the opportunity to participate in workshops on text, voice, movement, and improvisation.

In Alaska, performances by Perseverance Theatre are an exceptional example of the universality of Shakespeare's work. Perseverance's production of *Macbeth* was set in the context of southeast Alaska's indigenous Tlingit culture and performed by an all-Native Alaskan cast. This unique production reached nearly 4,000 middle and high school students in remote areas of Alaska.

As an additional educational component of the initiative, the Arts Endowment has developed and distributed 25,000 multimedia educational toolkits to teachers across the United States, enhancing the educational experience of Shakespeare for millions of students with films, recitation contests, and teacher lesson plans.

NEA JAZZ MASTERS

Established in 1982, the **NEA Jazz Masters** awards annually elevates a select number of living jazz artists to its ranks, conferring on them the nation's highest honor for this uniquely American art form. In 2004, Chairman Gioia launched a major expansion of the program, celebrating the NEA Jazz Masters and the art of jazz through an awards ceremony and television broadcast, recordings, radio programs, and NEA Jazz Masters performances.

For the first time, the NEA Jazz Masters awards ceremony and concert was broadcast nationally. BET and BET Jazz aired the 2004 ceremony and concert five times in April 2004 as part of Jazz Appreciation Month. In addition, the Verve Music Group issued a commemorative two-CD set of recordings with selections from the NEA Jazz Masters (1982 to 2004) in January 2004.

As part of the new National Initiative portion of the NEA Jazz Masters program, in 2004 the Endowment inaugurated NEA Jazz Masters on Tour. This touring component of the NEA Jazz Masters program is intended to bring NEA Jazz Masters to all 50 states. Each engagement includes educational activities, ranging from master classes and lecture-demonstrations to meet-the-artist sessions. The first phase of the tour, co-sponsored with the Doris Duke Charitable Foundation, began in spring 2004 and included events in 13 states and the District of Columbia. The second phase, through a partnership with Arts Midwest and with support from Verizon, will bring jazz to the remaining states over the next two years.

In 2005, two innovative parts of the initiative will be added: a radio show, *Jazz Profiles*, in partnership with



Jazz singer Dee Dee Bridgewater performs at the NEA Jazz Masters ceremony and concert in Long Beach, California.
Photo by Vance Jacobs

National Public Radio, and an episode of a new television series, *Legends of Jazz*. Both programs are being supported by Verizon. *Jazz Profiles* is a series of 14 hour-long documentaries on NEA Jazz Masters that will air in spring 2005 on more than 100 NPR member stations. NEA Jazz Master Nancy Wilson hosts the program. *Legends of Jazz* is 13 weekly 30-minute episodes on jazz, combining live performance, intimate conversation, and archival material on the memorable people and events in jazz. Hosted by noted jazz pianist and radio personality Ramsey Lewis (and based on his radio series of the same name), the program will have a special one-hour feature in June 2005 on NEA Jazz Masters.

A new arts education program will be added to the NEA Jazz Masters initiative as well: **NEA Jazz in the Schools**. This educational resource for high school teachers of social studies, U.S. history, and music is a five-unit, Web-based curriculum and DVD toolkit that explores jazz as an indigenous American art form and as a means to understand American history. The curriculum is produced by Jazz at Lincoln Center and supported by a \$100,000 grant from the Verizon Foundation. The complete kit and curriculum will be available in fall 2005.

OPERATION HOMECOMING

Operation Homecoming: Writing the Wartime Experience, a program for U.S. military personnel and their families, documents the thoughts and reflections of our troops—in their own words—during the time of their service. Through an unprecedented partnership with the Department of Defense and with support from The Boeing Company, the initiative provides writing workshops by nationally known writers—novelists, poets, historians, and journalists—at domestic and overseas military bases representing all four branches of the U.S. armed services. The workshops will occur at 20 bases located in ten states and territories, as well as four foreign countries, in 2004-2005.

The Web site established for the program, www.OperationHomecoming.org, contains educational articles and literary video and audio clips to help the troops develop their writing skills. In addition, the Arts Endowment has produced an accompanying audio CD

that explores the variety of literary responses by previous generations of American troops. More than 13,000 copies have been distributed to military bases, Department of Veterans Affairs hospitals, Armed Forces YMCAs, public libraries, troops across the world, and the American public.

The best writing emerging from this initiative will be published in a nationally promoted anthology that will be sold in bookstores and distributed free by the Arts Endowment to military installations, schools, and libraries. The anthology is scheduled to be published in 2006; those works not chosen for the anthology will be housed in an existing permanent government archive for use by future generations of historians and citizens. The program has received more than 1,500 submissions containing 10,000 pages of writing.

The response to the program has been overwhelming. Here are a few examples of the letters received:



Author Richard Bausch at a Operation Homecoming workshop at Fort Drum, New York in June 2004.

Photo by Betty Doherty, US Army MWR

From an Army Reservist in Iraq:

"I am an Army Reservist, called to duty for one year. Without the reserves, this war could not be pulled off. I think my essay reflects the hardships that many citizen soldiers endure when they leave their lives behind to serve. It's an important story that should be told and I hope you will use my piece to tell it."

From a recently retired Army veteran in Texas:

"Writing about those things that we combat veterans keep locked up inside is tremendously cathartic. I lost my creative voice after Mogadishu; putting things into perspective took a long time, especially without any encouragement or understanding. Thank you again for this project."

The NEA is extending its Operation Homecoming initiative with **Operation Homecoming: Beyond Glory**, a tour of the one-man play *Beyond Glory*, adapted and performed by Stephen Lang, to more than 25 overseas and domestic military installations beginning in May 2005. Adapted by Lang from Larry Smith's book, *Beyond Glory: Medal of Honor Heroes in Their Own Words*, this acclaimed production features the stories of eight veterans from World War II, Korea, and Vietnam, including Admiral James Stockdale and Senator Daniel Inouye. By presenting the military audiences of today with the recollections of decorated veterans, the Operation Homecoming tour of *Beyond Glory* encourages service men and women to preserve the stories of their own wartime experiences.

NEA ARTS JOURNALISM INSTITUTES

In June 2004, the NEA established three **NEA Arts Journalism Institutes** to address a chronic problem throughout the country: the lack of quality arts criticism in the press. The institutes' focus is on improving arts criticism in classical music, opera,

theater, and dance. The institutes are designed for journalists who cover the arts for print and broadcast outlets located mostly outside the country's largest media markets, where professional development opportunities are limited. Institutes for dance critics will be hosted by the American Dance Festival (ADF) at Duke University in Durham, North Carolina; for classical music and opera critics at Columbia University in New York City; and for theater and musical theater critics at the University of Southern California in Los Angeles.

A pilot program for the Institutes was held in 2003 for dance critics at the American Dance Festival. The success of that program encouraged Chairman Gioia to expand the program into a National Initiative that addressed additional disciplines in additional locations.



Fellows of the NEA Arts Journalism Institute at Columbia University in October 2004.

Photo by Matt Peiken

The NEA provided \$1 million to fund the first two years of the program. Each Institute will offer a two- or three-week program each year for up to 30 attendees and cover the participants' expenses.

The first Institute was held June 18 to July 13, 2004, for dance critics at the American Dance Festival. Nine

critics from six states and Dublin, Ireland spent three weeks at ADF in North Carolina attending performances, classes, seminars, and panel discussions focusing on the history of dance and dance criticism, as well as the function and responsibility of the dance critic today. Participants heightened their awareness and sharpened their observation skills through movement sessions, and gained practical knowledge by writing reviews and participating in analytical discussions. "It not only gives critics the opportunity to exchange ideas about dance writing," said Suzanne Carbonneau, project director, "but also, by virtue of its setting at the American Dance Festival, to take a crash course in the contemporary dance world itself."

Columbia University's Institute took place October 18 to 28, 2004, drawing 25 critics from 20 states. Sessions included history, concepts, and current practices in classical music and opera, as well as classical music journalism. Evenings were spent attending performances, and then writing reviews for discussion in next day sessions. One participant, Erin Auerbach of *The Press-Enterprise* in Riverside, California, said, "I was a participant in the program, and I learned more about classical music and opera in two weeks than I did in my formal education. (I hold a master's degree in Theater Arts and I trained classically as a singer for many years.)"

The third Institute took place at USC in Los Angeles February 21 to March 4, 2005 for 25 critics from 21 states. The sessions were broken into four modules: basic elements of dramatic production; instruction in the basic skills of producing thoughtful, intelligent theater reviews; informal discussions with leading professionals and faculty members; and attendance at theater performances. "Better informed and trained theater critics will offer audiences beyond our largest urban centers more exciting choices for cultural participation and appreciation," said Michael Parks, director of USC Annenberg's School of Journalism.

In just 18 months since the first pilot program in 2003 to the March 2005 Institute in theater and musical theater, 71 writers from 58 cities, 38 states, and two foreign countries have participated in the Institutes. Three papers were so enthused by the Institutes that they had two different staff writers attend two Institutes. This initiative will help communities across the country benefit from substantially enhanced writing about the arts.

State and Regional Partnerships

Since its beginnings in 1965, the Arts Endowment has been a partner to thousands of arts organizations, agencies, and artists. Our entire mission of supporting excellence in the arts, both new and established, and bringing the arts to all Americans is achieved through our partnerships. Among the most critical of these partnerships are those we have enjoyed with 50 state arts agencies (SAAs), six jurisdictional arts agencies, and six regional arts organizations (RAOs).

Forty percent of the Arts Endowment's funding is distributed among those agencies and organizations. Through this federal funding mechanism, we are able to support projects that are meaningful to local communities, while at the same time leveraging financial support from other sources.

An example of these partnerships is Mississippi Arts Commission's Whole Schools Initiative, which promotes quality teaching and learning by integrating arts into the curriculum at 20 public schools throughout the state. In support of this program, more than 284 artists and teachers participate in a week-long Summer Institute with intensive seminars on incorporating arts into standard curricula, hands-on arts workshops, and site visits to local arts organizations.

Another example is the Virgin Islands Council on the Arts, which used its partnership grant to fund outreach programs such as choir, art classes, and cultural dance presentations to more



Tammy Farrans of Davenport School of the Arts in Florida and D.D. Ward of Laurel High School in Mississippi present their version of *Little Red Riding Hood* during a storytelling workshop at the Mississippi Arts Commission's Whole Schools Summer Institute.

Photo by Shelley Powers

than 500 students at area schools, as well as “A Summit on St. John Musical Traditions,” at which more than 200 community members participated in performances and lectures honoring the music and cultural practices of the U.S. Virgin Islands.

Regional arts organizations (RAOs) were created by state arts leaders, in partnership with the Arts Endowment and the private sector, to transcend state boundaries and give the public access to a greater and richer variety of arts experiences. A critical role of the RAOs is to make excellent dance, theater, musical theater, opera, and literature presentations available in underserved communities.

One of the ways RAOs do this is through the NEA Regional Touring program, which helps bring high-quality performing artists and companies to communities across the country with the help of federal, state, and private funds. Through a partnership of the NEA with the six regional arts organizations, the program provides assistance for interstate touring and gives priority to underserved communities.

RAOs also assist the Arts Endowment and other funders in providing programs nationally. Regional arts organizations have worked with the NEA on two of its National Initiatives: Shakespeare in American Communities (Arts Midwest) and Operation Homecoming (Southern Arts Federation). More information on these important projects can be found in the National Initiatives section of this report.

Another national project that resulted from collaboration between the NEA and an RAO is the New

England Foundation for the Arts’ National Dance Project (NDP). The NDP supports the growth of contemporary dance by encouraging the creation of new work by individual dance artists and companies and also fostering collaboration among dance presenters to mount tours of these new works. The NDP is administered by a group of 12 “hub sites,” which are key presenters around the country committed to developing dance, and six leaders from the dance field who act as advisors. The hub sites provide funding recommendations that are then reviewed and approved by the advisory board.

Each season, the NDP awards 15-20 production grants ranging from \$15,000 to \$35,000 each. The NDP also administers touring and infrastructure grants directly to presenters. As of 2004, the NDP has presented 152 new dance works by more than 100 artists and dance companies in 47 states.

This season, the NDP supported a national tour of Dayton Contemporary Dance Company’s *The Flight Project*, six individual pieces around the theme of flight and invention. The individual works, in honor of the centennial of the Wright Brothers’ first flight, were initially commissioned in 2001, with support from a NDP production grant. During the 2003-2004 season, the dance company performed *The Flight Project* in 14 states for more than 13,000 audience members. More than half of these participants were students. To meet NDP’s goal of building new audiences for contemporary dance, additional components of the tour included master classes, pre-performance talks, and school outreach.

Alvin Rangel and G.D. Harris in the Dayton Contemporary Dance Company's production of *The Flight Project*, which toured to 14 states through the New England Foundation for the Arts' National Dance Project.

Photo by Andy Snow



NEA National Heritage
Fellow Yuqin Wang,
who received the award
with husband Zhengli
Xu, demonstrates the
art of Chinese rod
puppetry.

Photo by Jim Saah



Lifetime Honors

At the risk of stating the obvious, there could be no art without artists. Throughout its history, the United States has produced a wealth of creative and interpretive artists who have given the world a trove of works to be studied, performed, admired, and treasured.

The Arts Endowment is proud to have recognized many of them over its nearly 40 years through three awards honoring lifetime achievements in the arts: National Medals of Arts, NEA Jazz Masters, and NEA National Heritage Fellows.

NATIONAL MEDAL OF ARTS

Created by Congress in 1984, the National Medal of Arts is conferred annually by the President to honor persons and organizations that have made extraordinary contributions to the excellence, support, growth, and availability of the arts in the United States. Unlike other arts awards, the National Medal of Arts is not limited to a single field or area of artistic endeavor.

The National Endowment for the Arts solicits the public for nominations for the award, which are reviewed by the National Council on the Arts and then forwarded to the President for final selection. The awards, which are non-monetary, are presented each year at a special White House ceremony. The National Medal of Arts was designed by internationally renowned sculptor Robert Graham.

Information on submitting a nomination can be found on the NEA Web site at www.arts.gov.

National Medal of Arts Recipients

**Andrew W. Mellon
Foundation**

Philanthropic Foundation
New York, New York

Ray Bradbury

Author
Los Angeles, California

Carlisle Floyd

Opera Composer
Houston, Texas

Frederick Hart

Sculptor
deceased

Anthony Hecht

Poet
deceased

John Ruthven

Wildlife Artist
Georgetown, Ohio

Vincent Scully

Architectural Historian
and Educator
New Haven, Connecticut

Twyla Tharp

Choreographer, Artistic
Director, Dancer
New York, New York



Author Ray Bradbury received the National Medal of Arts from President George W. Bush and Mrs. Laura Bush in the Oval Office in 2004.

White House photo by Susan Sterner

NEA JAZZ MASTERS FELLOWSHIP

The NEA Jazz Masters Fellowships are the highest honors that our nation bestows upon jazz musicians. Since 1982, 80 of America's greatest jazz artists have received the award. Each year, a one-time award of \$25,000 is presented in the following categories: rhythm instrumentalist, solo instrumentalist, keyboardist, vocalist, or arranger/composer.

Additionally, an award is given in a non-musician category—jazz advocate, which is awarded to individuals who have made major contributions to the appreciation, knowledge, and advancement of the American jazz art form as a writer, patron, or presenter. This year, Chairman Gioia announced that the award would now be known as the A. B. Spellman NEA Jazz Masters Award for Jazz Advocacy, named after the NEA's own noted jazz writer, accomplished poet, and innovative arts administrator, who has dedicated much of his life to bringing the joy and artistry of jazz to as many Americans as possible.

The selection criteria for all the awards are the same: artistic excellence and significance of the nominee's contributions to the jazz art form. The NEA Jazz Masters form a veritable jazz hall of fame, including such luminaries as Dave Brubeck, Ornette Coleman, Marian McPartland, and Ella Fitzgerald. More information about submitting a nomination and the NEA Jazz Masters award is available on the NEA Web site: www.arts.gov.

In addition, a series of activities—as part of the National Initiatives component of the program—were added in 2004. A description of these activities can be found in the National Initiatives section of this report.

This year, a special award was given to Artie Shaw for his innovative musicianship and for popularizing the art form in the 1930s and 1940s. Sadly, Mr. Shaw passed away the week before the awards ceremony held at the annual International Association for Jazz Education conference.

NEA Jazz Masters

Kenny Burrell, Rhythm Instrumentalist

Kenny Burrell pioneered the guitar-led trio with bass and drums in the late 1950s. Known for his harmonic creativity, lush tones, and lyricism on the guitar, he is also a prolific and highly regarded composer.

Paquito D’Rivera, Solo Instrumentalist

The winner of four Grammy Awards, Cuban-born Paquito D’Rivera is celebrated both for his artistry in Latin jazz and his achievements as a classical composer. His mastery on the saxophone and clarinet is unquestioned, having been tutored from an early age by his father Tito, a classical saxophonist and conductor.

Slide Hampton, Arranger/Composer

Slide Hampton’s distinguished career spans decades in the evolution of jazz. A charismatic figure, master arranger, and formidable trombonist, Hampton has served as music director for various orchestras and artists since the 1950s, including Maynard Ferguson, Woody Herman, and NEA Jazz Masters Dizzy Gillespie and Max Roach.

Shirley Horn, Vocalist

Shirley Horn began leading her own group in the mid-1950s, and in 1960 recorded her first album *Embers and Ashes*, establishing her reputation as an exceptional and sensitive jazz vocalist. After taking a 10-year hiatus to raise her family, she has re-emerged in recent years as a world-class jazz artist.

NEA Jazz Masters George Wein, Slide Hampton, Jimmy Smith (who passed away on February 8, 2005), Kenny Burrell, Paquito D’Rivera, and NEA Chairman Dana Gioia in Long Beach, California.

Photo by Vance Jacobs



Artie Shaw, Big Band Leader

Immensely popular and startlingly innovative, Artie Shaw rose to prominence in the 1930s as a swing bandleader, master clarinetist, and boundary-crossing artist, who infused jazz with the influences of modern European composers. He retired from music in 1954 to pursue a literary career, but his music still is performed today through a big band bearing Shaw's name, fronted by Dick Johnson.

Jimmy Smith, Keyboardist

Jimmy Smith personifies the jazz organ revolution. He raised the organ—specifically the legendary Hammond B3—from a novelty instrument in jazz to primary status in the 1950s and 1960s. Inspired by the great horn players of the day, he cut the tremolo off and began playing horn lines with his right hand, establishing the standard for jazz organists who would follow.

George Wein, Jazz Advocate

Jazz impresario George Wein is renowned for his work in organizing and booking music festivals, and in particular for creating the Newport Jazz Festival, an event that, in the words of the late jazz critic Leonard Feather, started the “festival era.”

NEA NATIONAL HERITAGE FELLOWSHIP

The United States, with all its many ethnicities and native peoples, has a rich and diverse history of appreciation for and perpetuation of folk and traditional arts. Since 1982, the NEA has recognized the artists who dedicate their lives to cultural traditions and arts and who maintain the folk arts' vibrancy and relevance for future generations. The NEA has honored some 300 artists with NEA National Heritage Fellowships.

Ten NEA National Heritage Fellowships, the country's most prestigious honor in the folk and traditional arts, were awarded in 2004. The fellowships include a one-time award of \$20,000. Artists who received the award included performers, such as sacred steel guitar player Chuck T. Campbell, and craftspeople, such as straw appliqué artists Eliseo and Paula Rodriguez.

Chum Ngek received the Bess Lomax Hawes Award for his long history of teaching Cambodian music and culture. This award recognizes individuals who have made major contributions to the excellence, vitality, and public appreciation of the folk and traditional arts through teaching, collecting, advocacy, and preservation work.

Interviews with the 2004 awardees, as well as presentations of their work, can be found on the NEA Web site, www.arts.gov. In addition, a publication celebrating the 20th anniversary of the program is available in the publications section of the Web site.

NEA National Heritage Fellows**Anjani Ambegaokar**

North Indian Kathak Dancer
Diamond Bar, California

Charles “Chuck” T. Campbell

Sacred Steel Guitar Player
Rochester, New York

Joe Derrane

Irish-American Button Accordionist
Randolph, Massachusetts

Jerry Douglas

Dobro Player
Nashville, Tennessee

Gerald “Subiyay” Miller

Skokomish Oral Tradition Bearer, Carver, Basket Maker
Shelton, Washington

Milan Opacich

Tamburitza Instrument Maker
Shererville, Indiana

Eliseo and Paula Rodriguez

Straw Appliqué Artists
Santa Fe, New Mexico

Koko Taylor

Blues Musician
Country Club Hills, Illinois

Yuqin Wang and Zhengli Xu

Chinese Rod Puppeteers
Aloha, Oregon

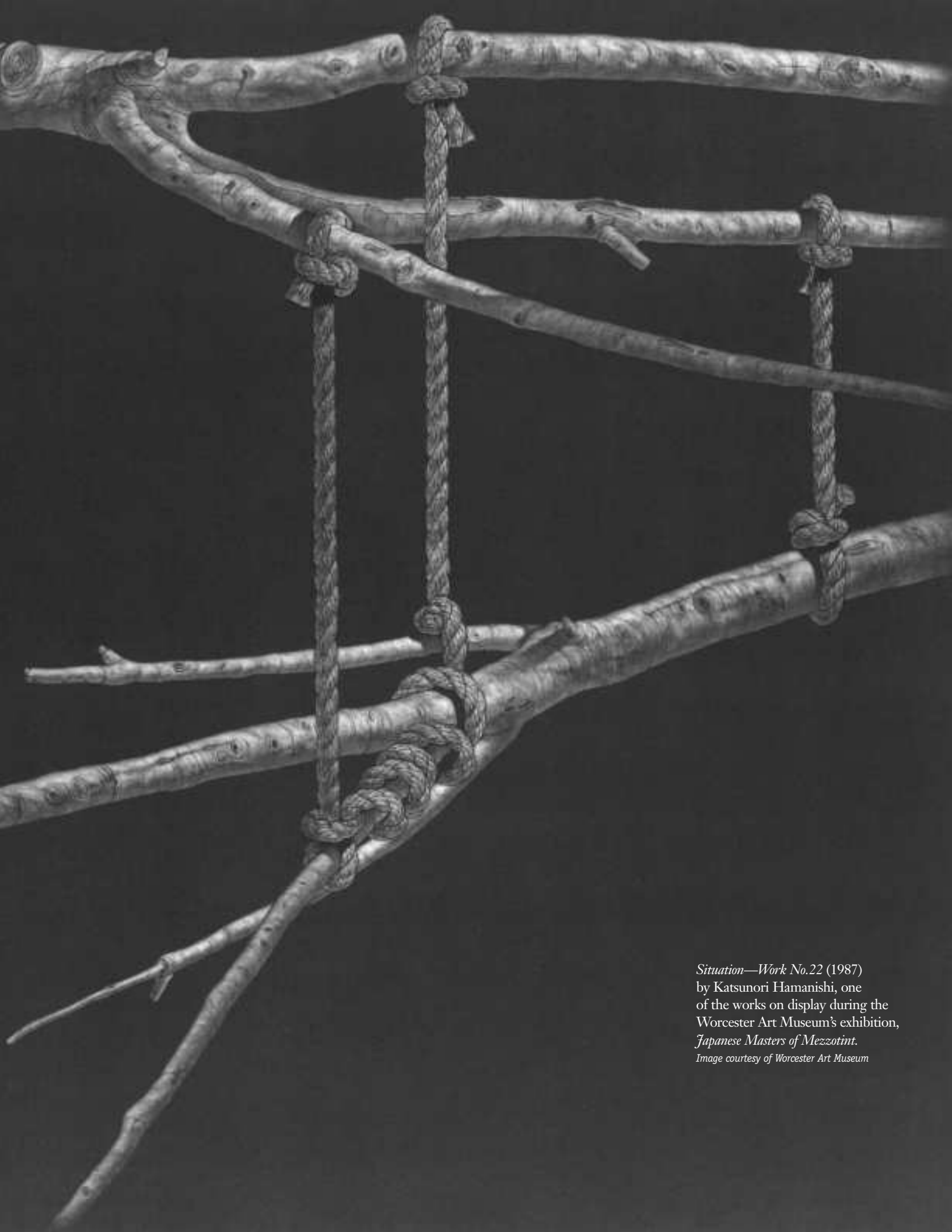
Chum Ngek (Bess Lomax Hawes Award)

Cambodian Musician and Teacher
Gaithersburg, Maryland



Representative Norman Dicks (Washington) presents Gerald “Subiyay” Miller (who passed away on February 5, 2005) with his NEA National Heritage Fellowship at a ceremony on Capitol Hill.

Photo by Robert Burgess



Situation—Work No.22 (1987)
by Katsunori Hamanishi, one
of the works on display during the
Worcester Art Museum's exhibition,
Japanese Masters of Mezzotint.
Image courtesy of Worcester Art Museum

Grant Highlights

The following pages highlight successful projects that the NEA has supported in every state. While these examples are by no means comprehensive, they are highly illustrative of the diverse, quality art that the NEA funds.

FY 2004 Grant Category	APPLICATIONS: Number Received	GRANTS: Number Awarded	GRANTS: Amount Awarded
Creativity	2,956	844	\$19,960,000
Challenge America: Access	991	448	\$7,815,574
Learning in the Arts	832	240	\$7,722,680
Heritage/Preservation	374	196	\$4,231,000
Arts on Radio and Television	159	42	\$3,860,000
Service to Arts Organization and Artists	112	72	\$2,525,000
Challenge America: Reaching Every Community*	128	128	\$1,280,000

* Note: Grants were made through the invitational Challenge America: Reaching Every Community initiative to eligible arts organizations in identified communities across the nation where the Endowment had not awarded any funds, fulfilling the Chairman's public pledge to ensure the Agency's program reach is truly national.

Alabama



Students in the Alabama School of Fine Arts' summer dance workshop perform with noted modern dancer Desmond Richardson of the Complexions Contemporary Ballet Company.

Photos by Steve Johnson, As You Like It Photography

Alabama School of Fine Arts Foundation

Birmingham

The Alabama School of Fine Arts (ASFA) serves 350 full-time students with dormitory facilities on campus in downtown Birmingham. ASFA accepts students in grades 7-12 in a selective audition/interview process in six areas: creative writing, dance, music, theater arts, visual arts, and

math-science. Students accepted by ASFA pay no tuition for the classes.

Of the 350 students, 50 enter the dance program. In recent years, as part of the curriculum, ASFA has brought in nationally and internationally known dancers for master classes. In FY 2004, the Alabama School of Fine Arts Foundation received an NEA Learning in the Arts grant of \$15,000 to support a modern dance residency by the New York-based dance company Complexions

Contemporary Ballet Company for two weeks during June and July 2004.

Led by artistic director Dwight Rhoden and dancer Desmond Richardson, both formerly of the Alvin Ailey American Dance Theater, and including a diverse group of dancers, Complexions worked with students during ASFA's first summer dance intensive from June 28 to July 10, culminating in two performances.

Students in the summer program ranged from 15 to 24 years old, ten from ASFA and 20 from elsewhere, all earning a place in the program through auditions. The summer workshop was set up to simulate the daily rigors of a professional dancer, taking dance and choreography classes in the morning with five hours or more of rehearsals in the afternoon. The students performed two shows of works by noted choreographers Arturo Fernandez, Donald Byrd, Thaddeus Davis, and Rhoden, followed after an intermission by performances by Complexions dancers.

Huntsville Museum of Art

Huntsville

Founded in 1970, the Huntsville Museum of Art is the leading visual arts institution in northern Alabama. Its collection includes historic and contemporary American art in all media, with special attention to regions of the South.

In FY 2004, the Huntsville Museum of Art received an NEA Challenge America grant of \$10,000 to support development of the catalogue for a touring exhibition of the museum's Gianmaria Buccellati silver animal figures.

Ten thousand of the four-color, fully illustrated catalogue will be produced. The catalogue will contain an introduction by museum president Clayton Bass, an interview with artist Gianmaria Buccellati by chief curator Peter Baldaia, a pictorial overview of the process of designing and creating the animals, and professional photography of the Buccellati collection. The catalogue will showcase for the first time Buccellati's works, donated to the museum by Betty and Charles Grisham.

The Buccellati family of goldsmiths has been active in Milan since the mid-18th century, where the "Buccellati style" originated. The style utilizes Renaissance-period techniques, luxury metals such as gold and sterling silver, and extensive textural engraving. Buccellati's works are made in 925 sterling silver using a method he created to capture realistic details such as feathers and fur called *lavorazione a pelo*, or "hair-like workmanship."



(from left to right) The intricate process of creating the silver animals begins with designer Gianmaria Buccellati sketching the animal; then a clay model is created and the silver prepared; the silver pieces are then welded on the clay model and finally brushed gently but thoroughly.

Photos courtesy of Huntsville Museum of Art

A drawing of one of the totem poles carved for the Ketchikan Indian Corporation with NEA support.
Image courtesy of Ketchikan Indian Corporation



Ketchikan Indian Corporation

Ketchikan

One of the mission priorities of the Ketchikan Indian Corporation (KIC) in Alaska is the promotion and preservation of local Native Alaskan cultural heritage in a community of which one-third are Native. It has supported a variety of programs to teach youth about Native Alaskan culture, including language, music, and dance.

In FY 2004, KIC received an NEA Heritage & Preservation grant of \$35,000 to support the carving of one of three traditional southeast Native Alaskan totem poles, and the culturally significant pole-raising ceremony, called *potlatch*. Totem poles are among the most important artifacts of Native Alaskan culture.

The KIC Elders Committee met and determined that the three totem poles would be carved by artisans indigenous to the tribal community.

The project also included an apprenticeship program in which master carvers taught young Tlingit, Tsimshian, and Haida carvers to shape the poles with the design of the clans' crests (killer whale, eagle, wolf, and raven), three "watchmen," and a shaman to represent health care. The center pole stands 42 feet tall, and the two flanking poles are 25 feet—together they tell the story of the southeast Native Alaskans.

The totem poles were completed on September 29, 2004, and the poles were raised in front of the newly built KIC Tribal Health Clinic on October 1. The potlatch celebration was held on October 2, with



Alaska

approximately 550 community members in attendance. Traditional dance groups from Seattle, Washington and Metlakatla and Prince of Wales Island, Alaska performed at the ceremony.

Perseverance Theatre

Douglas

Founded in 1978, Perseverance Theatre has acquired a national reputation as a quality theater company while serving the Juneau, Alaska area with classical and contemporary productions. Perseverance has premiered

more than 50 new plays, including Paula Vogel's 1998 Pulitzer Prize-winning play, *How I Learned to Drive*, which Vogel wrote during her residency there.

In 2001, Perseverance created SPRING, a three-month festival of emerging theatrical works, featuring world premiere productions and development work on future SPRING productions. In FY 2004, Perseverance received an NEA Creativity grant of \$30,000 to support the West Coast premiere of Julie Jensen's *Wait!* and the statewide tour of Bridget Carpenter's *Up (The Man in the Flying Lawn Chair)* during SPRING 2004.

Director Anita Maynard-Losh called *Wait!* an "unsentimental valentine" to the theater life as it follows Wendy Burger, a socially awkward UPS truck driver who finds herself through her involvement in community theater. The play was the last that Maynard-Losh directed for Perseverance before moving to Washington, DC's Arena Stage.

Jensen wrote her comedy as a participant of the NEA/Theatre Communications Group's Theatre Residency Program for Playwrights, being the resident playwright at Salt Lake Acting Company in Utah. The play is based on Jensen's own experiences in theater.

SPRING 2004 saw the West Coast premiere of *Wait!* May 7-30, 2004 to enthusiastic audiences. The theater company also toured Carpenter's *Up*—based on the real-life story of Larry Walter, who attached 32 weather balloons to his lawn chair and flew 16,000 feet over the Mojave Desert—to Anchorage, Fairbanks, and Whitehorse (capital of Canada's Yukon Territory).



Ekatrina Oleksa (left) and Doneice Falcon perform in Perseverance Theatre's production of Julie Jensen's play *Wait!*

Photo courtesy of Perseverance Theatre

Arizona

Frank Lloyd Wright Foundation

Scottsdale

The Frank Lloyd Wright Foundation of Scottsdale, Arizona was established by Wright in 1940 to be the repository of his life's work. The Foundation's holdings include two national historic landmark properties—Taliesin (in Wisconsin) and Taliesin West (in Arizona), the Frank Lloyd Wright Archives, and an accredited architectural school.

In FY 2004, the Foundation received an NEA Heritage & Preservation grant of \$20,000 to support the restoration of Wright's living quarters at Taliesin West. The world-famous architect designed and built Taliesin West, which became Wright's winter residence/studio/campus, from 1937 to 1942. The site provides educational tours and seminars for the public, attracting more than 125,000 visitors annually.



Frank Lloyd Wright's living quarters at Taliesin West in Arizona, recently restored and open to the public for the first time.

Background: Portrait of Frank Lloyd Wright
Photos courtesy of the Frank Lloyd Wright Foundation

Taliesin West was built to coexist harmoniously with its desert environs, using local materials such as rocks and sand in the making of the structure. At first more of a studio and campus than residence, in 1940 Wright added the living quarters, containing a private bedroom, small studio, and private living space, adjacent to the famous Garden Room.

Based on historic photographs and documents from Wright's lifetime, the restored quarters include books, artifacts, art, lighting, and furnishings. The NEA grant assisted in rehabilitating the furniture—custom-made by a local master artisan according to Wright's specifications—in the sitting room and bedroom. In November 2004, the newly refurbished living quarters were opened to the public for the first time.

Mesa Symphony Orchestra Association

Mesa

The Mesa Symphony Orchestra (MSO) in Arizona was formed in 1956 to bring quality musical performances and educational programs to the East Valley community, encompassing such cities as Mesa, Tempe, Chandler, and Scottsdale. Annually, MSO performs six classical concerts in addition to a New Year's Eve concert, July Fourth concert, and performance of *Peter and the Wolf* for more than 9,000 community fourth- and fifth-graders.

In FY 2004, MSO received an NEA Challenge America grant of \$10,000 to support the opening concerts of the 2004-2005 season. MSO will be moving into a new concert hall in the 2005-2006 season, and desired to increase its audience before the move.

The opening program for 2004-2005 was entitled "A Dark and Stormy Night," and was geared especially for families. The program included Modest Mussorgsky's *A Night on Bald Mountain*, Alexander Glazunov's saxophone concerto, and Bernard Herrmann's score for Alfred Hitchcock's movie *Psycho*. The concert was promoted through press releases, radio advertisements, season brochures, and special material being sent to the public schools' band and orchestra music programs.

The opening program was performed at two locations to reach even more audience members: October 15, 2004 at Word of Grace in Mesa, and October 17, 2004 at the Chandler Center for the Arts. An estimated 3,000 people attended the two concerts.

Arkansas Arts Center Foundation

Little Rock

The Arkansas Arts Center in Little Rock is the state's oldest and largest arts institution, with programs and events reaching 430,000 residents annually in both urban and rural communities. The Arts Center, which is free to the public, operates as both a museum of visual art and a center for the performing arts, offering classes throughout the year in the fine and performing arts as well as community outreach initiatives.

One of the Arts Center's outreach programs is the Artmobile, a traveling art exhibition drawn from the museum's permanent collection. In FY 2004, the Arkansas Arts Center Foundation received an NEA



The Arkansas Arts Center Foundation's Artmobile carries themed exhibitions to approximately 100 venues annually, reaching more than 90,000 people.

Photo courtesy of Arkansas Arts Center Foundation

Challenge America grant of \$25,000 to support the Artmobile project.

Artmobile carries themed exhibitions, which are changed every two years, to approximately 100 venues annually, reaching more than 90,000 people. For 2004-2006, the theme of the exhibition is *Natural Insights: Art and the Earth*. The exhibition examines the many ways that artists take inspiration from nature, and includes paintings, drawings, lithographs, photographs, and three-dimensional works such as ceramics and hand-blown glass.

In addition, educational materials accompanying the exhibition provide material on the chemistry of paint, paper, and canvas; the physics of ceramics; and the sources of various media in nature. An in-depth study guide for teachers and parents is included and also available online with cross-curricular lessons and hands-on activities based on the pieces in the exhibition.

Arkansas

Ozark Foothills FilmFest

Locust Grove

The Ozark Foothills FilmFest began in 2002 as a two-city, five-day festival to bring independent and regional films to the mostly rural north central Arkansas area. The festival now spans three weeks and involves three Arkansan communities: Batesville, Heber Springs, and Searcy.

In FY 2004, the Ozark Foothills FilmFest received an NEA Challenge America grant of \$10,000 to support its 2005 festival. Running April 1-17, 2005, the festival included a Southern Filmmakers Showcase featuring independent regional filmmakers; "The James Dean Era," a two-day multimedia exploration of the artistic genesis and lasting impact of James Dean; and *Miniature Graceland*, a film/performance piece by Arkansans

Phil Lancaster and Alison Moore. The festival showcased 51 films and hosted 33 guest artists and presenters, as well as participating composers and musicians.

The Alloy Orchestra, the premiere national orchestra of scores for silent films, presented its original scores to accompany the silent classics *The Black Pirate* and *Steamboat Bill, Jr.* The Alloy Orchestra also performed during the FilmFest Gala at Bradley Manor on the Lyon College campus.

The Southern Filmmakers Showcase included films from programs such as Best of Indie Memphis, New Films from Appalshop, and Films from the Foothills. "The James Dean Era" included screenings of Dean's early television work and other rare footage, a memorabilia exhibit, and scholar-led discussions about the actor. Approximately 4,000 people attended activities and screenings during the festival.



The Ozark Foothills FilmFest in Locust Grove, Arkansas introduces independent and regional films to the local community.

Image courtesy of Ozark Foothills Filmfest

California

AXIS Dance Company

Oakland

Since 1987, the AXIS Dance Company has been creating and performing high quality contemporary dance by dancers with and without disabilities. Under the artistic direction of Judith

Smith, AXIS has commissioned repertory works from preeminent choreographers, such as Bill T. Jones, Joanna Haigood, and Joe Goode. AXIS also maintains a model education/outreach program, Dance Access.

In FY 2004, AXIS received an NEA Creativity grant of \$20,000 to commission a new repertory work by choreographer Ann Carlson. The 17-minute piece, entitled *Flesh*, was set to the music of Meredith Monk and was performed at St. Mark's Church in New York City in November 2004 as part of the Dances With Monk program celebrating Monk's 40th anniversary. The piece was performed at eight venues in fall 2004 and will tour extensively in 2004-2006 as a regular part of the company's repertory. An estimated 3,500 saw the performances in 2004.

AXIS Dance Company performs a new repertory work by choreographer Ann Carlson, *Flesh*.

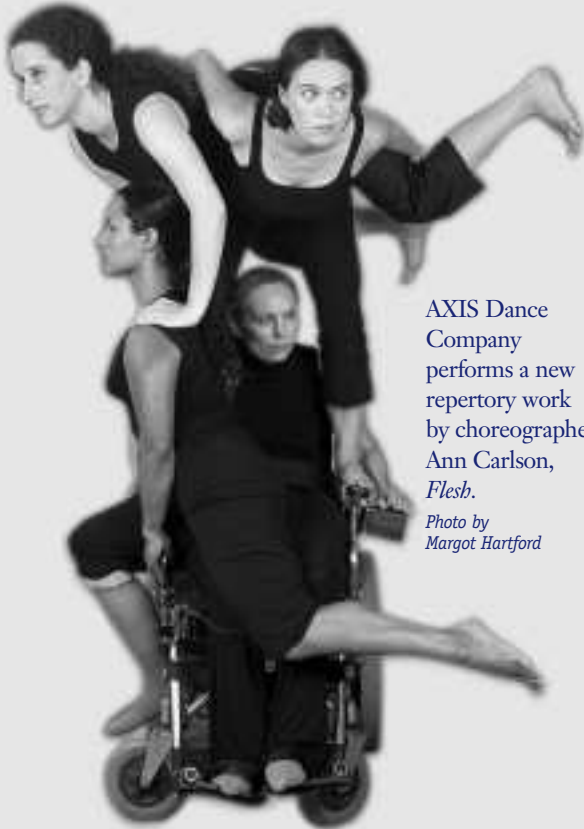
Photo by Margot Hartford

Ann Carlson is an award-winning choreographer, director, and performance artist who combines movement, voice, and visual elements. *Flesh* is loosely based on the E. M. Forster short story, "The Machine Stops," in which humanity lives in an underground mechanized complex. A youth journeys to the surface and finds people still living above ground. *Flesh* starts from this point, following the youth's interaction with the surface people as he learns about their survival outside the machine.

Shakespeare Festival/LA

Los Angeles

Shakespeare Festival/LA (SFLA) has been bringing American interpretations of Shakespeare's plays to the people of Los Angeles for nearly 20 years. SFLA hosts an annual Summer Festival at Pershing Square, a large, grassy park in downtown Los Angeles. The free five-week festival draws audiences of roughly 7,000. In addition, SFLA offers a youth employment program, Will Power to Youth, and a professional



development program for high school teachers, Will Power to Schools.

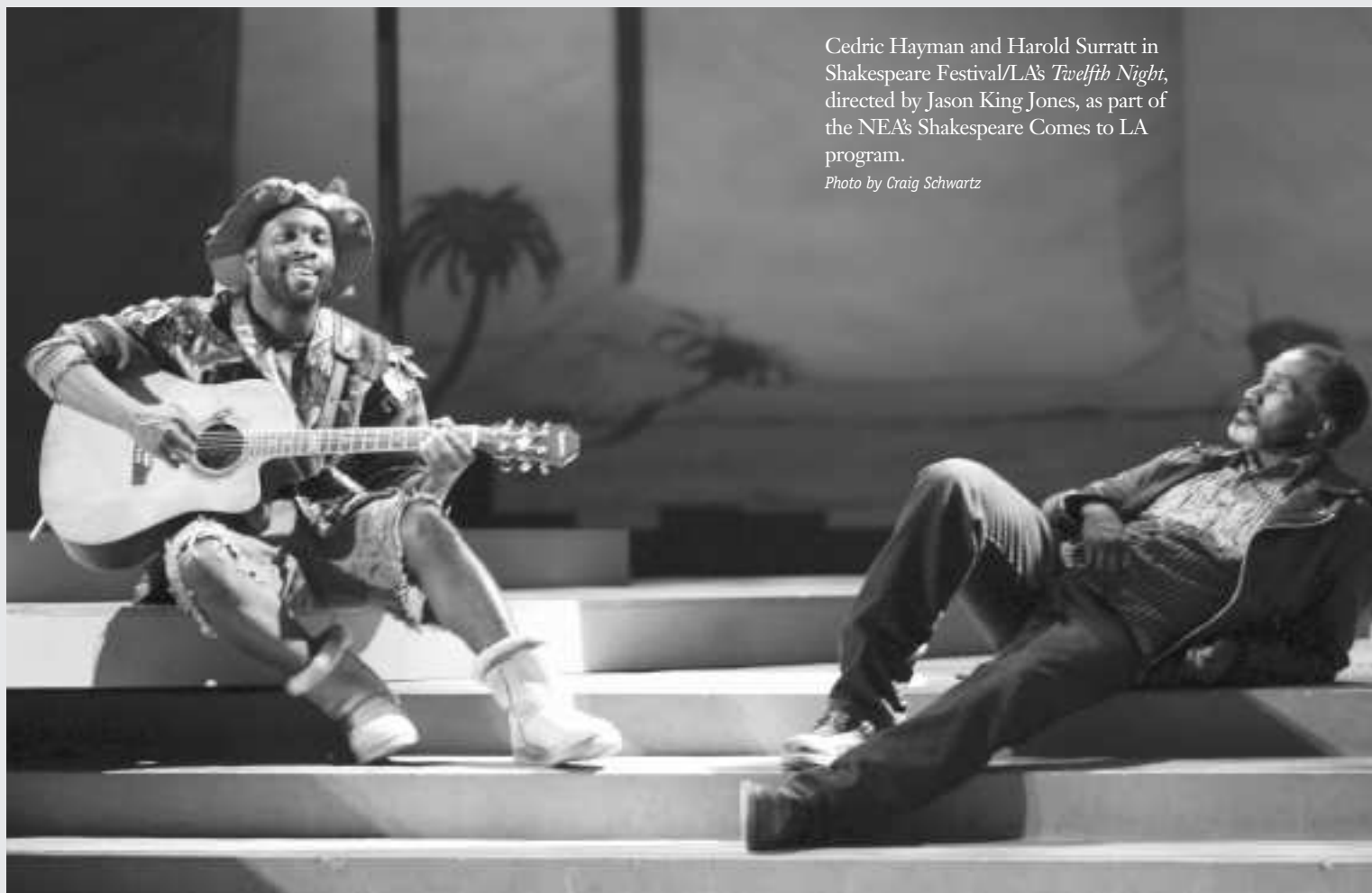
In FY 2004, SFLA received an NEA Challenge America grant of \$20,000 to support free performances of *Twelfth Night* during the 19th annual Summer Festival, incorporating it into the NEA National Initiative, Shakespeare Comes to LA. SFLA set the play in a seaside community strikingly similar to Venice Beach, with the Feste

character, played by Cedric Hayman, appearing as a street musician on the beachfront property. The play was directed by Jason King Jones and performed July 14-18 in Pershing Square and July 22-25 and July 29 – August 1 in Palos Verdes' South Coast Botanical Garden.

Through the Shakespeare Comes to LA initiative, SFLA selects performance locations and conducts promotional activities in communities that have not

traditionally had the opportunity to experience live theater.

SFLA implemented new promotional and marketing strategies to attract new audiences, such as disadvantaged youth and individuals with disabilities. Using leaders from the Will Power to Youth program, SFLA was able to target specific area schools and youth employment service programs for audience development.



Cedric Hayman and Harold Surratt in Shakespeare Festival/LA's *Twelfth Night*, directed by Jason King Jones, as part of the NEA's Shakespeare Comes to LA program.

Photo by Craig Schwartz

Denver Center for the Performing Arts

Denver

Founded in 1972 and dedicated to excellence in the arts, the Denver Center for the Performing Arts (DCPA) in Colorado is a showcase for live theater, an award-winning

Colorado

multimedia production facility, a national training school for actors, and the site of a voice clinic and research facility. In addition, DCPA offers various educational and outreach initiatives, including in-school programs, professional development for teachers, and distance learning.

In FY 2004, DCPA received an NEA Learning in the Arts grant of \$24,000 for its Living History educational residency program. The program—a collaboration between the DCPA Education Department and the Denver Center Theatre Company, one of the

resident companies at DCPA—is designed to show the value of including drama in school curricula.

Living History took place in 23 metro-area high schools during the fall semester of 2004. Three professional theater artists performed four scenes from classical and contemporary plays for the entire school. The ethical dilemmas posed by the scenes are the basis for a series of classroom workshops that utilize exercises such as Hot Seat Improvisation, in which two actors become characters with opposing views from the play, while a third artist encourages the student audience to question the characters about themselves and their society.

Living History conforms to Colorado State Standards for Reading and Writing, Theatre, and History, and enhances learning of history, language arts, social studies, and theater. More than 25,000 students participated in the program in 2004.



Teaching artist Amy Perry and students in a class workshop on Arthur Miller's *The Crucible* as part of the Denver Center for the Performing Arts' Living History educational program.

Photo courtesy of Denver Center for the Performing Arts

Jefferson Symphony Association

Golden

The Jefferson Symphony Association (JSA) in Golden, Colorado was founded in 1953 as the Golden Civic Orchestra, and has since grown to include 95 volunteer musicians in the Jefferson Symphony Orchestra from across the metropolitan Denver area. In addition to performances, JSA provides a Young Artists Competition and a "Hands-On" educational outreach program for area schools.

In FY 2004, JSA received an NEA Challenge America grant of \$10,000 to support its first concert of the 2004-2005 season. To increase audiences comprising underserved populations, free tickets were offered to at-risk students and their families, bringing 110 youth and their parents to the opening concert.

The concert was held on October 17, 2004, at the Green Center on the Colorado School of Mines campus, drawing 875 people to the event. The orchestra, under the direction of Dr. William Morse, performed music from Baroque, Romantic, and Neo-Romantic (from the twentieth century) periods:

Antonio Vivaldi's *Four Seasons*, Sergei Rachmaninov's *Symphonic Dances*, and Tomas Svoboda's *Overture of the Season*. For the Vivaldi piece, translations of Vivaldi's sonnets were printed in the program and read before each movement. Orchestra concertmaster Tamara Mulliken was the violin soloist for *Four Seasons*, and received a standing ovation from the audience for her performance.

Post-concert interviews with attendees were all favorable, in some cases glowing, reviews. The concert sustained the Jefferson Symphony Orchestra's reputation as the premier orchestra in the region.

Hartford Stage Company

Hartford

Hartford Stage Company has become one of the country's leading nonprofit theaters, known for its high-quality productions of classics, neglected modern works, and new plays. In FY 2004, Hartford Stage

received an NEA Creativity grant of \$35,000 to support a new production of work by renowned playwright (and 1996 National Medal of Arts recipient) Edward Albee to celebrate the theater's 40th anniversary season. The new full-length play, *Peter and Jerry*, is an expansion of Albee's first play, *The Zoo Story*. Albee has written a new one-act play, *Homelife*, which is the first act of *Peter and Jerry*. *The Zoo Story* is the second act.

Connecticut



Edward Albee, director Pam MacKinnon, and actors Frank Wood and Johanna Day in rehearsal of *Homelife*, the first act of Albee's play *Peter and Jerry*.

Photo by Carol Rosegg



Frank Wood (left) and Frederick Weller in *The Zoo Story*, the second act of Edward Albee's *Peter and Jerry*, directed by Pam MacKinnon at Hartford Stage.

Photo by T. Charles Erickson

Hartford Stage's association with Albee goes back to the beginnings of the theater, when founding director Jacques Cartier presented the then-new play, *Who's Afraid of Virginia Woolf?* in 1966. Over the ensuing three decades, the theater has produced many of Albee's subsequent works, sometimes under the playwright's direction.

In *Peter and Jerry*, a quiet and unassuming man, Peter, is simply looking for a quiet place to read his book. In *Homelife*, he is interrupted by his wife, Ann, who wants to talk about the stuff of life—spinach, cats, kids, marriage, sex, and mortality. In *The Zoo Story*, we find Peter on his favorite bench in Central Park. His attempt to read his book is thwarted by Jerry, a stranger intent on taking over the bench.

The play ran May 20 – June 20, 2004 and was directed by Pam MacKinnon. More than 12,000 people attended the performances.

Florence Griswold Museum

Old Lyme

The Florence Griswold Museum (FGM) in Old Lyme, Connecticut has its origins as an artist colony in the late 19th century, where artists working in the American Impressionist style would meet and work in Griswold's home, soon to be known as the Lyme Art Colony. In 1936, Griswold's house—a National Historic Landmark built in 1817—and the 11-acre rural site became a museum focusing on American artists, primarily ones from Connecticut.

In FY 2004, the Florence Griswold Museum received an NEA Heritage & Preservation grant of \$15,000 to support an exhibition of the work of artist Willard Metcalf. *May Night: Willard Metcalf at Old Lyme* is showing from May 1 through September 11, 2005, bringing together FGM's extensive collection

of his works and artifacts along with loans from private collections and museums such as the Corcoran Gallery of Art and Smithsonian American Art Museum in Washington, DC and the Museum of Fine Arts in Boston. In addition, in homage to Metcalf's love of art and the natural world, more than 40 *plein-air* paintings are being exhibited along with the artist's collection of meticulously labeled birds' eggs and nests, moths, and butterflies.

The exhibition and accompanying catalogue trace Metcalf's frequent visits to Griswold's house between 1905 and 1907 and how this launched his career as a major American artist. His landscape painting at the Lyme Art Colony won him national recognition, including a gold medal and Clark Prize for the painting *May Night*—a moonlit view of the Griswold House—at the inaugural exhibition of contemporary American paintings at the Corcoran Gallery of Art.

Christina Cultural Arts Center

Wilmington

The 60-year-old Christina Cultural Arts Center (CCAC) in Wilmington, Delaware aims to improve access to quality artistic instruction, performance, and visual exhibitions. CCAC adopted its arts mission in 1969 as a response to a lack of local programs that preserved arts indigenous to African American culture. More than 1,800 youth and adult students participate in weekly private and group instruction in music, voice, dance, theater, and the visual arts. CCAC has also hosted residencies with professional jazz artists, including Nnenna Freelon, Arturo Sandoval, and Cyrus Chestnut.

In FY 2004, CCAC received an NEA Challenge America grant of \$10,000 to support *Brownie, Mary Lou, Trane & Me*, a two-part jazz education project for elementary and middle school students living

in underserved urban areas of Wilmington. The goal of the program is to diversify and expand the audience of young jazz listeners in the area as well as to increase the pool of emerging jazz artists. In the summer of 2004, 40 students ages 7-12 participated in an intensive seven-week program focused on jazz history, theory, and ensemble playing, culminating in a final performance, *What If There Were No Us?*

From November 2004 to March 2005, 25 fifth-graders took a 15-week course in African American Music History. In addition, 15 middle school and high school students participated in a 20-week after-school program emphasizing practice and performance. As part of the performance program, the youth ensemble performed for more than

2,000 community members at venues including the Department of Services for Children, Youth and Their Families.

OperaDelaware

Wilmington

Founded in 1945, OperaDelaware is one of the oldest opera companies in the United States. The company's 36-year-old Family Opera Theater (FOT) supports OperaDelaware's

OperaDelaware's Family Opera Theater production of *The Hobbit* presents opera to more than 9,000 students, many for the first time.

Photos by Mark Garvin



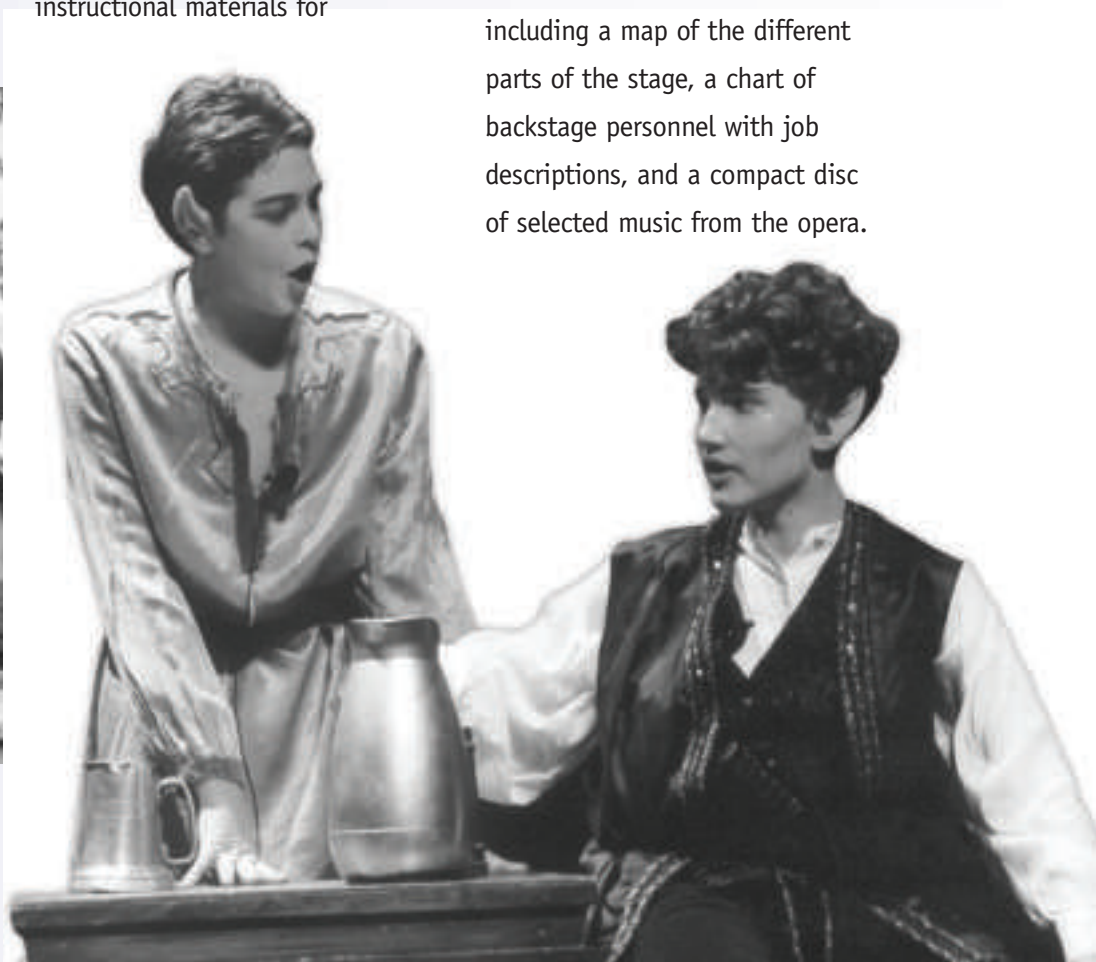
Delaware

mission of introducing teachers and youth in underserved areas to opera. Each year, Family Opera Theater mounts an opera in conjunction with the reading curriculum in Delaware public schools. Previous FOT productions have included operatic versions of *Charlotte's Web*, *A Wrinkle in Time*, and *The Jungle Book*. FOT productions have also been performed in 30 states as well as in Canada and New Zealand.

In FY 2004, OperaDelaware received an NEA Creativity grant of \$10,000 to support FOT's production of J.R.R. Tolkien's *The Hobbit*. More than 9,000 pre-kindergarten through eight-grade students from more than 60 schools were exposed to opera, many for the first time, through public performances of *The Hobbit*.

To enhance the educational aspect of FOT's project, teachers involved in the program received instructional materials for

incorporating *The Hobbit* into arts, language arts, history, geography, math, science, economics, and physical education curricula. Classroom activities included researching and studying the novel's birds in a science class, creating a Hobbit-inspired business in an economics class, and designing shoebox stage sets in a visual arts class. In order to familiarize students with general opera concepts, FOT also provided teachers with educational materials, including a map of the different parts of the stage, a chart of backstage personnel with job descriptions, and a compact disc of selected music from the opera.



District



Sally Field and Jason Butler Harner in the Kennedy Center production of *The Glass Menagerie* as part of the Tennessee Williams Explored celebration.

Photo by Joan Marcus

John F. Kennedy Center for the Performing Arts

Washington

The John F. Kennedy Center for the Performing Arts in Washington, DC is the national center for the performing arts, opening in 1971 and named

after President Kennedy, a lifelong supporter of the arts. The Kennedy Center also serves as a national model for arts education and outreach programs.

In FY 2004, the Kennedy Center received an NEA Creativity grant of \$55,000 to support Tennessee Williams Explored, a unique celebration of the great American playwright. During the spring and summer of 2004, the Kennedy Center brought to stage brand-new productions of Williams's greatest works: *Cat on a Hot Tin Roof*, *The Glass Menagerie*, and *A Streetcar Named Desire*. The Kennedy Center partnered with the Shakespeare Theatre, which produced "Five by Tenn," an evening of five one-act plays—three of them world premieres—directed by Michael Kahn. In addition, Emmy Award-winning actor Richard Thomas starred in *Letters from Tennessee: A Distant Country Called Youth*, a one-man show of letters written by Williams. The Washington Opera also participated separately, presenting the East Coast premiere

of Andre Previn and Philip Littell's operatic reconception of *A Streetcar Named Desire*.

To explore the work of Tennessee Williams is to explore stories that are uniquely American, essentially human, and thus capable of touching and teaching us a great deal about ourselves. The Kennedy Center included educational programs as well, such as Events for Students that involved students in discussions with cast members and directors and ArtsEdge, an online, standards-based curriculum regarding the plays.

National Building Museum

Washington

Created by an act of Congress in 1980, the National Building Museum (NBM) in Washington, DC is America's premier cultural institution dedicated to exploring American achievements in architecture, planning, construction,

of Columbia

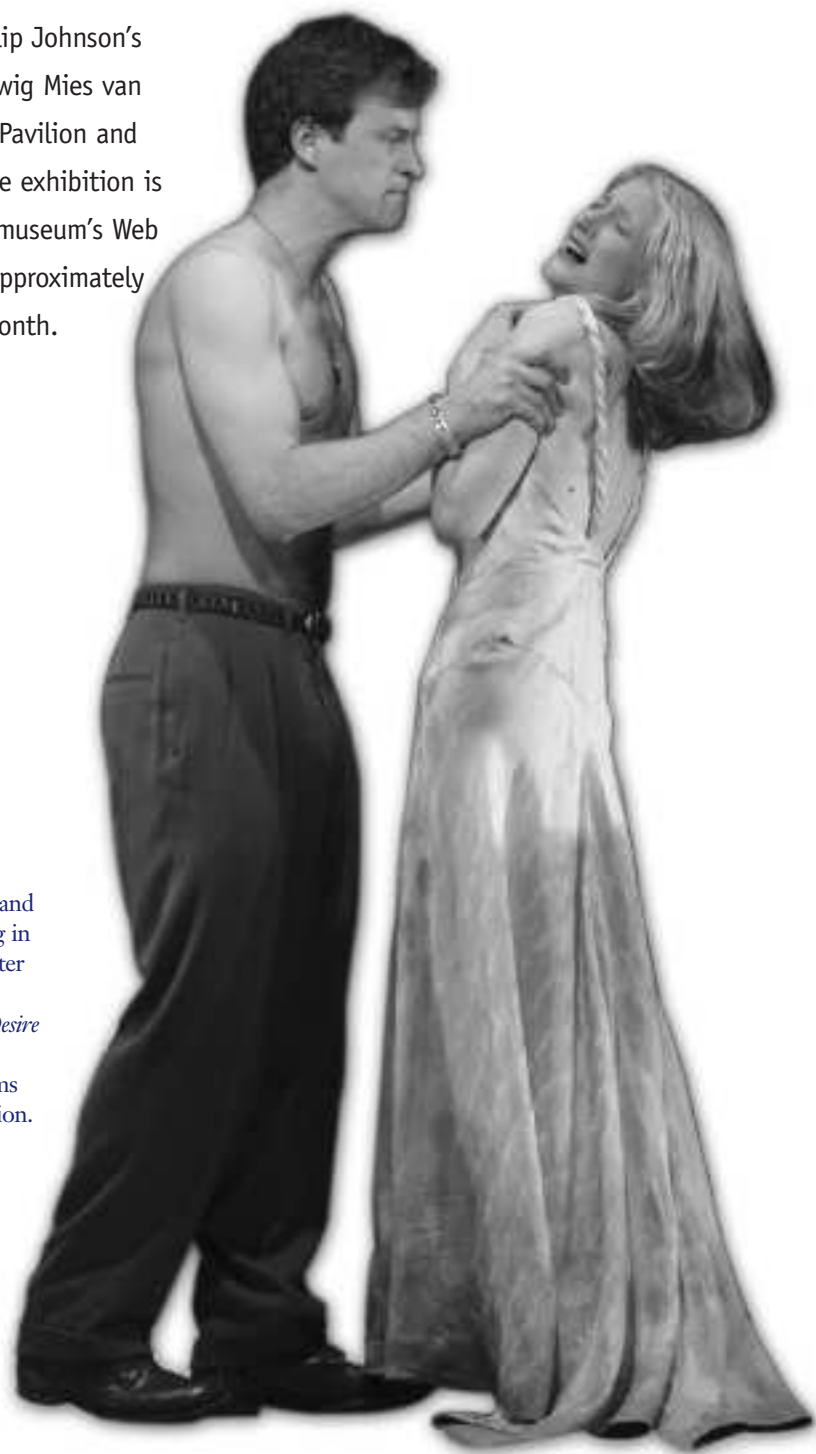
engineering, and design. Annually attracting more than 400,000 people, the museum presents exhibitions and education programs as well as publishes books and a quarterly journal, *Blueprints*.

In FY 2004, NBM received an NEA Creativity grant of \$44,700 to support an architectural exhibit, symposium, and series of lectures on a collection of architectural drawings produced over the past one hundred years—a period in which both the discipline and the medium underwent dramatic transformations. *Envisioning Architecture: Drawings from the Museum of Modern Art, New York* exhibited at NBM from March 20 to June 20, 2004, attracting more than 16,000 people. This was the only U.S. venue for the exhibition, which previously had toured in Europe.

The exhibition presented a visual history from the 19th century Viennese architect Otto Wagner to contemporary deconstructivist Zaha Hadid. Featured were more than 190 works by more than 60 international

architects, including Frank Lloyd Wright's Unity Temple and La Miniatura, Buckminster Fuller's Dymaxion House, Philip Johnson's Glass House, and Ludwig Mies van der Rohe's Barcelona Pavilion and Farnsworth House. The exhibition is also featured on the museum's Web site, which receives approximately 40,000 visitors per month.

Patricia Clarkson and Adam Rothenberg in the Kennedy Center production of *A Streetcar Named Desire* as part of the Tennessee Williams Explored celebration.
Photo by Joan Marcus



Jennifer Kronenberg
and Carlos Guerra
in the Miami City
Ballet production of
Jerome Robbins's
Afternoon of a Faun.
Photo by Joe Gato

Florida

Miami City Ballet

Miami Beach

The Miami City Ballet (MCB) was founded in 1985 by Edward Villella, a former George Balanchine protégé and principal dancer for the New York City Ballet. Since then, it has become an acclaimed neoclassical ballet company.

Acquiring new works is essential to the continued success of MCB. In FY 2004, it received an NEA Heritage & Preservation grant of \$25,000 to introduce a new dance to its repertoire: noted choreographer Jerome Robbins's *Afternoon of a Faun*.

The work is a variation of Vaslav Nijinsky's famous 1912 version, which was based on Claude Debussy's music *Prélude à l'Après-midi d'un Faune* and a poem by Stephane Mallarme describing a faun's encounter with nymphs. In Robbins's contemporary version, the faun becomes a male dancer captivated by a ballerina who falls under his spell.

Afternoon of a Faun holds a special place for artistic director Vilella: Robbins was moved to create this lovely *pas de deux* upon seeing Vilella as a young student at the School of American Ballet stretching during ballet class. It was also the first piece that Vilella performed as a principal dancer with New York City Ballet.

Afternoon of a Faun was staged for Miami City Ballet by former New York City Ballet principal dancer Bart Cook, and was performed in February 2005 along with a second Robbins work, *Fancy Free*, and two Balanchine pieces: *La Valse* and *Sonatine*. A pre-performance discussion of the works was held by Vilella and his artistic staff.

Hernando County Fine Arts Council *Brooksville*

The Hernando County Fine Arts Council in Brooksville, Florida was created in 1987 to encourage and showcase the arts in the community, working with local artists, local governments, and county schools. One of the events is the annual Art, Craft & Music Festival, which attracts more than 20,000 people from the county and neighboring communities during the spring.

In 2004, the Fine Arts Council received an NEA Challenge America grant of \$10,000 to hold the 21st festival on May 28-29, 2005.

The Art, Craft & Music Festival brought nearly 140 artists and craftsmen from throughout Florida and adjacent states to Brooksville to participate in a juried show. In addition, live music was performed continuously during the two-day festival.

For the 2005 festival, the council expanded the musical entertainment schedule, which included a wide variety of music by local bands including country, doo wop, funk, reggae, jazz, rock, pop, and rhythm and blues. A special section of the festival was devoted to children, showcasing the art activities of local students and providing food and entertainment specifically for kids.

The event was co-sponsored by Hernando Today/The Tampa Tribune, WFLA-TV Channel 8, and the City of Brooksville and Florida Arts.

Colquitt Miller Arts Council

Colquitt

The Colquitt Miller Arts Council (CMAC) was the result of a grassroots movement to foster and sustain economic growth in southwest Georgia. The council's activities have included producing compact discs of locally composed music, publishing oral histories of local communities, and presenting annual productions of *Swamp Gravy*, a folklife play celebrating local history. Scholarship support is available for underserved populations in the community for the council's projects and programming, ensuring access to all activities.

In FY 2004, CMAC received an NEA Challenge America grant of \$25,000 to support Art With Heart, a multigenerational community arts project. During the multiphase project, 150 first- through eight-grade students received hands-on

training from visual artist-in-residence Karen Mervis at the New Life Learning Center (NLLC), the arts council's cultural art center. Students learned a variety of visual art techniques, including printmaking, landscape painting, and pen and ink drawing. Students displayed their work at two community shows and in an ongoing exhibition at NLLC.

In the next phase of the project, the participating students will partner with residents and patients from Miller County Hospital and Nursing Home, an arts council community partner, to create a number of community visual art "canvases." In support of the project's aim to foster civic pride, these communal artworks will then be installed both in the hospital and at the school.



Artwork in process as part of Colquitt Miller Arts Council's Art With Heart project.
Photo courtesy of Colquitt Miller Arts Council

Georgia

Synchronicity Performance Group

Atlanta

Founded in 1997, the Synchronicity Performance Group (SPG) of Atlanta, Georgia aims to support women artists, forge community partnerships, and develop new work for the theater. During SPG's premiere season, the *Atlanta Journal-Constitution* dubbed the company "a refuge where artists can take on challenging material and shape a production on their own terms." As part of its community outreach program, the group conducts theater workshops at a local girls youth detention center and offers free and discounted tickets to low-income and refugee families and special-needs children.

In FY 2004, SPG received an NEA Creativity grant of \$8,000 to support *Women + War*, a community-based documentary theater project, in partnership with Refugee Family Services,

around the impact of war. The project evolved as a response to the fact that more than 33,000 international refugees have moved to Atlanta over the past decade. Award-winning documentary filmmaker Carol Cassidy trained project participants in interview methods during a five-day workshop. Company members then developed the text for *Women + War* using interviews with nearly 50 women from the local community, including military personnel, human rights workers, refugees, journalists, and the families of Holocaust survivors.

During the rehearsal process, SPG presented two public performances of *Women + War* and used audience feedback to refine the production. The finished theater piece debuted as part of the group's 2005 season. More than 2,000 people attended the mainstage run, which also included special performances for Atlanta's refugee community and a brown bag series of lectures/demonstrations for local community groups, businesses, and schools.



Kristi Casey (foreground) preparing for her performance in the Synchronicity Performance Group's production of *Women + War*.

Background: An actor scribbles down blocking instructions in preparation for the first public showing of *Women + War* by the Synchronicity Performance Group.

Photos by Joel Silverman

Honolulu Theatre for Youth

Honolulu

Founded in 1955, the Honolulu Theatre for Youth (HTY) produces plays based on children's literature and the classics, as well as new work drawing on the history, folklore, and social issues of Hawaii. The

company mounts eight youth-oriented shows each year, most often performing in non-traditional theater spaces, including school gymnasiums and cafeterias. For many of Hawaii's residents, especially those living on outlying islands, HTY provides the only access to live theater.

In FY 2004, HTY received an NEA Creativity grant of \$25,000 to support a production of *Dis/Troy*, Yokanaan Kearns's adaptation of Homer's *The Iliad*. Commissioned by HTY artistic director Mark Lutwak, the play was first workshopped in 2002 at the Kennedy Center's New Visions/New Voices Festival. In 2004, *Dis/Troy* toured to 42 intermediate and high schools on Hawaii's six major islands, serving more than 6,500 children. More than 1,000 people attended nine additional public performances held at venues around Honolulu. HTY also partnered with the Hawaii State Public Library System to present performances at libraries statewide to an additional 1,000 people.

Hawaii

Louie Hung and Hermen Tesoro, Jr. in Honolulu Theatre for Youth's production of *Dis/Troy* by Yokanaan Kearns, based on *The Iliad*.

Photo by Brad Goda

In support of its productions, HTY publishes Second Stage Education Guides for classroom use by teachers. The guide for *Dis/Troy* included an essay by the playwright on adapting an epic poem for the stage, information on the historical basis of *The Iliad*, suggestions for classroom activities including a debate, and a guide to basic theater etiquette. As part of the company's education mission, actors from each play also engage with students in activities ranging from talk-back discussions to drama workshops exploring the content and themes of each particular show.

Hula Preservation Society

Kaneohe

Hawaii's Hula Preservation Society (HPS) in Kaneohe, Hawaii was founded in 2000 by master hula dancer and Hawaiian cultural expert Nona K.D. Beamer and her daughter Maile K. Beamer Loo. The society is dedicated to the preservation and perpetuation of "ancient hula,"



Hula Master Lorraine Daniel during an oral history interview with the Hula Preservation Society's preservation team.

Photo courtesy of Hula Preservation Society

which is hula developed and danced before 1893. HPS has created a Web site featuring a free interactive digital library and museum of hula to preserve the knowledge of *kupuna* (elder) hula masters, many of them over 80 years old. HPS staff collects the oral histories of the *kupuna* hula masters and also documents performances, workshops, lectures, and other events in which the masters participate. Much of the history and culture of the Hawaiian people is told through the practice of hula.

In FY 2004, HPS received an NEA Heritage & Preservation grant of \$25,000 to support the expansion of the prototype Web site. During

2004, www.hulapreservation.org received an average of 103,340 hits monthly. Web site users can access interviews with elder hula masters, video clips of hula movements, audio clips of hula chants, and glossaries of hula-related terms. Many of the Web site's users come from outside the state, including elementary school students, college-level researchers, genealogists, and hula students and teachers from the nation's hundreds of hula schools. Digitization has also made these important cultural resources available internationally; users from more than 40 countries regularly visit the Web site.

Idaho



1988 NEA Jazz Master Lionel Hampton, here performing at the 1992 NEA Jazz Masters ceremony, donated his master and source tapes for Glad-Hamp Records to the University of Idaho, which is currently preserving the recordings.

NEA photo

University of Idaho

Moscow

The University of Idaho is the state's land grant university, which was established in 1889 and provides a variety of programs from an array of disciplines. Its relationship with jazz began in 1968, when it inaugurated an annual jazz festival, now known as the Lionel Hampton Jazz Festival, which runs for four days in February. The School of Music was named after the NEA Jazz Master in 1987, and in 2000 the Lionel Hampton Center was created. The Center gathers the School of Music, jazz festival, International Jazz Collections, and the future construction of a performance and education center under one initiative.

In FY 2004, the University of Idaho received an NEA Heritage & Preservation grant of \$20,000 to support the preservation of the Lionel Hampton Collections, part

of the International Jazz Collections housed at the Lionel Hampton Center. Established in 1992 with Hampton's donation of historical materials, the International Jazz Collections has grown to be one of the premier jazz archives in the world.

The recordings to be preserved are the master and source tapes of Glad-Hamp Records, a company Hampton and his wife Gladys created in the 1960s. The company recorded not just Hampton, but other jazz greats such as Cat Anderson, Benny Powell, and Kai Winding. Many of these recordings are no longer available commercially. Once the materials are preserved, the collection will be archived and made available to scholars and students of jazz. Some of the material for which the university has the rights will be made available on the Internet as well.

City of Nampa

Nampa

The City of Nampa, Idaho, located in the southwestern part of the state, was founded in 1891 and has a population of 52,000. In 1989, the Nampa Civic Center was founded by the City to provide a venue for a variety of cultural events to take place. More than 800 events are presented at the center every year.

In FY 2004, the City of Nampa received an NEA Challenge America grant of \$10,000 to support performing arts events and related activities planned for the civic center in 2004. The wide range of performers—including drama, mask theater, dance, Spanish and Acadian music, Broadway musicals, and big band jazz—expanded the arts experience for this rural area and exposed the community to new art forms.

In January 2004, Imago, a theater mask ensemble based in Portland, Oregon, brought its innovative stage presentation to Nampa, and held a creative movement workshop for Skyview High School drama students the afternoon of the performance. In February, the Juan L. Sanchez Ensemble performed two concerts of Arabic and Sephardic music along with rumbas, bossa novas, and Latin jazz, one for students and an evening performance for the general public. Vishten, an Acadian music and dance troupe based in New Brunswick, Canada, performed afternoon school and evening performances in March.

Additionally, from January to April 2004, Windwood Theatricals presented the Broadway play *The Unsinkable Molly Brown*, actor David Roche presented a one-man show, and the Count Basie Orchestra performed a concert of the jazz great's music. Free tickets to all the performances were provided to low-income and underserved students.

Illinois

Art Institute of Chicago

Chicago

The Art Institute of Chicago was founded by city artists in 1866 as both a museum and a school whose goals were to exhibit quality art of all types and to conduct programs of arts education. The collection now encompasses more than 5,000 years of human expression from cultures around the world, and the school's graduate program is continually ranked as one of the best in the country.

In FY 2004, the Art Institute's school received an NEA Learning in the Arts grant of \$57,000 to support the Teacher Institute in Contemporary Art (TICA). This program, designed exclusively for experienced high school art teachers from around the nation, provides participating teachers the opportunity to study contemporary art theory and practice with leading

artists, critics, and lecturers in the visual and media arts. Teachers will be able to incorporate the knowledge they gain in the sessions into their respective curricula.

TICA offers four one-week summer sessions: two in painting and drawing, and one each in visual and cultural studies and art and technology. Each session comprises the following components: studio practice, visiting artists, museum education, and curriculum development.

For the 2004 TICA, 104 teachers participated from 34 states and the District of Columbia. "One of the discussions we have with each TICA group centers on review of artists and art work available to each of them," said Philip Baranowski, TICA founder and director. "With many of our teachers working in rural areas, it is fascinating to see the vast number of projects, objects, and artists that exist throughout the country."

Chinese Music Society of North America

Naperville

The Chinese Music Society of North America in Naperville, Illinois was organized in 1969 to increase the knowledge of Chinese music and performing arts, and became a nonprofit organization in 1976. The Society often works through performances by the Chinese Classical Orchestra, led by Dr. Shen Sin-yan, an authority on Chinese music. Today, the Society membership numbers more than 1,800 musicians and music lovers. In performance and on recordings, the Chinese Classical Orchestra has internationalized Chinese music over the last two decades, making it more accessible to the general public.

In FY 2004, the Society received an NEA Challenge America grant of



The Chinese Classical Orchestra, led by Dr. Shen Sin-yan, has made Chinese music more accessible to the general public over the last two decades.

Photo courtesy of Chinese Music Society of North America

\$10,000 to support the 2004-2005 season gala concert of the Chinese Classical Orchestra. The gala concert was held on November 6, 2004 in the International House Auditorium of Chicago. The orchestra uses traditional Chinese instruments, such as the *bawu*, a free-reeded bamboo flute; the *yangqin*, a grand dulcimer; the *erhu*, a vertical python-skin fiddle; and the *pipa*, a grand lute.

The program included traditional Chinese folk music, a Peking Opera

medley, and works by contemporary Chinese composers. Compositions performed included *Moon over the Mountain Pass*, military music from the Tang Dynasty; *The Flower Sobs* by 20th-century Suzhou Pingtan ballad singer Xu Lixian; and Yan Tieming's *Fishing Song* featuring the haunting sound of the *bawu*. The concert drew a predominantly Asian-American audience from the Chicago metropolitan area, northern Indiana, and Milwaukee and Madison, Wisconsin.

Indiana

Percussionist Brian Smith coaches Dexter Elementary students during a rehearsal of *Olympic Values*, part of the Imagine That! program of Tales and Scales of Evansville, Indiana.

Photo courtesy of Tales and Scales

Tales and Scales, Inc. *Evansville*

For nearly 20 years, Tales and Scales in Evansville, Indiana has ignited the imaginations of children, youth, and families with “Musictales,” a unique blend of storytelling, theater, dance, and music. Under the leadership of artistic director Deborah Moore, this group of master



musicians annually gives more than 200 performances; school residencies under the Imagine That! program; and workshops for students, educators, and artists. The ensemble has performed in more than 36 states, and with many symphony orchestras, including ones in Chicago, Boston, and Utah. Each year, Tales and Scales also hosts Camp Imagination, a week-long summer arts camp based in southwest Indiana.

In FY 2004, Tales and Scales received an NEA Learning in the Arts grant of \$30,000 to support Imagine That! residencies in seven Evansville schools during the 2004-2005 school year. Almost 200 students in first through fifth grades participated in the two-part, week-long programs. Working with Tales and Scales artists, students at each school used historical accounts of Olympic athletes to create a Musictale around the theme of Olympic values.

In the first phase of the program, students learned basic skills in music, creative movement, and theater through a series of games and activities. The second half of

the program focused on the creation of the student Musictale production. In addition to arts skills, students involved in the program also broadened their critical-thinking, problem-solving, and teamwork abilities. Each residency culminated with the students performing their Musictale. Overall, approximately 1,000 members of the community viewed the final performances.

Indiana University

Bloomington

The Lilly Library, Indiana University's library for rare books, manuscripts, and special collections, aims to make its film collection available not only to university faculty and students but also to historians, scholars, and the general public. Upon his death in 1999, David Bradley, a noted film historian, gifted his archive of 3,000 16-millimeter films and more than 300 linear feet of manuscripts, books, and periodicals to the university. Many of these films date from the early decades of the 20th

century, however, making them too fragile to loan.

In FY 2004, Indiana University received an NEA Heritage & Preservation grant of \$10,000 to support the preservation of selected works from its David Bradley Film Collection. In order to preserve these historic works and support the library's mission of making these rare and out-of-print films more widely available, the University embarked on a two-phase film preservation project. The films were first transferred from film to video using a flying spot scanner to minimize the risk of damaging the original film while still producing a quality video copy. Next, the master videos were copied on to DVDs, which will be available for loan locally and nationally.

Burglar on the Roof, a silent film from 1898, 23 films by pioneering filmmaker D.W. Griffith, and films by screen comedians Charlie Chaplin and Mack Sennett were some of the 210 films targeted for initial preservation efforts.



Iowa

Simpson College

Indianola

Simpson College in Indianola, Iowa is a United Methodist-related private college founded in 1860. Simpson has an active arts program, including visual arts exhibitions, concerts, recitals, and theater and musical theater productions that serve the larger central Iowa community, including Des Moines and its suburbs.

In FY 2004, Simpson College received an NEA Heritage & Preservation grant of \$10,000 to support the preservation of the collection of Don Berry, an American photographer who documented rural Iowa between 1920 and 1970. Berry, the owner, publisher, and editor of the local newspaper, *The Indianola Record-Herald and Tribune*, was also an accomplished photographer, whose collection of small town life in Warren County includes photos of farms, schools,

Official Salvage Depot (1941) and Record and Tribune & H.C. Criswell Feed Store (1940) by Don Berry, an American photographer who documented rural Iowa between 1920 and 1970, whose photographs are being preserved by Simpson College in Iowa.

industry, social situations, and portraits of people at work and at play. In 1997, the Berry family gave the collection of 4,000 photographic negatives to Simpson College, most stuffed in old shoeboxes and envelopes. Many of the negatives had suffered cigarette smoke damage and were in no archival order.

Simpson, over the next two years, will purchase archival storage materials, computer equipment to create an index, and photographic materials to develop prints. Once the negatives have been cleaned and arranged in chronological order, an exhibition of 40 of the images will be created and held in 10 locations across Iowa. The exhibition is scheduled to be ready by October 2005.

University of Northern Iowa

Cedar Falls

The University of Northern Iowa in Cedar Falls is the publisher of the oldest literary review in the country, *The North American Review* (NAR). Founded in 1815, NAR has been publishing poetry, fiction, and nonfiction for almost 200 years. Its contributors included Walt Whitman, Henry James, Andrew Carnegie, and Joseph Conrad.

Over the last 20 years, NAR won the National Magazine Award for Fiction twice and placed stories in the annual O. Henry anthologies four times, in the Pushcart Prize annuals nine times, in Best American Short Stories eight times, and in Best American Essays twice. Graphics are another strength for NAR, which has twice won the "Ozzie" gold award for best cover among consumer magazines with a circulation of less than 100,000.

The magazine trains its focus on current affairs and politics in addition to literature. It receives more than 10,000 submissions from authors annually. NAR also features visual art in every issue. Circulation is more than 1,800 subscribers in every state and more than 15 countries; in addition, NAR is sent to more than 750 libraries worldwide.

In FY 2004, NAR received an NEA Challenge America grant of \$10,000 to support the publication of three issues of the literary magazine. The issues featured the winner of the Kurt Vonnegut Fiction Prize, given for stories taking a strong position on important social issues; a celebration of Hispanic Heritage Month; and more than 15 fiction pieces, more than 60 poems, and numerous nonfiction works and reviews and visual art pieces.

Kansas

William Inge Theatre Festival

Independence

Founded in 1982, the William Inge Theatre Festival in Independence, Kansas nurtures, celebrates, promotes, and presents American theater. Each April, the organization sponsors a four-day theater festival of performances, readings, workshops, and educational seminars. The Playwrights-in-Schools program provides writing and drama workshops to local high school and community college students. The William Inge Theatre Festival also provides emerging and established theater professionals

a unique collaborative experience during its 24-Hour Play Festival.

In FY 2004, the William Inge Theatre Festival received an NEA Creativity grant of \$10,000 to support a season of Playwrights-in-Residence workshops. Six playwrights and 14 guest actors and directors participated in the program, which gives the writers a chance to workshop and develop new plays. The selected playwrights were Anne Phelan, Elaine Romero, Rose Portillo, Richard Broadhurst, Carson Becker, and Jeremy Kareken. Many of the plays workshopped in 2004 are currently under consideration for production by professional companies.

Participating playwrights also have received awards such as an Edward F. Albee Foundation Fellowship and commissions from the Mark Taper Forum and the Irish-American Heritage Center. Workshop performances of each play reached 235 audience members, almost a third of whom were students. More than 285 people, including 190 students, attended a lecture series during which the guest artists shared acting techniques, gave advice on theater training, and shared their own personal stories of life in the theater. The playwrights and guest artists also presented workshops to high school and college-level students in playwriting, acting, and improvisation.



Actress Maricela Ochoa works with two students on improvisational skills at an Independence, Kansas high school, as well as acting for playwright Rose Portillo's reading of her new work, titled *Twilight's End*, as part of the William Inge Theatre Festival's Playwright-in-Residence season.

Photo courtesy of William Inge Theatre Festival

Hutchinson-Reno County Cultural Commission

Hutchinson

Created in 1989, the Hutchinson-Reno County Cultural Commission is a support agency for local arts and humanities councils. The commission's mandate includes fostering tourism through arts events and attractions, assisting organizations, promoting events community wide, and enhancing the quality of life of all citizens by making the arts accessible to the whole community.

In FY 2004, the Hutchinson-Reno County Cultural Commission received an NEA Challenge America grant of

\$10,000 to support the writing and promotion of *Kansas Murals: A Traveler's Guide*. The commission received funding from the Arts Endowment in 2001 to support initial research for Kansas Murals and the design and construction of a project Web site.

Due to be published in fall 2006 by the University Press of Kansas, the 250-page volume features color photographs and narratives of significant public murals from six Kansas regions. Featured works include Work Projects Administration-era murals and Kansas Statehouse murals by American Regionalist painter John Steuart Curry. The 90 highlighted murals showcase a diversity of techniques and approaches with

artists ranging from professionals to students and community groups. Biographies of the selected muralists and an additional 400 murals are highlighted in the book's appendix.

The Hutchinson-Reno County Cultural Commission will use *Kansas Murals* to promote tourism and economic development in Kansas, encourage preservation of public art, provide an educational resource on Kansas history and art, celebrate Kansas artists, and foster interest in new community mural projects. The volume will be available for purchase at venues such as historical societies, museums, libraries, and arts fairs.

Kentucky

Louisville Ballet

Louisville

The Louisville Ballet began its high caliber dance programs in 1952. It now reaches more than 100,000 people annually and has earned a national reputation as one of the country's leading regional ballet companies. The ballet company has a repertoire of 135 works, more than 50 of them world premieres, and presents five productions a season plus the classic *Nutcracker*.



Helen Daigle, with Robert Dunbar and Milan Valko, performs during the Louisville Ballet's production of Paul Taylor's *Company B*.
Photo by Vita Limanovica

In FY 2004, the Louisville Ballet received an NEA Creativity grant of \$10,000 to support the presentation of choreographer Paul Taylor's *Company B*. Paul Taylor has been a dominant force in dance for decades, his work having been performed by more than 65 companies. The Ballet had one Taylor piece in its repertoire, *Esplanade*, which premiered in 1998.

Company B, set in the 1940s to the music of the Andrew Sisters, was presented March 4 and 5, 2005 as part of the Boogie Woogie Ballet program with Adam Houglund's *Devolve* and Choo-San Goh's *Variations Serieuses*. *Company B*, featuring 13 of the Ballet's talented dancers, is a dazzling and nostalgic piece that recalls the World War II era.

The Ballet hosted public rehearsals of Taylor's piece prior to each production to provide an introduction to the staging of the ballet. The addition of the new piece to its repertoire allows the Ballet to cultivate new audiences that revere Taylor or enjoy the Andrew Sisters' music. In addition, *Company B* has been added to the

Ballet's touring repertoire with a focus on Kentucky communities with nearby military installations, such as Fort Knox.

Paducah Symphony Orchestra

Paducah

The Paducah Symphony Orchestra (PSO) in rural western Kentucky has been bringing audiences from nearby communities in southern Illinois, southeastern Missouri, northwestern Tennessee, and western Kentucky to hear performances of classical music since 1979. In addition to its regular season schedule, the orchestra performs an annual Christmas Gala Concert as well as Youth Concerts that are targeted to area schools. Also, the PSO performs an annual "Pops" Concert, which helps raise funds for its educational endeavors.

In FY 2004, the PSO received an NEA Challenge America grant of \$10,000 to support the opening concert of its 2004-2005 season. The program for the concert

featured Edvard Greig's *Piano Concerto in A Minor* and Gustav Mahler's *Symphony No. 1, "Titan,"* and was performed on September 11, 2004 at Paducah's Luther F. Carson Four Rivers Center, overlooking the confluence of the Ohio and Tennessee Rivers. The Four Rivers Center is the new home of the PSO, and this concert was the orchestra's inaugural event at its new venue.

Internationally acclaimed pianist Jeffrey Chappell was the guest soloist for the Greig concerto, his premiere performance with the orchestra. The Mahler symphony, based on Central European folk and traditional dance themes, followed. Jordan Tang was the conductor for both pieces.

The performance was broadcast on National Public Radio affiliate WKMS in Murray, Kentucky. The orchestra played to an audience of approximately 1,200 people, and reached an additional estimated 24,000 through the radio broadcast.

New Orleans Jazz and Heritage Foundation

New Orleans

For almost 35 years, the New Orleans Jazz and Heritage Foundation (NOJ&HF) has presented the world-renowned New Orleans Jazz and Heritage Festival, a seven-day celebration spotlighting the music, cuisine, and culture of Louisiana. Jazz Fest, as it's popularly called, regularly attracts more than 400,000 visitors each year. The festival is part of NOJ&HF's mission to promote, preserve, perpetuate, and encourage Louisiana's indigenous arts and culture. Other foundation initiatives include youth programs at the Heritage School of Music; "Raisin' the Roof," a homeownership program for musicians and artists; and free musical performances in disadvantaged neighborhoods. NOJ&HF also provides 40,000 free and discounted festival tickets to underserved populations, including nursing homes and schools.

In FY 2004, NOJ&HF received an NEA Heritage & Preservation grant of \$25,000 to support three New Orleans Jazz & Heritage Festival exhibits: the Louisiana Folklife Village, the Folk Heritage Stage, and the Native American Village. Each area featured cultural demonstrations and performances by tradition-bearers, including Native American musicians, Mardi Gras costume makers, and artisans like basketweavers and woodworkers. Together, the three festival sites boasted more than 100 craftspeople and performers, many of whom return annually. Most have learned their craft through a relative, community member, or mentor.

Recent participants have included the Native Nation Intertribal powwow dancers; Larry Miller, a melodeon (Cajun accordion) maker; NEA National Heritage Fellow Irvan Perez, a singer and woodcarver; and YellowFawn Thornton, a fourth-generation Choctaw potter. Educational sessions included folklorist-conducted

interviews with practitioners at the Folklife Village and themed discussions at the Folk Heritage Stage.

Shreveport Regional Arts Council

Shreveport

Since 1976, the Shreveport Regional Arts Council (SRAC) has nurtured, developed, promoted, and presented arts for the people of Louisiana's northwest regions. Some of SRAC's responsibilities include community cultural planning, arts in education programs, maintaining an arts district, and overseeing public murals and installations. The organization's overarching goal is to reach out to underserved populations through community and academic focused arts education. Previous programs include interdisciplinary arts residencies, master classes, and the annual ArtBreak Festival, which showcases student artists.

In FY 2004, the Shreveport Regional Arts Council received an NEA Learning in the Arts grant of \$50,000 to support ARTSMART, an arts education program targeted to middle school students at risk of failing to advance to high school. The three-part program, in partnership with Caddo Parish Public Schools, integrates the arts into math and language curricula with the aim of improving the students' classroom grades, daily attendance, standardized test scores, and cognitive skills.

In the 2004-2005 school year, participating students attended an after-school program three days per week and a monthly Saturday off-campus residency. In addition, artists from four disciplines—literature, visual art, dance, and theater—worked with the students for seven weeks during in-school residencies, which culminated in a final student performance and art show.

During the school year, participating classroom teachers and resident artists also attended two mandatory professional development workshops aimed at helping them to collaboratively integrate arts learning into the grade-level curriculum. In 2005, students also participated in a four-week Summer Arts Academy emphasizing the program's arts learning component.

Native Nation Intertribal pow wow dancers perform for fairgoers in Native American Village at the New Orleans Jazz and Heritage Festival.

Photo by Teresa Parker

Louisiana

Alice James Poetry Cooperative

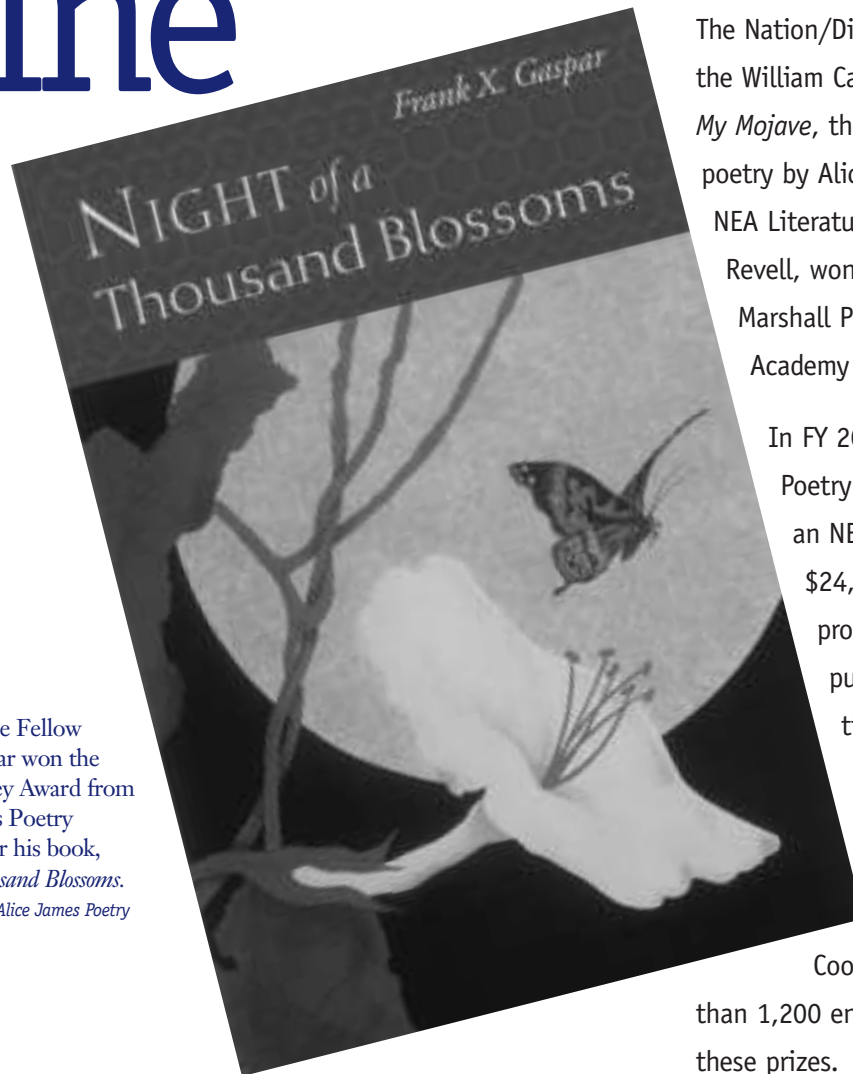
Farmington

Founded in 1973, the mission of the Alice James Poetry Cooperative in Farmington, Maine is to seek out and publish the best contemporary poetry by

established and beginning poets, with particular emphasis on involving poets in the publishing process. Winners of the regional New York/New England Award are active members of the cooperative, judging future contests and participating in editorial and executive decision-making. The Cooperative's authors have won many distinguished literary prizes, including the American Book Award, The Nation/Discovery Prize, and the William Carlos Williams Award. *My Mojave*, the eighth book of poetry by Alice James author and NEA Literature Fellow Donald Revell, won the \$25,000 Lenore Marshall Poetry Prize from the Academy of American Poets.

In FY 2004, the Alice James Poetry Cooperative received an NEA Creativity grant of \$24,000 to support the promotion and publication of six poetry titles from its Beatrice Hawley Award and New York/New England Award competitions. The Cooperative receives more than 1,200 entries each year for these prizes.

Maine



NEA Literature Fellow Frank X. Gaspar won the Beatrice Hawley Award from the Alice James Poetry Cooperative for his book, *Night of a Thousand Blossoms*.
Image courtesy of Alice James Poetry Cooperative

Among the winning titles in the 2004 competitions were manuscripts by National Book Award finalist Cole Swensen, Whiting Writings' Award winner Catherine Barnett, and NEA Literature Fellow Frank X. Gaspar. Winning titles were reviewed by many prominent publications, including *Publishers Weekly*, *The Washington Post*, *The Christian Science Monitor*, and the *Los Angeles Times Review of Books*. More than 7,000 copies of the winning titles were sold, and, as part of its outreach program, the Cooperative distributed free copies of the award titles to artists' colonies and prison libraries.

Maine Indian Basketmaker's Alliance

Old Town

Founded in 1992, the Maine Indian Basketmaker's Alliance of Old Town serves the more than 7,000 members of Maine's four federally recognized Native American tribes, which are collectively called the Wabanaki. The alliance's mission is to ensure

that younger generations of the Malisset, Micmac, Passamaquoddy, and Penobscot Tribes continue working in ancestral craft traditions and develop the skills necessary to make a living on disadvantaged rural reservations.

Members of the alliance include 125 ash and sweetgrass basketmakers and 75 native artisans working in other craft traditions. Alliance programs include an arts apprenticeship program, tribal community workshops, and the Wabanaki Arts Center Gallery.

In FY 2004, Maine Indian Basketmaker's Alliance received an NEA Heritage & Preservation grant of \$25,000 to support its Traditional Arts Apprenticeship program. Since its inception, more than 100 apprentices have participated in this traditional training in which masters and apprentices meet once weekly for an entire year. In addition to working on craft skills, teachers and students are encouraged to use tribal languages during sessions in order to help preserve native oral traditions.



Baskets made by NEA National Heritage Fellow Clara Neptune Keezer, a master artist in the Traditional Arts Apprenticeship program of the Maine Indian Basketmaker's Alliance.

Photo by Peggy McKenna

In 2004, 19 masters from three tribes and 21 apprentices took part in the program, practicing a range of skills including log pounding, ash preparation, sweetgrass gathering, weaving, and braiding. Apprentices, who ranged in age from 9 to 60, learned both traditional tribal and familial basket styles. Participating master basketmakers included NEA National Heritage Fellow Clara Neptune Keezer. Apprentices were given the opportunity to display and sell their baskets at the Wabanaki Arts Center Gallery, Bangor's National Folk Festival, and the Maine Indian Basketmakers annual festival.

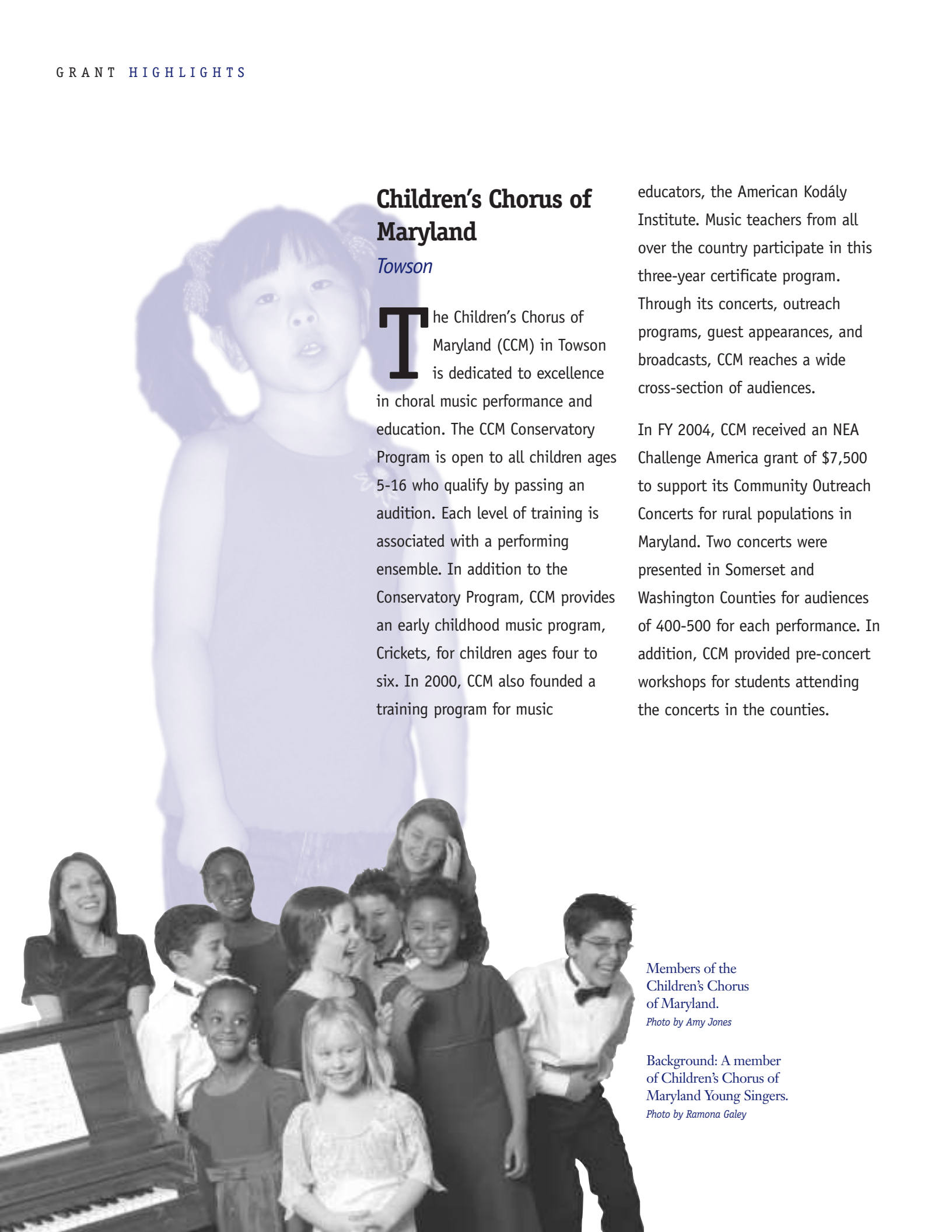
Children's Chorus of Maryland

Towson

The Children's Chorus of Maryland (CCM) in Towson is dedicated to excellence in choral music performance and education. The CCM Conservatory Program is open to all children ages 5-16 who qualify by passing an audition. Each level of training is associated with a performing ensemble. In addition to the Conservatory Program, CCM provides an early childhood music program, Crickets, for children ages four to six. In 2000, CCM also founded a training program for music

educators, the American Kodály Institute. Music teachers from all over the country participate in this three-year certificate program. Through its concerts, outreach programs, guest appearances, and broadcasts, CCM reaches a wide cross-section of audiences.

In FY 2004, CCM received an NEA Challenge America grant of \$7,500 to support its Community Outreach Concerts for rural populations in Maryland. Two concerts were presented in Somerset and Washington Counties for audiences of 400-500 for each performance. In addition, CCM provided pre-concert workshops for students attending the concerts in the counties.



Members of the Children's Chorus of Maryland.

Photo by Amy Jones

Background: A member of Children's Chorus of Maryland Young Singers.

Photo by Ramona Galey

The concerts and workshops took place in Princess Anne (Somerset County) in March 2005 and Hagerstown (Washington County) in April. The concerts received an enthusiastic reception from audiences, which came from three counties.

CCM also provided educational opportunities for local children attending the concerts through pre-concert "Side-by-Side Sings" workshops, which allowed children from the audience to sit with a child in the choir during a pre-concert rehearsal. Artistic director Betty Bertaux introduced important musical principles as well as important concepts such as discipline, teamwork, and focus required for performance.

Washington County Museum of Fine Arts

Hagerstown

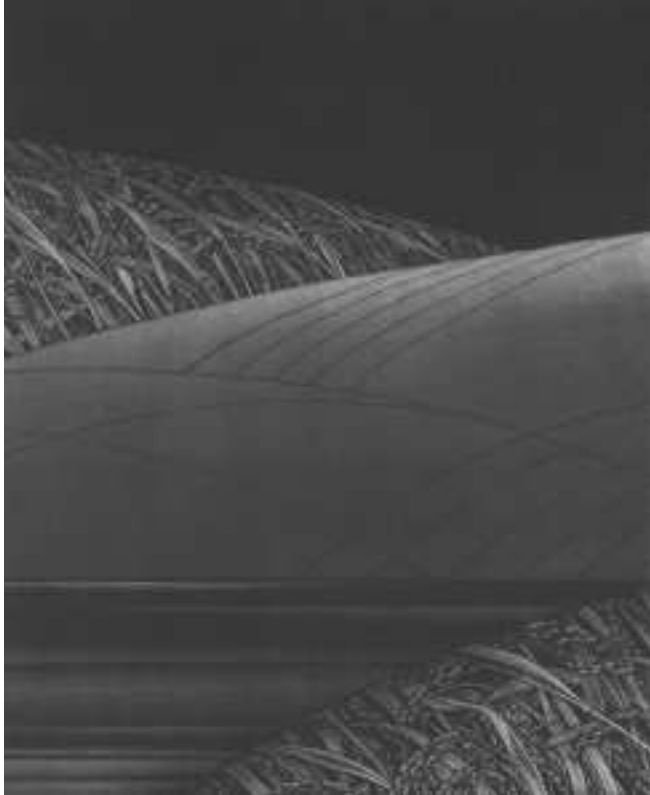
The Washington County Museum of Fine Arts in Hagerstown, Maryland was founded by Mr. and Mrs. William Henry Singer, Jr. and incorporated in 1929. The museum has a long tradition of exercising cultural leadership in the Cumberland Valley region, providing residents and visitors with access to an outstanding permanent collection of more than 6,000 art works. It maintains an active schedule of exhibitions, musical concerts, lectures, films, art classes, and special events for children and adults throughout the year.

In FY 2004, the museum received an NEA Challenge America grant of \$10,000 to support the development and implementation of a visual arts education program, Exploring the Significance of African Art. Due to the distance of Washington County from most major multicultural institutions, there is little opportunity to introduce local students to the arts and culture of different ethnic and racial groups. Non-European cultures have had a great impact on European and American artists; when African art was first seen widely in the Western World in 1900, it was viewed as strange and exotic, but greatly influenced the work of Picasso and Matisse, among others.

The program was designed for eighth-graders in eight Washington County middle schools. The students were introduced to African art through the 50-minute film, *African Art & Culture*, followed by hands-on examination of Ashanti, Bambara, Luba, and Yoruba ritualistic artifacts and a general discussion with the curator about each item and its cultural context.

Maryland

Massachusetts



Silence No.1 (2002) by Katsunori Hamanishi, one of the works on display during the Worcester Art Museum's exhibition, *Japanese Masters of Mezzotint*.
Image courtesy of Worcester Art Museum

Worcester Art Museum *Worcester*

Founded in 1896, the Worcester Art Museum (WAM) in Massachusetts is one of the largest art museums in New England, housing nearly 35,000 objects spanning 50 centuries. WAM also acts as a center of art education, providing classes and public programs for a variety of

audiences. In the past decade, WAM has been successful in diversifying its collection, adding significant pieces of African American and Southeast Asian art.

In FY 2004, WAM received an NEA Challenge America grant of \$10,000 to support the exhibition *Japanese Masters of Mezzotint: Yozo Hamaguchi and Katsunori Hamanishi* from September 6 through

November 28, 2004. These two 20th-century artists elevated the difficult art of mezzotint, a 300-year-old European form of printmaking in which images are produced through subtle gradations of dark and light rather than line. The exhibition provided the opportunity to present an uncommon art form to the public, and also to explore contemporary Asian culture and art.

The artists' mezzotints display tones ranging from deepest black to white and the selective use of rich colors. Hamaguchi celebrated the delicate beauty of the vessels, fruits, vegetables, and insects that he appreciated while living in France. In Hamanishi's prints, constructed objects and natural forms of elemental shapes are juxtaposed as they emerge out of darkness, suggesting cryptic riddles.

Hamanishi flew from Japan to Worcester for the opening of the exhibition, and conducted a public demonstration workshop of his technique.

National Center for Jewish Film

Waltham

The National Center for Jewish Film (NCJF) in Waltham, Massachusetts houses the largest, most comprehensive collection of Jewish-themed film and video in the world. NCJF exclusively owns

an estimated 12,000 reels of independently made films, documentaries, shorts, newsreels, home movies, and institutional films dating from 1903 to the present. The topics of the films range from the Jewish immigrant experience in America and Hollywood's portrayal of Jewish life to Israeli history and the Holocaust.

NCJF's first priority is the preservation of rare and endangered nitrate and acetate films. The Center began in 1976 with the rescue of a languishing Yiddish-language film collection and has since preserved and restored 33 Yiddish feature films. In FY 2004, NCJF received an NEA Heritage & Preservation grant of \$20,000 to support the preservation of *The Cantor's Son*, one of the most

successful American-made Yiddish feature films.

The 1937 film, directed by Ilya Motyleff (and an uncredited Sidney Goldin, who began the film but died early in production), was the screen debut of Moishe Oysher, the cantor and matinee idol who later starred in other Yiddish classics.

NCJF owns the only known 35-millimeter nitrate print of the film, which has broken splices, torn perforations, and some shrinkage, but can be restored. The reels will be preserved and new 35-millimeter prints will be made, as well as a DVD master. In addition, a new, separate subtitle track will be created, as the original subtitles were inadequate. The project is expected to be completed in 18 months.



A still from the film, *The Cantor's Son*, being restored by the National Center for Jewish Film in Waltham, Massachusetts.

Image courtesy of National Center for Jewish Film



Kaila Potts wins First Place in the Senior Division Laureate of the 2004 Sphinx Competition for her viola performance.

Photo by Glenn Triest

Michigan

PIX Arts Council for Greater Lapeer

Lapeer

The PIX Arts Council for Greater Lapeer (PAC) programs and operates the PIX Theatre, a historic theater created in the 1940s. The theater was restored in 1997 and now showcases musical and theatrical performances and second-run film showings, becoming a focal point for local arts and community activities in the town of 9,000 residents. Over the three years of its existence, PAC has offered a Premiere Series of performances by

nationally known artists; a Local Artist Series; KIDS CLUB: Live at the PIX, an introduction to the performing arts for families with elementary school children; and theater workshops for children.

In FY 2004, PAC received an NEA Challenge America grant of \$10,000 to support its 2004-2005 Premiere Series program. PAC added “talk-back” sessions to two scheduled performances: Marcus Belgrave Octet’s show “The Louis Armstrong Tradition,” and the Neo-Futurists’ experimental play, *Too Much Light Makes the Baby Go Blind*. Marcus Belgrave, formerly a trumpeter with the Lincoln Center

Jazz Orchestra, led his band through a repertoire of Armstrong’s work from the 1930s through the 1960s. In *Too Much Light*, the theater troupe attempts to perform 30 plays in 60 minutes. Each play is written by one of the performers, honed by the ensemble, and randomly performed with the other 29 pieces through audience participation.

PAC is booking two other prominent artists who have not appeared previously in Lapeer for performances during summer 2005. PAC’s Premiere Series has brought in acts not customarily seen live and is helping to expand the PIX’s audience.



Trevor Ochieng, First Place Junior Division Laureate of the 2004 Sphinx Competition, plays violin with the Sphinx Symphony Orchestra, with guest conductor Guillermo Figueroa.

Photo by Glenn Triest

symphony promotes works by African American and Latino composers.

Members of the orchestra devoted themselves to the mentoring and education of minority youth string players through providing master classes and lectures. In 2004, 18 participants were selected to participate in the competition held from February 18-22, 2004.

The Honors Concert featured the three Junior Laureate winners accompanied by the Sphinx Symphony, and the Finals Concert featured the three Senior Laureates and the Junior Division winner Trevor Ochieng along with the symphony and guest artist violinist Sanford Allen. Sphinx is facilitating performances of the Laureates with more than 20 orchestras nationwide, including Boston, Atlanta, Chicago, Detroit, St. Louis, and Seattle.

Sphinx Organization

Detroit

The Sphinx Organization of Detroit, Michigan is dedicated to building diversity in classical music by developing the classical music talent in African American and Latino youth. Sphinx also holds the annual Sphinx Competition, in which young African American and Latino string players compete, mentored by members of the Sphinx Symphony Orchestra, a unique all African American and Latino orchestra

comprised of top professionals from around the country.

In FY 2004, the Sphinx Organization received an NEA Creativity grant of \$60,000 to support the artistic development of the Sphinx Symphony and the 2004 Sphinx Competition. The symphony includes past and current members from major U.S. symphonies, as well as faculty members of leading music institutions, including Peabody and New England Conservatories, Harlem School of the Arts, Rutgers University, and the University of Michigan. During performances, the

College of Saint Benedict

St. Joseph

The College of Saint Benedict (CSB) in St. Joseph, Minnesota, founded in 1913, has been presenting visual and performing arts events for 28 years through its Fine Arts Series. In FY 2004, CSB received an NEA Challenge America grant of \$20,000 for the Minnesota premiere of Merce Cunningham's dance piece, *Split Sides*. In addition, members of the dance company were artists-in-residence at the college for a week, conducting panel discussions and master classes both at CSB and the Hennepin Center for the Arts in Minneapolis.

Background: Jean Freebury (far right) leads a dance master class on the Merce Cunningham technique at the College of Saint Benedict as part of the dance company's week-long residency.

Photo by Kristin Darnall

Merce Cunningham is one of the most important and progressive dance artists of our day, creating new perspectives on dance's relationship with music and the visual arts. He has received numerous awards for his work, including a National Medal of Arts in 1990.

Split Sides involves Cunningham's interest in "chance operations" in creating art: for each performance, the order of the two sets of 20-minute music compositions, the two decors, two sets of costumes, and two lighting plots were determined by a public pre-performance roll of dice, allowing for, mathematically, 32 different possible versions of the piece. Music by Radiohead, stars on the

British alternative rock scene since the early 1990s, and Sigur Ros, an Icelandic experimental rock group recently breaking through on the international music scene, accompanied the piece.

Cunningham's residency provided innovative live dance performance to new audiences who may have not experienced live dance before. The performance drew more than 2,000 adults and children from the surrounding rural community.

Walker Art Center

Minneapolis

Established in 1927 and focusing on contemporary art beginning in the 1940s, Minneapolis's Walker Art Center has established an international reputation as a leader in contemporary arts. One of the

Minnesota

few art institutions of its kind in the country, the Walker is equally dedicated to visual, performing, and film/video arts. Nearly 1,500 artists and scholars participate in Walker activities each year, bringing in more than one million annual visitors.

In FY 2004, the Walker received an NEA Creativity grant of \$75,000 for its extensive program, *Connective Creation: Developing New Work in Community*, which consists of seven large-scaled commissioned residency projects over two years. In March 2005, the Walker nearly doubled the size of the center to provide more possibilities for performances.

Among the artists featured in *Connective Creation* were the Ragamala Music and Dance Theater, I Dewa Putu Berata, and the Schubert Club Gamelan, some of

the most renowned Asian artists, performing a retelling of the Hindu epic *Ramayana* in a piece entitled *Sethu* in September 2004. In 2005, music features include a three-night festival celebrating the music and 75th birthday of NEA Jazz Master Ornette Coleman in April and the world premiere of up-and-coming jazz pianist Jason Moran's new jazz

suite inspired by the art works of the Walker's collection in May. Dance features include the Bill T. Jones's world premiere of his new solo program *As I Was Saying...* in June 2005. During the two years of *Connective Creation*, 14 weeks of developmental residencies are designed to build bonds between the artists and the community.

1984 NEA Jazz Master Ornette Coleman performs as part of the Walker Art Center's three-day festival centered on the jazz legend's music.

Photo courtesy of Walker Art Center



Meridian Symphony Association

Meridian

The Meridian Symphony Association has enhanced the cultural environment of east Mississippi and west central Alabama by providing an annual series of public concerts by the Meridian Symphony Orchestra (MSO), promoting arts education, and developing local musical talent. The orchestra performs four to five concerts each year in addition to a children's concert and a Pops Concert.

In FY 2004, the Meridian Symphony Association received an NEA Challenge America grant of \$10,000 to support the MSO's opening concert of the 2004-2005 season. The concert, entitled "America the Beautiful," was held September 11, 2004 to commemorate the tragedy of September 11, 2001.

The program of all American composers began with the National Anthem and included African

American composer Ulysses Simpson Kay's *Presidential Suite*, George Gershwin's *Concerto in F for Piano and Orchestra*, excerpts from Aaron Copland's ballet *Rodeo*, and Samuel Barber's *Adagio for Strings*. Pianist/composer Logan Skelton, a Mississippi native who is Associate Professor of Piano at the University of Michigan School of Music, was the guest artist.

Before the program, Skelton and conductor Claire Fox Hillard held a pre-concert lecture. A student workshop with Skelton was held at the Meridian Community College for area piano students. Both the workshop and concert were standing room only, attracting more than 500 people.

The symphony has sought to bring more members of the large local African American community into its audiences through performing music by African American artists, such as "The Roots and Influences of Jazz: America's Music" and "America the Beautiful."

University of Mississippi

University

The Center for the Study of Southern Culture was established at the University of Mississippi in 1977. Since then, the Center has gained an international reputation for education and scholarship on the history, literature, music, art, and food of the American South. The Center sponsors several programs aimed at the general public as well, such as the Faulkner and Yoknapatawpha Conference, the Chancellor's History Symposium, and the Oxford Conference for the Book.

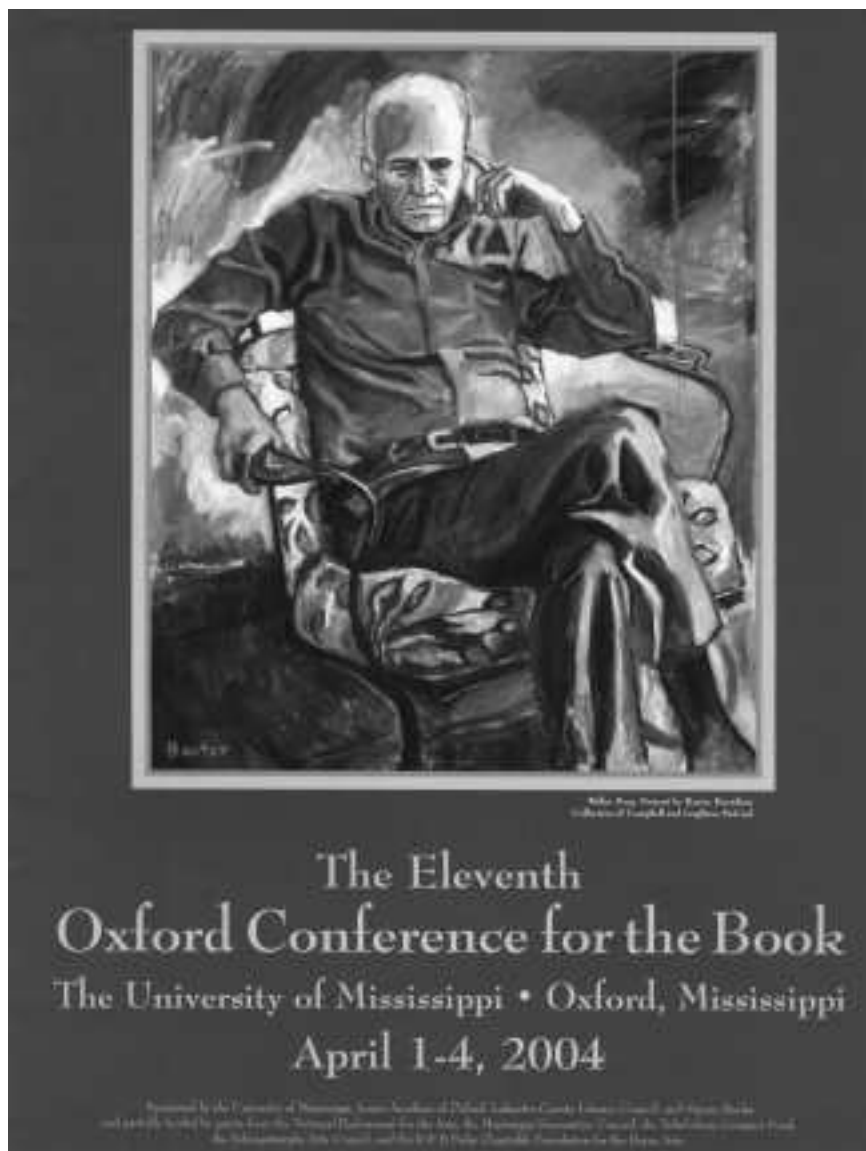
In FY 2004, the University of Mississippi received an NEA Creativity grant of \$10,000 to support the 2004 Oxford Conference for the Book, April 1-4, 2004. The free conference, inaugurated by the Center in 1993, is a three-day gathering celebrating the literary arts. Since 1999, the conference has been broadcast on cable television

as well, reaching an estimated 50,000 people.

The 2004 conference included a tribute to renowned writer Walker Percy, to whom the conference was dedicated, and an annual session celebrating National Poetry Month. A special program honoring award-winning children's book author Mildred D. Taylor, including a governor's proclamation of April 2 as Mildred D. Taylor Day in Mississippi, drew approximately 1,100 people. In addition, there were numerous workshops and panels on the process of writing, getting published, and reaching an audience.

Writers participating in the conference included Roy Blount, Jr., Barry Hannah, and NEA Literature Fellows Kaye Gibbons, Beth Ann Fennelly, and William Jay Smith.

The 2004 conference attendance was 300 to 500 people at almost all of the 17 sessions.



The Oxford Conference for the Book is an annual three-day gathering celebrating the literary arts in Oxford, Mississippi.

Mississippi

Missouri

West Plains Council on the Arts

West Plains

Located in the heart of the Missouri Ozarks, for more than 25 years the West Plains Council on the Arts (WCPA) has supported the region's traditional arts through documentation, conservation, and presentation. Working with partners such as Southwest Missouri State University, the Missouri Arts Council, and the Missouri Folk Arts Program, WCPA has fostered the development of local artists, presented artists and art forms not traditionally accessible to the area, preserved regional cultural

traditions, and advocated for the arts as a partner in community development.

In FY 2004, WCPA received an NEA Challenge America grant of \$30,000 to support a one-year folklorist position. Rachel Reynolds, the folklorist chosen for the position, was charged with expanding accessibility to audiences for the region's traditional artists, art forms, and folklife. She also coordinated a strategic planning process for cultural tourism to diversify audiences and benefit local economies.

Major activities for 2004 ranged from creating a regional folk arts and cultural tourism Web site to conducting fieldwork documenting regional folklife, traditional artists, and art forms to working with local schools and organization to develop

education resources around the area's traditional cultural resources. Reynolds also assisted in the planning, programming, and promotion of the West Plains Old Time Music/Ozark Heritage Festival, which features traditional crafts, cultural activities, and musical entertainment, including performances by NEA National Heritage Fellows Kenny Baker and Will Keys. Additional projects included creating the Pickin' Session series to promote the traditional music and dances of the region and expanding the WCPA's database of cultural resources of the Missouri Ozarks.

Cinema St. Louis

St. Louis

Founded in 1991, the mission of Cinema St. Louis is to present cinema that offers glimpses of human experience from around the world in order to foster learning about myriad expressions, cultures, and opinions. Cinema St. Louis has produced the St. Louis International Film Festival since 1992 when the festival featured only 25 films. The festival provides the only exposure to some of the world's best films for more than 16,000 viewers.

In FY 2004, Cinema St. Louis received an NEA Creativity grant of \$10,000 to support the 13th St. Louis International Film Festival. The 11-day event featured more than 180 films, including short and feature-length international documentaries, American independent works, and locally produced films. More than 50 guest filmmakers and 18,000 audience members participated in the 2004 event.

Outside of screening some Oscar-nominated films such as *Finding Neverland*, the festival's schedule included feature documentaries—

such as *Cambodia: Living with Landmines* and *Bluegrass Journey*—and first-time directors, including Ferenc Toth's *Unknown Soldier* about surviving on the streets of Harlem and St. Louis native Ryan Eslinger's *Madness and Genius*, which explores the world of academic physics through a discovery by a professor and student.

Algeria, Bhutan, Scotland, and New Zealand were among the 29 countries presenting international films at the festival. Special events at the festival included a live discussion with Oscar-winning director Bill Condon, a tribute to pioneer woman director Alice Guy Blache, and a free seminar for filmmakers on privacy and publicity rights.

At the 13th St. Louis International Film Festival, the audience lines up before a sold-out screening at the Hi-Pointe Theater.

Photo courtesy of Cinema St. Louis



Art Mobile of Montana

Dillon

Art Mobile of Montana, based in rural Dillon, provides a traveling art outreach program for those with less access to the visual arts. Targeting students and underserved areas such as Indian reservations, Art Mobile provides not only collections of original works of art

but also quality art lessons and teacher workshops in art education. In 2003-2004, Art Mobile traveled to 70 sites in 27 counties, reaching 7,256 individuals, mostly students.

In FY 2004, Art Mobile received an NEA Challenge America grant of \$12,000 for its 2004-2005 activities. During the year, Art Mobile visited 55 sites in Montana (including the state's seven Indian reservations), reaching just about every area of the state, and served nearly 7,000 individuals. Each visit is a minimum of two hours, and some sites schedule more than one visit in a year. Art Mobile provides visits for all ages, but tries to target more intergenerational groups, such as in Judith Gap, Montana, where a local seniors group participated in a site visit with high school students. The program also provides accommodations for the hearing and visually challenged.

Art-making activities are part of the site visits, offered in a range of media from printmaking to watercolor to pastels, and are

Students from the Hutterite Colonies near Lewistown, Montana working on art projects after the presentation of the Art Mobile of Montana exhibit.

Photo by Sara Colburn

Montana



often related to art works in the exhibits. All Art Mobile art lessons adhere to the Montana Performance Standards for the Arts.

The artists featured in Art Mobile are primarily Montanan artists. These artists, whose works speak to the rich, visual legacy of the West, are well received by the mostly rural audiences that Art Mobile visits.

Whitefish Theatre

Whitefish

The Whitefish Theatre Company (WTC) is a cultural arts center in rural northwestern Montana, attracting audiences from hundreds of miles away for their theatrical productions. In addition to performances, WTC has a children's education program that includes after-school workshops, a summer camp, and school performances/discussions.

In FY 2004, WTC received an NEA Challenge America grant of \$10,000 for two Summer Series productions



Whitefish Theatre presented Jason Robert Brown's *Songs for a New World* as part of their Summer Series in 2004.

Photo by Stillwater Photography

in July and August 2004: *Songs for a New World* and *Art*. The plays were performed five days a week, *Songs* playing July 22 through August 8 and *Art* playing August 11-22.

Through a partnership with Flathead Valley Community College, four interns assisted WTC in the production of the two plays. The Whitefish Chamber of Commerce and Glacier County assisted in developing marketing plans and promotional materials for the Web, radio, and television, as well as distribution in print.

The Whitefish Summer Series coincides with increased tourist activity to Glacier Park, Flathead Lake, and Whitefish Lake located nearby. *Songs for a New World* is a musical by Tony Award-winning songwriter Jason Robert Brown. The libretto addresses the ways in which we can deal with the stress, terror, and anxiety of modern life. *Art*, by noted French playwright Yasmina Reza, uses the eternal question, What is art?, as basis for an examination of the friendship among three men.

Museum of Nebraska Art

Kearney

Founded in 1976, the Museum of Nebraska Art (MONA) in Kearney became the state's official visual arts collection by legislative act in 1979. The collection of more than 5,000 artworks contains work by Nebraskan artists and works reflective of Nebraska's culture and environment. Artists represented in the collection include Regionalist painter Thomas Hart Benton, wildlife illustrator John James Audubon, and contemporary fiber artist Sheila Hicks. MONA's community programs, in support of its mission to enhance the quality of life for all Nebraskans through expanded arts education, include artist and scholar lectures, musical and theatrical performances, and hands-on arts workshops for youth and adult students.

In FY 2004, MONA received an NEA Challenge America grant of \$10,000 to support its ARTreach program in which works from the museum's collection are toured and exhibited statewide. The program brings quality original art to citizens



Negro Singer by Grant Reynard, part of the Museum of Nebraska Art's exhibition *Afro Psalms*, which is available for touring through the museum's ARTreach program.

Image courtesy of Museum of Nebraska Art

who do not have regular access to it, particularly those living in rural areas.

Grant funds were used to print interpretive and promotional materials as well as for the transportation and installation of the touring artworks. Beginning in October 2004, 22 sites were offered a chance to participate in the project, which is scheduled to run

through September 2006.

Presenters may request one of six thematic exhibitions, such as *Afro Psalms*, an exploration of African American life through the juxtaposition of works by illustrator Grant Reynard and poet Charles Fort. MONA expects up to 2,500 individuals will benefit from each site's four-week exhibition.

Nebraska

Nebraska Humanities Council

Lincoln

The Nebraska Humanities Council (NHC), the Nebraska Arts Council (NAC), and the University of Nebraska-Lincoln Plains Humanities Alliance partnered in 2003 to create the Nebraska Folklife Network (NFN) in response to the lack of wide-ranging folklore programs in the state. The mission of the NFN is to research, document, support, and publicly present Nebraska folklife and traditional arts.

In FY 2004, the NHC received an NEA Folk & Traditional Arts Infrastructure Initiative grant of \$25,000 to support the second year of a statewide folklife and traditional arts program administered by the Nebraska Folklife Network.

The NFN provides technical assistance to traditional artists and cultural and community organizations who wish to apply for NHC or NAC grants. NFN has also worked with traditional artists, cultural communities, and the Nebraska Arts Council to develop an online middle school curriculum on the state's folk and traditional arts. To further foster cultural learning, NFN distributes encounter "trunks," including a teacher's manual, books, compact discs, traditional clothing, games, and other cultural items. The first two trunks were "From the Steppes to the Plains: Nebraska's Germans from Russia" and "A Treasured Heritage: Mexican Americans in Nebraska."

In 2004, NFN started production on two new kits by documenting various cultural festivals hosted by the state's Vietnamese and Swedish communities. NFN is also conducting fieldwork to identify and



The Nebraska Humanities Council is working on a special kit on Vietnamese festivals, which provides information on topics such as traditional decorations, here shown for Tet, the Vietnamese lunar new year, which include a table with candles, incense, and blossoms.

Photo by Gwen Meister

interview tradition bearers from each group. The resulting trunks will be available for use in 2006 by schools, libraries, museums, and community organizations. The program reaches nearly 4,000 students, primarily in fourth through sixth grades.

Las Vegas-Clark County Library District

Las Vegas

The Las Vegas-Clark County Library District serves 1.5 million residents in a 7,000-square-mile area in Clark County, Nevada, with 12 urban branches and 12 rural branches. In addition, the library district produces artistic and cultural programming in 13 art galleries and six performing arts centers featuring national, regional, and local authors, musicians, dancers, and visual artists.

In FY 2004, the Las Vegas-Clark County Library District received an NEA Challenge America grant of \$10,000 to support a residency with the Ailey II Company of the Alvin Ailey American Dance Theater at the West Las Vegas Library and Theatre. The residency included a lecture/demonstration for elementary and middle school students, a master dance class for youth, and a free evening concert. West Las Vegas is historically an African American community located near downtown Las Vegas.



Ailey II dancers Courtney Brené Corbin and Yusha-Marie Sorzano lead a master class at the West Las Vegas Art Center as part of the dance company's residency.

Photo by Isaac Sawyer, Las Vegas Sentinel Voice

Nevada



The residency was a featured part of the library's African American Heritage Month celebration in February 2005. Many of the activities related to the celebration revolved around the subject of dance, focusing on its broad role within African and African American

cultures. The residency fit well with the theme, as Ailey II showcased jazz and modern dance with a decidedly African American focus, often using jazz and blues as musical accompaniment.

The master dance class for young dancers ages 10 to 17 included 68 participants and was led by Ailey II dancers Courtney Brené Corbin, Yusha-Marie Sorzano, and Ricardo Zayas. More than 150 students attended the lecture/demonstration. The evening performance drew more than 350 people.

Henderson District Public Libraries

Henderson

In addition to library services, the Henderson District Public Libraries (HDPL) present artistic and cultural activities in the community, such as the Vegas Valley Book Festival. This festival is sponsored by HDPL in partnership with the Nevada Humanities Committee and the City of Henderson, and is free to the community.

In FY 2004, HDPL received an NEA Challenge America grant of \$10,000 to support the 2004 Vegas Valley

Book Festival. Originally planned as a three-day festival from October 21-23, 2004, it was expanded by five days due to an enthusiastic response by new community partners: the City of Las Vegas, the Art Institute of Las Vegas, the University of Nevada at Las Vegas, and Clark County. The festival featured more than 50 nationally known and locally established writers in readings, panel discussions, and writing workshops. The event raised public awareness of literary programs offered at Henderson-area libraries and other local cultural venues.

The 2004 festival featured three keynote speakers: acclaimed crime novelist Walter Mosley, National Book Award-winning novelist Charles Johnson, and author and screenwriter Michael Blake. Festival activities also included a children's theater production in the city's outdoor amphitheater, two evenings of poetry readings and a poetry workshop, and presentations by graphic artists/cartoonists Chip Kidd and Keith Knight. An estimated 5,000 people attended festival activities in Henderson and Las Vegas.

Background: Randall Scotting and Susannah Biller, members of the Youth Artist program, play Oberon and Titania, king and queen of the fairies, in Opera North's matinee performance of Benjamin Britten's *A Midsummer Night's Dream* as part of A Festival of Shakespeare in Song.

Photo by Carl S. Brandon

Opera North

Lebanon

Opera North of Lebanon, New Hampshire is northern New England's premier professional opera company, playing to more than 12,000 people annually at the historic Lebanon Opera House. In addition to its season performances, Opera North also provides the Young Artist Program, a training program for expert young singers and technical personnel; a school and community outreach program; master classes; and pre-performance lectures.

In FY 2004, Opera North received an NEA Challenge America grant of \$10,000 to support its 2004 summer program, A Festival of Shakespeare in Song. The festival featured five performances of Charles Gounod's *Romeo and Juliet* and four performances of Benjamin Britten's *A Midsummer Night's*

Dream. Nationally known artists, such as Eric Fennell and Leah Partridge, performed the major roles with Opera North's Young Artists in supporting roles. During the matinee performances, Young Artists were given the opportunity to perform in the principal roles. Opera North won seven OperaOnline awards for performances during the 2004 season, including one for a Young Artist.

In addition to the performances, Opera North toured scenes from the two operas as well as other Shakespeare works in music at a variety of venues throughout Vermont and New Hampshire. Preview "scenes" programs were presented in rural communities and underserved school districts in June 2004, and a symposium on Shakespeare's comedy and drama in song was held during the performance season.

New Hampshire

Concord Community Music School

Concord

The Concord Community Music School (CCMS) in New Hampshire serves nearly 1,500 students of all ages, income levels, and musical abilities every week, providing more than 80,000 musical services to 33,000 individuals during 2003. In 2002, CCMS participated in the NEA initiative Creative Communities, partnering with the Manchester Housing Authority to offer dance, singing, improvisation, and percussion classes to children ages 4-12.

In FY 2004, CCMS received an NEA Learning in the Arts grant of \$45,000 to support its Music in the Community Initiative. This initiative provides programming to those who could not otherwise participate because of income, disability, or distance, serving children ages 6 months to 18 years.

CCMS partnered with public schools, pre-schools, retirement communities, public housing, and human service agencies throughout New Hampshire on this initiative. Through its partnership with 11 organizations, CCMS provided music and movement classes for at-risk mothers and their children and low-income pre-schoolers; chorus, creative dance, and musical theater

for children in public housing; percussion sessions for at-risk students; master classes and sectionals for school music programs; and improvisational and composition residencies by CCMS faculty.

During the 2003-2004 school year, the Music In The Community Initiative took CCMS faculty members to partner sites more than 700 times. From Concord to Manchester, from the Lakes Region to Northern New Hampshire, more than 2,700 individuals were served through this program during the year. These individuals were involved in 529 sessions, which is expected to increase to more than 700 in 2005.



Students in the after-school partnership between the Concord Community Music School and the Manchester Housing and Redevelopment Authority who began with creative movement classes in 2001 are now studying ballet as part of the Music in the Community Initiative.

Photo by Dan Gawłowski

New Jersey



Students participating in the Montclair Art Museum's Project ReachOut, a visual arts outreach program for adults with special needs.

Photos by Eleanor M. Schlosser

Montclair Art Museum *Montclair*

The Montclair Art Museum in New Jersey is internationally known for its American and Native American art collections, providing exhibitions and educational programs that explore the two evolving artistic traditions. The museum serves more than 60,000 visitors annually, and has various educational programs to reach the public and special needs audiences, including lectures, studio art classes, guided gallery tours, and family days.

In FY 2004, the Montclair Art Museum received an NEA Challenge America grant of \$15,000 to support Project Reach Out, an off-site educational program designed to reach more than 5,000 disabled adults with sustained visual arts lessons and hands-on art activities.

The project, celebrating its 10th anniversary, provides these services free of charge to local organizations that do not have the expertise or financial resources to develop visual arts programming of their own. The participants of the program are developmentally and neurologically impaired adults that live with severe physical limitations.

Project Reach Out is offered at the North West Essex Community Healthcare Network in Montclair and the First Cerebral Palsy Center of Essex in Bellville to participants who would find it difficult to visit the museum. Art projects are designed by an experienced artist and art educator to accommodate a wide range of physical disabilities. Participants learn to express themselves in a variety of two- and three-dimensional artistic modes from drawing with pencil and charcoal to painting with acrylic on canvas to woodwork and crafts.

Thomas A. Edison Media Arts Consortium

Jersey City

Named after Thomas Edison's Black Maria film studio in West Orange, New Jersey, erected in 1893 to facilitate the production of the earliest moving images known to the public, the Black Maria Film and Video Festival presents a highly varied and provocative collection of new film works offered for exhibition through its traveling showcase tour. The festival includes an international juried award competition and post-film discussions.

In FY 2004, the Thomas A. Edison Media Arts Consortium of Jersey City received an NEA Creativity grant of \$20,000 to support the 24th Annual Black Maria Film and Video Festival.

Since 1981, the annual Black Maria Film and Video Festival has been fulfilling its mission to



exhibit cutting edge works from independent film and videomakers. Following a rigorous jurying process that whittles down 700 entries to 50 selected works, the festival launches its national tour each January. The festival is recognized by The Academy of Motion Picture Arts and Sciences as an Academy Award-qualifying festival for short films (documentary, animation, and live action).

The winners of the 24th festival, ranging from experimental works to documentaries to animation, came from 14 states and five foreign countries. From January to June 2005, the festival traveled to 75 sites in 18 states throughout the country and in Italy. A festival curator travels to each venue to introduce and oversee the exhibition of the work and to facilitate audience discussion.

New Mexico

The Museum of New Mexico's TREX program offers high quality exhibitions for touring throughout the United States, such as *Cerámica y Cultura: The Story of Spanish and Mexican Mayólica*, exhibited here at the University of Arizona Museum of Art in September 2004.

Photo courtesy of University of Arizona and Museum of New Mexico



Museum of New Mexico Foundation

Santa Fe

The Museum of New Mexico Foundation is a nonprofit organization, governed by a board of trustees, that provides essential philanthropic and financial support for the Museum of New Mexico system and the museum's Traveling Exhibitions Program (TREX). TREX exhibitions feature the unique arts and cultures of the Southwest, serving museums nationally and internationally.

In FY 2004, the Museum of New Mexico Foundation received an NEA Challenge America grant of \$20,000 to support TREX in the development of new exhibitions and new ways to make them more accessible using the Internet. TREX circulates exhibitions from the museum collections and on loan to the museum and develops new traveling

exhibitions in conjunction with other branches of the museum system. The traveling exhibition program is the oldest such program in the United States, having been founded in 1909.

In 2004, TREX offered 12 exhibitions for booking, including *Cerámica y Cultura: The Story of Spanish and Mexican Mayólica*, which explores the rich history and culture of the Iberian Peninsula and the Americas through the art form of *mayólica*, tin-enamelled earthenware; *Stories Untold: Jewish Pioneer Women, 1850-1910*, the Art of Andrea Kalinowski, in which the contemporary artist uses a mixed-media approach to tell stories of Jewish women's lives on the Western frontier; and *Gone: Photographs of Abandonment on the High Plains*, which shows noted photographer Steve Fitch's images of abandoned buildings along the Great Plains. All TREX exhibitions include resource guides, interpretive components, and publications that enhance educational impact and community outreach efforts.

Sweet Bird Classics

Albuquerque

The mission of Sweet Bird Classics of Albuquerque, New Mexico is to produce high-quality educational radio programs and associated print materials about classical and world music. The programs are available for free to radio stations and school districts in the United States and Canada.

In FY 2004, Sweet Bird Classics received an NEA Learning in the Arts grant of \$30,000 to support *Boombox Classroom*, a nationally syndicated, award-winning series of radio programs about world and classical music designed for school districts that have little general music instruction in grades kindergarten through eighth.

Boombox Classroom runs on 20 stations in 14 states. Some stations air the programs on weekends; others use them as curriculum if their communities have too little music in the schools. Sweet Bird Classics produces approximately 36

programs a year, releasing one each week during the school year. Each season includes episodes on the building blocks of music: melody, harmony, rhythm, and timbre. World-class musicians and composers such as Yo-Yo Ma, Bright Sheng, Zakir Hussain, and Tan Dun, as well as major orchestras and local musicians, have participated in the episodes.

Boombox Classroom makes it possible for elementary and middle-school students to have a professionally taught music lesson every week, even if there is no music teacher in the classroom. Participating teachers download the age-appropriate curriculum work materials from Sweet Bird Classics' Web site along with answer sheets, play lists, and supporting material. All the materials follow the National Standards for Music Education.

The Revolutionary Ensemble, with avant-garde legend Leroy Jenkins on violin, Sirone on bass, and Jerome Cooper on drums, at the 2004 Vision Festival in New York City, sponsored by Arts for Art. Artwork behind musicians is by Yuko Otomo.

Photo by Michael Wilderman



Arts for Art

New York

Arts for Art is an artist-run nonprofit in New York City that builds awareness and understanding of avant-garde jazz and other expressive art movements that share an aesthetic based on a disciplined disregard for traditional boundaries. The organization's principal activities include exhibitions of visual arts, community-based art education programs, and the presentation of cutting-edge music, highlighted by the annual Vision Festival.

In FY 2004, Arts for Art received an NEA Creativity grant of \$10,000 to support the ninth annual Vision Festival from May 25 through May 31, 2004. The festival was held at the Center at St. Patrick's Cathedral and drew more than 3,500 people over seven days.

The Vision Festival revolves around self-produced performances of a cooperative group of musicians working in avant-garde jazz. There were a total of 150 artists who performed in 31 performing groups during the festival, with some of the brightest stars in contemporary avant-garde jazz—William Parker (one of the founding members of

Arts for Art), Matthew Shipp, and David S. Ware—performing with legendary musicians such as Reggie Workman, Leroy Jenkins, Butch Morris, and the Sun Ra Arkestra.

The festival offers benefits to both the artists and the public: the artists gain essential exposure to larger audiences, leading to more performing and recording opportunities, and the public gets to experience some of the finest experimental improvised music available. The casual atmosphere of the performances allows the audiences and artists to mingle and interact.

New York

Iroquois Indian Museum

Howes Cave

The Iroquois Indian Museum (IIM) in central New York State is an educational institution dedicated to fostering understanding of Iroquois culture through their arts, both visual and performing. As an anthropology museum, IIM identifies and presents artists celebrating the unity of traditions of the 17 Iroquois Confederacy communities scattered across the United States and Canada, including the Cayuga, Mohawk, Oneida, Onondaga, Seneca, and Tuscarora Nations.

In FY 2004, IIM received an NEA Heritage & Preservation grant of \$20,000 to support *At the Edge of the Clearing*, a series of festivals to present traditional and contemporary Iroquois art and

culture. The two festivals held in 2004 were the Strawberry Moon Festival of Iroquois Arts, May 29-30, and the 23rd Annual Iroquois Festival, September 4-6.

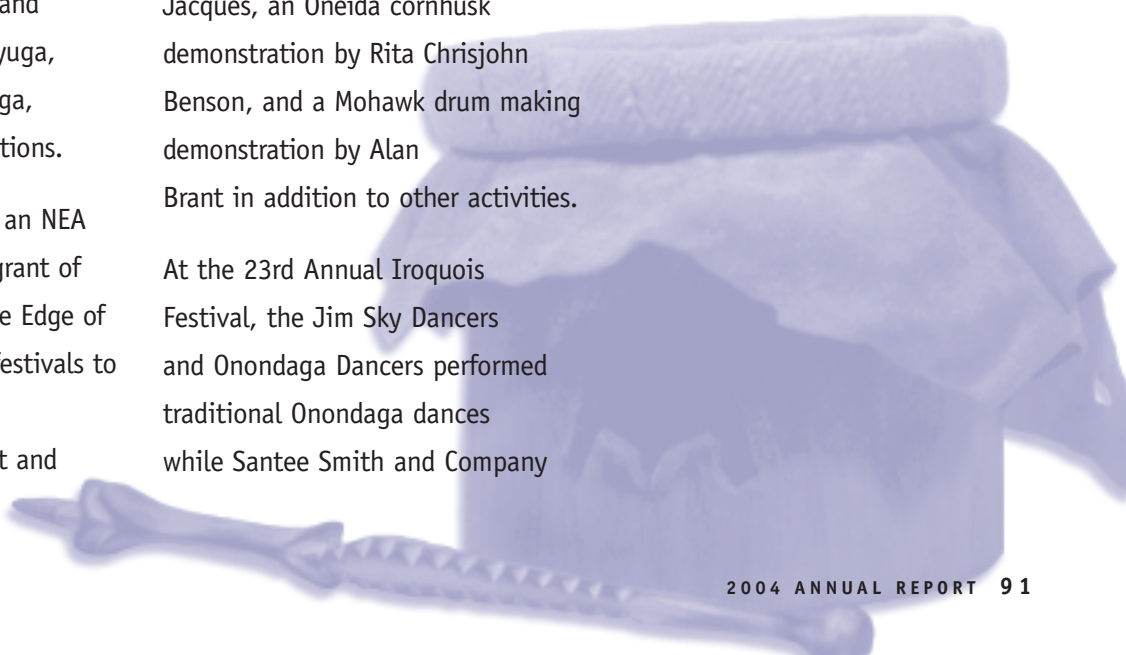
Both festivals included Iroquois social dancing, storytelling, and foods; children's activities; nature park walks; and an all-Iroquois art market featuring some of the premier Iroquois artists and craftspeople working today. At the Strawberry Moon Festival, an Onondaga woodworking demonstration was held by Al Jacques, an Oneida cornhusk demonstration by Rita Chrisjohn Benson, and a Mohawk drum making demonstration by Alan Brant in addition to other activities.

At the 23rd Annual Iroquois Festival, the Jim Sky Dancers and Onondaga Dancers performed traditional Onondaga dances while Santee Smith and Company

performed contemporary Iroquois dances. The festival also included storyteller Perry Ground, the Howard Lyons Band, and the Old Mush Singers, all with roots in one of the 17 Iroquois communities. Tuscarora pottery, Cayuga wampum, and Mohawk stonecarving demonstrations were also part of the activities.

Iroquois art and crafts, such as this Oneida drum and drumstick by craftsman Richard Chrisjohn, Sr., are on display at the Iroquois Indian Museum and during their series of festivals presented each year.

Photo courtesy of Iroquois Indian Museum





The Argentinean dance company Grupo Krapp presents the U.S. premiere of *Mendiolaza* at the 2004 American Dance Festival in Durham, North Carolina.

Photo by Bruce R. Feeley

North

American Dance Festival

Durham

The *New York Times* has called American Dance Festival (ADF) in Durham, North Carolina “the country’s foremost and enduring organization devoted to creativity in American modern dance.” Founded in 1934, ADF’s mission is to support the creation and presentation of new dance works, preserve the modern dance heritage of the United States, and build wider audiences for dance. The organization also provides professional education and training for dancers, including youth programs for young dancers. ADF is committed to enhancing public understanding of the art form through outreach programs such as Community Crossover classes, special children’s performances, access to its video collection, and tours.

In FY 2004, American Dance Festival received an NEA Creativity grant of \$60,000 to support Mapping Modern

Carolina



A dancer from Hubbard Street Dance Chicago performs at the 2004 American Dance Festival.

Photo by Bruce R. Feeley

Dance, a program of major works by renowned choreographers from the U.S. and abroad including Ronald K. Brown (U.S.), Alexandre Pepelyaev (Russia), Nacho Duato (Spain), and Ohad Naharin (Israel). Three international choreographers from Russia, Argentina, and Japan were also commissioned to create new works for ADF dancers during a six-week residency.

In addition to public performances, Mapping Modern Dance included a program of related educational activities. These efforts included a series of panel discussions exploring the influences and roots of modern dance in the United States; post-performance talks for audiences with choreographers, dancers, critics, and scholars; an archival photo exhibit; docent tours of ADF classes and workshops; dance demonstrations; and master classes. More than 30,000 people attended performances during the Mapping Modern Dance series and more than 3,000 people participated in outreach activities.

Charlotte Symphony Orchestra

Charlotte

Founded in 1932, the Charlotte Symphony Orchestra (CSO) is the largest performing arts organization in the Carolina Piedmont region, which encompasses North Carolina's Gaston and Mecklenburg Counties as well as York County, South Carolina.

The CSO employs 62 full-time musicians for a 40-week season that includes a classics series, a Pops series, Mostly Mozart and Neighborhood concerts, and four Lollipops concerts for children. The CSO's mission is to promote orchestral and choral music as integral components of the preservation and development of American culture.

In FY 2004, the CSO received an NEA Challenge America grant of \$20,000 to support the second year of its Mill Community project. In the first part of this initiative, the CSO collected stories from

community residents on the Piedmont's historical role in the cotton and textile industries and the subsequent decline of the region's mills. In the program's second year, the orchestra commissioned local composer David Crowe to write a piece for chamber orchestra based on these oral histories. The project aimed to raise awareness of the mill communities' history as well as to demonstrate how orchestral music can illuminate and transform the understanding of a community's experience.

The resulting composition, *Mill Village: A Piedmont Rhapsody*, was performed in a 12-concert series to audiences numbering nearly 4,000 people. To strengthen the connection between the CSO and the socio-economically diverse local community, the concerts and an accompanying lecture-demonstration took place in venues such as churches, community centers, recital halls, and schools throughout Gaston, Mecklenburg, and York Counties.

Northern Prairie Performing Arts

Fargo

Established in 1946, Fargo-Moorhead Community Theatre (the operating name of Northern Prairie Performing Arts) is the largest theater arts organization in the Red River Valley region of North Dakota and Minnesota. It is the region's only non-academic, year-round arts presenter and the only non-collegiate theater organization with its own performance space. Additional programs at the theater include the Prairie Theatre Academy, an afterschool drama program for children and youth, and the Guest Artist/Guest Director program in which avocational members of the theater company work and perform with professionals from organizations such as the Fargo-Moorhead Civic Opera.

In FY 2004, Northern Prairie Performing Arts received an NEA Creativity grant of \$10,000 to

support the development of the Prairie Theatre Players, a professionally trained touring repertory company that fulfills the organization's outreach mission to bring quality theater productions to schools and rural communities that would not otherwise have access to the arts. The troupe will tour two plays during its first season. The musical *I Believe in Make Believe* is designed to stimulate the creative imagination of early elementary school children. *Goodbye Marianne*, the story of a Jewish girl growing up in 1930s Berlin, fosters dialogue about acceptance, tolerance, and inclusion.

Prairie Theatre Players is scheduled to tour in 2006 and expects to produce 30 performances reaching more than 7,500 students and 400 teachers. The traveling company will perform at schools, civic auditoriums, and community centers throughout North Dakota, Minnesota, and South Dakota.

North Dakota Council on the Arts

Bismarck

The North Dakota Council on the Arts (NDCA) was established in 1967 by the state legislature to support and develop the arts and artists throughout North Dakota. One of their programs is the Traditional Arts Apprenticeship Program, which preserves North Dakota's diverse living traditions, particularly those folk traditions that are rare or endangered. Former apprentices have gone on to participate in the Artist-in-Residence program, which places artists in K-12 classrooms for 10-week sessions to incorporate folk arts learning into classroom curriculum.

In FY 2004, NDCA received an NEA Folk & Traditional Arts Infrastructure Initiative grant of \$30,000 to support its statewide Traditional Arts Apprenticeship Program. In 2004, 17 master-apprentice teams participated in the ten-month

program. Teams came from a diverse array of North Dakota communities including Butte (population: 92) and Fargo (population: 90,000), and apprentices ranged in age from 14-85. Some of the traditional arts supported by the program included Norwegian hardanger fiddle construction, saddle making, Chippewa beadwork, and traditional button accordion music.

Although all apprenticeships took place during the ten-month period, the amount of time each team spent working together varied depending on the difficulty of the tradition, the apprentice's experience level, and the team's ambitiousness. At the completion of the apprenticeship, each apprentice participated in a public demonstration or presentation of his or her folk tradition, such as a classroom visit or festival performance. Apprentices also submitted written reports about their experience and plans to continue working in the folk tradition.



Top: Master traditional artist Marvin Bald Eagle Youngman, wearing hat, instructs his apprentice Vernon Langan in traditional Chippewa hide tanning as part of North Dakota Council on the Arts's Traditional Arts Apprenticeship Program.

Bottom: Apprentice in Ukrainian Easter Egg-making (*pysanky*) Christina Rodakowski gives a presentation to the 6th grade class at Trinity Elementary School East as part of North Dakota Council on the Arts's Traditional Arts Apprenticeship Program.

Photos courtesy of North Dakota Council on the Arts

North Dakota

Ballet Metropolitan

Columbus

The Ballet Metropolitan in Columbus, Ohio has achieved wide recognition for its commitment to the creation and performance of new work, blending classical and modern technique. Ballet Met's long history of new work includes 42 world premieres and 70 company premieres.

In FY 2004, Ballet Met received an NEA Creativity grant of \$10,000 for the commission of a full-length ballet by Ballet Met's artistic associate Stanton Welch, *Evolution: Mozart to Moby*. The world premiere of the work took place from April 29 through May 9, 2004, with a total of eight performances, four pre- or post-performance conversations,

two Family Culture Corps programs, and one Morning at the Ballet performance for school children. The performances drew more than 4,600 people, and the school performance drew an additional 1,300.

The dance piece was presented in three movements: the first movement, "Play," was performed to the music of contemporary musician Moby from his 1999 album *Play*; the second, "Mostly Mozart," was performed to Mozart's *Eine Kleine Nachtmusik*; and the third, "Wildfire," used music from Australian composer John Antill's *Carrobooree*. All three movements used radically different dance styles, illustrating different evolutions of movement: the contemporary, the classical, and the primal.

"Play" depicts the busy street of a city while "Mostly Mozart" has more classical ballet dancing, with the dancers dressed in 18th century garb. "Wildfire" shows primitive man as he makes his evolution from primate to human. The ballet company took the first movement, "Play," to New York City in May 2004 for its debut at the Joyce Theater.

Sorg Opera Company

Middletown

Located between Cincinnati and Dayton in Middletown, Ohio, the Sorg Opera Company enriches the quality of life in the largely rural Miami Valley area through presenting opera productions. The opera company

Ohio



Sorg Opera of Middletown, Ohio performs Gilbert and Sullivan's operetta, *The Mikado*, with members of New York's Gilbert and Sullivan Players, directed by Nelson Sheeley and orchestra conducted by Curtis Tucker.

Photo by Tim Guth

performs at Sorg's Opera House, an historic theater built in 1891 by prominent Middletown citizen, industrialist Paul J. Sorg. In addition to performances, Sorg Opera has maintained several education and outreach programs, both in and out of schools.

In FY 2004, Sorg Opera received an NEA Challenge America grant of \$10,000 to support the performance of Gilbert and Sullivan's operetta, *The Mikado*. Members of the Gilbert

and Sullivan Players from New York joined the local cast and orchestra.

The work was performed October 15 and 16, 2004 as the opening of the company's 15th season, drawing the largest crowd in seven years. The company performed the operetta again on October 18 in Loveland, Ohio, attracting 400 audience members to the Monday evening performance. The Middletown performances were preceded by free preview lectures. In Loveland, cast

members visited music classes at the local high school before the evening performance.

The Mikado, which remains one of the most popular Gilbert and Sullivan works, is set in Japan as it was opening to the West in the 19th century. The production was such a success for Sorg Opera that the company is considering whether to change its focus from grand, comic, and light opera to staging primarily light opera.



Oklahoma

Jazz in June

Norman

Jazz in June began in 1984 as a single performance event and has grown into a three-day festival at two Norman, Oklahoma venues. The festival's mission is to educate the public about jazz as a unique art form by showcasing the diversity of the genre. Past festival performers include the Ellis Marsalis Quartet, Tony Guerrero, and Airmen of Note, the United States Air Force jazz ensemble.

In FY 2004, Jazz in June, Inc. received an NEA Creativity grant of \$10,000 to support the 2004 Jazz in June Festival. Held June 24-26, the 20th anniversary festival attracted nearly 40,000 visitors. Three evenings of free concerts, featuring nine blues and jazz musical groups, took place at outdoor venues including a city park and a shopping area.

Headliners for 2004 included the Sweet Baby Blues Band, The Swingtips, and NEA Jazz Master Paquito D'Rivera with the United Nations Orchestra. After the festival, local public radio station KGOU broadcasted several hours of

the festival to four of the region's major listening areas.

As part of the festival, Gregg Barrentine (saxophone) of the Swingtips, Max Gise (guitar) of the Max Gise Band and Jae Sinnett (drummer) of the Jae Sinnett Trio participated in a series of jazz clinics and a jam session. Also, local musician Maurice Johnson spoke on managing a music career. Each 50-minute session featured discussion, demonstrations, and a question-and-answer period. More than 150 festivalgoers participated in one or more of the free clinics.



Left: A fifth-grader works on an ASTEK design project at Highland Park Elementary School in Stillwater, Oklahoma.

Photo by Neal Evers

Right: At the end of each ASTEK program cycle, each classroom displays the city built during the program at the Oklahoma State University School of Architecture gallery.

Photo by Andrew Brister

Oklahoma State University

Stillwater

The mission of Oklahoma State University (OSU) is teaching, research, and extension. One of the programs that uphold that mission is the university's School of Architecture program, Architecture Students Teaching Elementary Kids (ASTEK). ASTEK provides OSU architecture students to introduce art and design concepts to elementary students. Since its establishment in 1999, the ASTEK program has benefited more than 1,500 fifth-grade students. For many participants, ASTEK provides the only access to art and design

learning. In 2000, the American Institute of Architecture Students recognized ASTEK with a Special Accomplishment Honor Award.

In FY 2004, Oklahoma State University received an NEA Learning in the Arts grant of \$5,000 to fund ASTEK. In the 2003-2004 academic year, nearly 400 fifth-graders from all six elementary schools in the Stillwater Public School system participated in the program. Forty-five OSU architecture students volunteered to organize and teach weekly hour-long sessions. Subjects included scale and sketching, geometry in architecture, textures and materials, and urban and community planning. The Stillwater students also benefited from

classroom visits by seven local practicing architects. At the end of the program, each group of participating fifth-graders created a master plan for a city, with each student being responsible for an individual building. These final projects were exhibited in the School of Architecture's gallery.

In addition to providing information for each weekly session, the 60-page workbook written and published by the architecture students also prepares the fifth-graders for statewide arts curriculum testing. The participating architecture students also benefit through the development of leadership skills.

Imago, The Theatre Mask Ensemble

Portland

Imago, The Theatre Mask Ensemble of Portland, Oregon was established in 1979 by co-directors Jerry Mouawad and Carol Triffle. The company presents highly stylized performances, which incorporate elements of musical theater, physical comedy, visual illusion, and other distinct art forms. Previous productions include Jean-Paul Sartre's *No Exit* and the original works *FROGZ* and *biglittlenthings*. In addition to producing a five-play season in Portland, Imago also tours nationally and internationally,

reaching an audience of 60,000 people annually. The troupe previously has received commissions to create choreography and imagery for theater, opera, dance, and symphony performances. As part of its outreach mission, Imago provides workshops and residencies to schools as well as agencies serving young people with emotional and behavioral difficulties.

In FY 2004, Imago received an NEA Creativity grant of \$13,000 to support the development and production of a new multimedia theater piece based on Luigi Pirandello's *Each in His Own Way*. Written by Carol Triffle, *Missing Mona, aka Leo's Lost Notebook* explores the elusive nature of reality and illusion and the diversified nature of perspective. Imago's development process for the play included writing the text, kinetic and cognitive exploration of the text, movement analysis, exploration of design elements, and the development of the production's physical comedy elements.

In April 2004, Imago performed the new play 12 times to more than

Oregon



Duet from Imago Theatre's *Missing Mona, aka Leo's Lost Notebook*.
Photo courtesy of Imago

1,000 Portland-area patrons. This debut production of *Missing Mona*, which included slide projection, 16mm film, and live video, received a Projection Design award from the Portland Theatre Arts Critics.

Estacada Together

Estacada

In partnership with the Estacada Arts Commission, Estacada Together regularly provides arts and culture experiences for the Estacada, Oregon community's children and

families. One of their projects, Estacada Summer Celebration, has helped to energize Estacada's dormant downtown, inspire a sense of community pride and beautification, promote cultural tourism, and expose the community to diverse cultures and art forms.

In FY 2004, Estacada Together received an NEA Challenge America grant of \$10,000 to support the promotion and presentation of Estacada Summer Celebration, an outdoor arts festival. Held annually since 1999, the festival brings arts and cultural events to the remote, economically challenged town of

Estacada, located 30 miles southeast of Portland at the edge of Mt. Hood National Forest. The three-day festival includes music and dance performances, an art exhibit by local artists, a silent auction, and a gospel sing-along.

In 2004 the Estacada Summer Celebration attracted more than 2,500 local and regional visitors. The roster of performers included jazz, blues, Latin salsa, opera, Christian rock, mariachi, gospel, and bluegrass groups. Storytellers and puppeteers were also on hand to entertain audiences. Family arts activities included wood boat building, hat and soap making, and paper fish kites. Estacada Public Library, a festival partner, provided staff time for community outreach. Special events at the 2004 festival included the debut of *Fishing the Clackamas*, the town's 11th public mural by celebration partner Artback Artists Cooperative.

Background: *The Quilt Story*, a mural by Artback Artists Cooperative's mural-in-a-weekend, part of the Estacada Summer Celebration.

Photo by Clinton Vining, *Estacada News*

Pennsylvania



Guest artist Jeff Thayer plays Brahms's *Violin Concerto* with the Williamsport Symphony Orchestra, conducted by Robin Fountain, for its opening concert in 2004.

Photo by Ralph Wilson/Street Light Photography

Williamsport Symphony Orchestra

Williamsport

The Williamsport Symphony Orchestra (WSO) brings live classical music to the rural area of central Pennsylvania, performing five subscription concerts, one free family concert, and one free community concert each year. The WSO also sustains a Youth Orchestra of approximately 90 members, which performs two free concerts annually.

In FY 2004, the WSO received an NEA Challenge America grant of \$10,000 to support the two opening concerts of the 2004-2005 season and accompanying educational activities. The first concert occurred in Williamsport on October 12, 2004; 500 free tickets were distributed to people of different age groups. The second free community concert was in Wellsboro, Pennsylvania,

introducing the orchestra to a new audience. Nearly 2,000 people attended the two concerts.

The orchestra performed Antonin Dvorák's *Slavonic Dance #1*, Ludwig van Beethoven's *Fifth Symphony*, and Johannes Brahms's *Violin Concerto* featuring guest artist Jeff Thayer. A former resident of Williamsport and member of the WSO, Thayer's performance received two standing ovations. Robin Fountain, WSO music director since 1992, conducted the orchestra. Audience members had the opportunity to mingle with the conductor and members of the orchestra after the concert.

The educational activities involved students from two middle schools who attended the Williamsport concert, and included a presentation by WSO percussionist Don Fisher. Jeff Thayer joined 50 current and former Suzuki violin students to perform in a Suzuki Celebration on October 16, 2004.

Barnes Foundation *Merion Station*

The Barnes Foundation was established in 1922 by scientist, art collector, and educator Albert C. Barnes as an institution dedicated to the advancement of education and the appreciation of the fine arts. Its galleries house more than 9,000 fine and decorative arts objects, including the largest collections of Renoir, Cézanne, and Matisse in the world.

In FY 2004, the Barnes Collection received an NEA Heritage & Preservation grant of \$70,000 to support the research, writing, and publication of a catalogue of the museum's collection of American paintings and works on paper. This will be the first publication documenting a unique collection of more than 300 American works of art.

Along with one of the world's great collections of modern European paintings, the Barnes Foundation houses a sizable assemblage of early 20th-century American paintings that are little known even among specialists and connoisseurs. The collection includes important paintings by William J. Glackens, Maurice and Charles Prendergast, Charles Demuth, Alfred H. Maurer, Horace Pippin, Marsden Hartley, and Jules Pascin, providing a visual testament to Albert Barnes's influential role as a champion of American art.

As with much of the Foundation's collection, few of these American artworks have been studied or published. The catalogue of the collection will include extensive documentation as to Barnes's acquisition of these works and to his personal relationships with the artists. The catalogue is expected to be published by May 2006.

Perishable Theatre

Providence

Founded in 1983, Perishable Theatre in Providence, Rhode Island has been at the forefront of introducing new voices to American theater for more than 20 years. The theater now offers four programs: the Mainstage Season, where new theatrical works are performed; Shows for Young Audiences, a touring company presenting original musicals to regional youth; the Annual International Women's Playwriting Festival, which develops and stages new one-act plays by women playwrights; and the Theatre Arts School that offers theatrical training to approximately 400 community members per year.

In FY 2004, Perishable Theatre received an NEA Creativity grant of \$15,000 to support the 12th Annual International Women's Playwriting

Festival. The playwriting festival began in 1992 to give women a greater voice in American theater.

For the 2004 festival, 270 women playwrights from seven countries on four continents submitted plays for consideration. From these, three were selected to present their previously unproduced one-act plays in world premiere productions: Holly Hildebrand's *The Dog*, Jennifer Haley's *Gone With the Window*, and JC Samuels's *How High the Moon?*

The three finalists each received a \$500 cash prize and a fully staged production for a month-long run as the showpiece of the festival, which ran weekends from September 24 through October 30, 2004. The playwrights also received 50 copies of a printed anthology that combined the scripts with critical commentary provided by area scholars. The performances were presented to near-capacity audiences during the festival.

Everett Dance Theatre

Providence

Founded in 1986, Rhode Island's Everett Dance Theatre is a multicultural, intergenerational professional company. The troupe's mission is to create, perform, and teach art under the direction of NEA Choreography Fellow Dorothy Jungels. Mentorship programs include the Carriage House School, which provides long-term, professional training to inner-city youth and young adults, and the Re-Verse performance series, which offers emerging artists the opportunity to work with established professionals. The company has given educational performances at venues such as New York's American Museum of Natural History on topics ranging from physics to emotional intelligence.

In FY 2004, Everett Dance Theatre received an NEA Creativity grant of \$10,000 to support the creation and

Rhode Island

presentation of *Home Movies*, an original theme-based, evening-length concert work. Using elements of dance, theater, and video, *Home Movies* explored the ways in which families provide a sense of belonging and safety, how family units are identified, and the nature of home.

Everett Dance Theatre premiered *Home Movies* at Trinity Repertory Company. Nearly 2,000 audience members saw performances of the production during the four-week Providence run, including nearly 400 middle and high school students. Everett Dance Theatre has also toured *Home Movies* to several out-of-state venues, including Contemporary Dance Theatre (Cincinnati, Ohio), Bates Dance Festival (Lewiston, Maine), and Painted Bride Arts Center (Philadelphia, Pennsylvania). During a New York residency, the troupe created a “home movie” with members of the Bronx’s Hunts Point community as well as performing at a school for juvenile offenders.

Top: Sokeo Ros, Rachael Jungels, and Aaron Jungels of the Everett Dance Theatre perform the evening-length work *Home Movies*, using dance, theater, and video.

Bottom: The Everett Dance Theatre Company interacts with a videoed dancer as part of *Home Movies*.

Photos by Katja Kulenkampff



Spoletto Festival USA

Charleston

Spoletto Festival USA was founded in 1977, with NEA support, by Gian Carlo Menotti, Christopher Keene, and others involved in the Festival of Two Worlds as the American counterpart to that festival held annually in Spoleto, Italy. Finding an American city that offered the charm of Spoleto, Spoleto Festival USA took up residence in Charleston, South Carolina, offering programs of dance, theater, opera, music, and the visual arts.

In FY 2004, Spoleto Festival USA received an NEA Creativity grant of \$60,000 to support the 17-day



A highlight of the 2004 Spoleto Festival USA is Chen Shi-Zheng's complete 18-hour production of *The Peony Pavilion*, a 55-scene Kunju opera, played in six sections with 22 actors taking multiple roles.

Photo by William Struhs

festival from May 28 through June 13, 2004. The 2004 Spoleto Festival USA featured more than 130 performances of opera, theater, music, and dance from an international array of artists and companies, drawing record-breaking crowds of approximately 45,000 people.

A highlight of the festival was Chen Shi-Zheng's complete 18-hour production of *The Peony Pavilion*, a 55-scene Kunju opera, played in six sections with 22 actors taking multiple roles. The opera turned the Memminger Auditorium into a 16th-century Chinese pavilion, complete with a 1,800-gallon pond stocked with fish and waterfowl.

Other musical highlights of the festival included a new production of Richard Strauss's opera *Ariadne auf Naxos*, a jazz concert by Dee Dee Bridgewater, and the Spoleto Festival Orchestra's performance of Gustav Mahler's *Symphony No. 9*.

Dance highlights included legendary ballerina Nina Ananiashvili and the Moscow Ballet Theatre, the Alvin Ailey American Dance Theatre, and David Gordon and his Pick Up Performance Company. The festival also included a theatrical production of Rezo Gabriadze's play *Forbidden Christmas, or The Doctor and the Patient*, featuring Mikhail Baryshnikov.

Legendary ballerina Nina Ananiashvili leads the Moscow Ballet Theatre in a special performance at the Spoleto Festival USA.

Photo by Hidemi Sato

Hilton Head Orchestra

Hilton Head

The Hilton Head Orchestra is dedicated to providing classical music and supporting the musical arts on its namesake South Carolina island and in all the schools in Beaufort County. In addition, the orchestra sponsors the Hilton Head Youth Orchestra and the Hilton Head International Piano Competition for young pianists. The orchestra's extensive outreach to the schools, unusual for an orchestra of this size, includes opening all final rehearsals free to students.

In FY 2004, the Hilton Head Orchestra received an NEA Challenge America grant of \$10,000 to support the opening concert of the 2004-2005 season. The Gala Opening Concert was held on October 4, 2004 at the First Presbyterian Church, a fit setting for the musical program.

Guest artist Jennifer Luiken, mezzo soprano, joined the 65-musician orchestra for the first half of the program that touched on religious themes. Performed were "Et Exultavit" from J.S. Bach's oratorio based on the *Magnificat* of Luke's gospel; "O Rest in the Lord" from

Felix Mendelssohn's oratorio on the Old Testament prophet, *Elijah*; and Leonard Bernstein's *Symphony No. 1, Jeremiah*, which incorporates traditional Jewish liturgical motifs.

The second half of the concert included Igor Stravinsky's ballet score *Pulcinella* and Antonin Dvorák's *Scherzo Capriccioso, Op. 66*. More than 800 people attended the concert, and nearly 100 attended the free afternoon lecture with the guest artist and conductor followed by the final orchestral rehearsal.

South Carolina

South Dakota

South Dakotans for the Arts

Lead

The primary goal of South Dakotans for the Arts is to advance the arts in the state by providing technical assistance to arts organizations, strengthening their administrative skills and their ability to serve as effective partners in their communities, and by supporting arts educators and students. One initiative, the Prairie Arts Management Institute (PAMI), addresses the lack of substantial career development opportunities for arts managers in the prairie states, many of whom have no formal arts administration training.

In FY 2004, South Dakotans for the Arts received an NEA Services to the Field grant of \$18,000 to support the third year of PAMI. In

2004, 39 arts administrators from 11 states and Saskatchewan, Canada attended the four-day residential arts management training program for staff of small and mid-sized arts organizations. Participants included staff from the Spearfish Center for Arts and Humanities (South Dakota), Hastings Symphony Orchestra (Nebraska), Bridger Mountain Theatre Festival (Montana), and Cowley College (Kansas).

Each PAMI residency includes three six-hour sessions in management and leadership areas taught by a staff of master arts management practitioners. In 2004, seminars focused on leadership values, written communications skills, and maximizing the value of an organization's board of directors. Participants were also given opportunities to interact with professional artists such as

children's performer Phil Baker, classical guitarist and humorist Gordy Pratt, and South Dakota sculptor Dale Lamphere during demonstrations and performances.

South Dakota Arts Council

Pierre

The South Dakota Arts Council (SDAC) has a strong commitment to supporting and preserving local folk arts in the community. As part of its mission, SDAC also works to make quality art accessible statewide.

In FY 2004, SDAC received an NEA Folk & Traditional Arts Infrastructure Initiative grant of \$20,000 to support the administration of its folklife programs. For one such program, in 2004 folklorist Andrea Graham

conducted fieldwork in ethnic and tribal communities as well as occupational communities, such as ranchers and cowboys, to locate and document artists working in traditional textile arts. Based on her findings, SDAC and the South Dakota Art Museum collaborated to curate *The Fabric of Community: Traditional Textiles of South Dakota*, a group exhibit featuring ten artists selected from South Dakota's diverse cultural groups. Featured textiles include Lakota star quilts and jingle dresses, Norwegian hardanger embroidery and costumes, Mennonite quilts, and Finnish rag rugs. The exhibit opens at the South Dakota Art Museum (Brookings) in fall 2005 and travels to the Dahl Arts Center (Rapid City) and the Dacotah Prairie Museum (Aberdeen) in 2006. Each location will host public receptions with craft demonstrations by the featured artists.

In 2004, SDAC continued its Traditional Arts Apprenticeship program and facilitated a Web site developed collaboratively by the seven Missouri River states in



Rugmaker Diane Fields of Aberdeen, South Dakota, talks with school children at the Dacotah Prairie Museum about the Scandinavian technique of making rag rugs called *nalbinding*.

Photo by Andrea Graham

conjunction with the Lewis and Clark anniversary celebration. Activities related to these projects included fieldwork to search out new traditional artists, photo and audio documentation of the apprenticeship program, and the development of strategies for increasing the participation of traditionbearers in a wider range of SDAC programs.



Annikki Marttila of Frederick, South Dakota knits traditional Finnish patterns.

Photo by Andrea Graham

Background: The Chattanooga Symphony and Opera perform Mussorgsky's *Pictures at an Exhibition* while displaying students' art as part of its Sight and Sound project.

Photo by Louis Sohn



Tennessee

Country Music Foundation

Nashville

To collect, preserve, and interpret the history of country music, the Country Music Foundation (CMF) has assembled one of the world's largest and finest bodies of materials related to this important form of popular culture. CMF operates the Country Music Hall of Fame and Museum, which presents the story of country music over the last two centuries.

Among the museum's holdings is the Recorded Sound collection, which holds approximately 200,000

sound recordings of country and folk music, including 98 percent of all pre-World War II country recordings ever made. The collection includes 14,100 acetate or vinyl transcriptions, created between the 1930s and 1960s as temporary recordings intended to be played only a few times. Much of the collection is rare and often not duplicated elsewhere.

The federal Save America's Treasures (SAT) program, begun in 1999 as a millennium initiative, addresses the urgent preservation needs of the nation's most significant historic sites and collections. The Country Music Foundation was awarded an FY 2004 SAT grant of \$214,000 through the NEA to support

the conservation and preservation of the transcription collection.

The transcription collection is currently maintained in a stable environment in the museum's archives, but many of the recordings are deteriorating due to age and improper storage and handling before arriving at the museum. Since these recordings were meant to be temporary, even one playing could permanently damage the recording. The grant will allow CMF to inspect, clean, and transfer to digital media the most fragile and at-risk recordings. The project is expected to encompass 4,900 transcriptions and will take three years to complete.

Chattanooga Symphony and Opera Association

Chattanooga

The Chattanooga Symphony and Opera Association (CSO) is a unique organization in the United States. Merged in 1984 from separate performing arts entities, the CSO is the oldest successfully combined organization of its kind in the country. It presents more than 25 performances of classical, operatic, pops, and youth-oriented musical programming annually.

In FY 2004, CSO received an NEA Challenge America grant of \$10,000 to support a classical concert as part of the Sight and Sound project. CSO collaborated with nearby Hunter Museum of American Art to underscore the creative connection between music and visual art, especially for elementary through secondary school students. The CSO performed Modest Mussorgsky's *Pictures at an Exhibition* on October 28 and 29, 2004 as a starting point in a discussion of one art form influencing another.

The project included a series of visual art workshops held at several locations, including the University of Tennessee at Chattanooga and

the Association of Visual Artists, for high school age students participating in the juried art competition. Members of the CSO also visited area elementary and middle schools participating in a special program centered on *Pictures at an Exhibition*.

The concert performances coincided with a juried show of the students' work. Student pieces were displayed in the performance hall before the performances, and projected above the stage during the concert. Conductor Robert Bernhardt led a special post-concert symposium after the October 29 performance for students and the general audience.



Students' art is displayed in the performance hall before the concert as part of the Chattanooga Symphony and Opera Association's Sight and Sound project using visual art in connection with music.

Photo by Louis Sohn



Students enjoy a performance during a school field trip to the 2004 Children's Festival held at the Cynthia Woods Mitchell Pavilion in The Woodlands, Texas.

Photo courtesy of Center for the Performing Arts at The Woodlands

Texas



The Kazoo-dah Parade draws a crowd during the 2004 Children's Festival.

Photo courtesy of Center for the Performing Arts at The Woodlands

Center for the Performing Arts at The Woodlands

The Woodlands

The Cynthia Woods Mitchell Pavilion, owned by the Center for the Performing Arts at The Woodlands, is an open-air amphitheater founded in 1990. The Pavilion provides a variety of live performing arts as well as educational and outreach programs for children and families. The official summer home of the Houston Symphony and a presenting venue for the Houston Grand Opera and Houston Ballet, the Pavilion also hosts special events such as the annual Children's Festival. Nearly half a million people visit annually.

In FY 2004, the Center for the Performing Arts at The Woodlands received an NEA Challenge America grant of \$10,000 to support the 2004 Children's Festival. The festival took place October 21-24, 2004, with weekend performances open to the public and the weekday schedule devoted to school field trips. A total of 14,000 people attended activities during the festival, including students from 38 public and private schools in 14 school districts.

The Children's Festival was designed to educate and entertain elementary and intermediate school children through storytelling, music, and dance, with audience participation. Both professional artists and community groups were showcased on Pavilion stages. Other lively festival components included Arts Alley under the direction of the Art Teachers Network, a group comprised of art teachers from Houston-area school districts; wood sculpting; an instrument "petting zoo"; and booths of interactive games. Showcasing arts and education in a nontraditional setting, the Children's Festival engages children in the performing arts.

University of Texas at Austin Center for Middle Eastern Studies

Austin

The Center for Middle Eastern Studies is a major educational and cultural unit within the University of Texas at Austin. The Center provides outreach to public schools; sponsors public lectures, films, and concerts; and publishes books through its various programs, including a monograph series, Modern Middle East Series, and Modern Middle East Literatures in Translation Series.

In FY 2004, the University of Texas at Austin received an NEA Creativity grant of \$20,000 to support the publication of two works of Arabic fiction in translation: *Folk Tales from Syria*, collected by Samir Tahhan and translated and with an introduction by Andrea Rugh, and *Whatever Happened to Antara? and Other Stories* by Walid Ikhlassi and translated by Asmahan Sallah and Chris Ellery, with an introduction by Elizabeth Warnock Fernea.

Syrian poet Samir Tahhan collected folk tales from old men sitting outside their houses in Aleppo,

drinking tea. He also recorded professional storytellers at events, afraid that these stories would disappear with the passing of this generation. Anthropologist Andrea Rugh translated the original two-volume collection into one, adding an informative introduction. Professional illustrator Douglas Rugh provided black-and-white prints based on the stories.

Walid Ikhlassi evokes the individual's struggle for dignity and significance in Aleppo during the French mandate of the 1940s and 1950s. From the boy Antara who personifies the Arab legend of a half-African slave warrior to everyday middle-aged lovers, Ikhlassi's characters fight colonial oppression and corruption from the newly formed government. An avowed experimentalist, Ikhlassi portrays the modern human condition through widely divergent techniques.

Utah

Orchestra of Southern Utah

Cedar City

Founded in 1897, the Orchestra of Southern Utah in Cedar City is a volunteer organization of professional and avocational musicians. The orchestra's mission is to increase the appreciation for classical music as well as to make classical music more accessible to local populations.

In FY 2004, the Orchestra of Southern Utah received an NEA Challenge America grant of \$10,000 to support the Cedar City Fall International Choral Festival. The five-day festival featured international performances by 500 regional choral and orchestra musicians. To foster multicultural learning, each participating chorus performed at least one work from outside the western traditional repertory.

In preparation for the festival, from September 2 to September 25, 2004, youth and adult choirs from throughout the state participated in critiques, workshops, and clinics with renowned choral clinician Dr.

Paul A. Smith. These master classes culminated with a final performance on September 25 at the downtown Heritage Center to an audience of nearly 700. After the festival, Dr. Smith was asked by the participating choral directors to be the All-State Choral Guest Conductor in Salt Lake City in October 2006.

In partnership with the Cedar City Corporation, the Cedar City Chamber of Commerce, and the Cedar City Arts Council, the Orchestra of Southern Utah sponsored the choral festival in order to showcase performing arts events within Cedar City's downtown cultural district. The festival also increased the participation of underserved groups in local arts activities and exposed the local community to international music and culture.

Dennis McMasters of J.T. Dinnie Pipe Band performs at the 2004 Tradition Bearers Festival in West Valley City, Utah.

Photo by Michael Christensen

West Valley City

West Valley City

West Valley City, Utah's second-largest city, is nestled in the Salt Lake Valley between the Wasatch and Oquirrh mountain ranges. In FY 2004, West Valley City received an NEA Heritage & Preservation grant of \$10,000 to support the Tradition Bearers Festival, a day-long folklife celebration.

Held in August 2004, the free nine-hour festival directly supported West Valley's mission to identify, document, and preserve the ethnic arts and artists in the community and to introduce these traditions to the larger public. In the year leading up to the festival, West Valley City conducted fieldwork to



identify the community's cultural groups in order to invite these groups to take part in the festival.

Festival programming included musical and dance performances on three stages, two folk art exhibition and demonstration areas, classrooms for informal crafts talks, a children's tent with hands-on arts activities and storytelling, and an ethnic food

market. Thirteen performance groups took the stage at the festival including Cambodian Preah Vihear, a troupe of youth dancers performing traditional Khmer dances; Ballet Folklorico Citlali, known for spectacular dance choreographies of Mexico's Native American heritage; the Tongan Singers of Utah, traditional Tongan chanters and

dancers; and the Utah Scottish Association J.T. Dunnie Pipe Band.

Participating artisans included Elizabeth Peterson, a bobbin lace specialist; Rocio Mejia, a piñata and paper flower maker; Earl Dent, a Hopi kachina maker; and the Southridge Quilters. More than 800 people visited the festival, which West Valley City hopes to make an annual event.



Ballet Folklorico Citlali performs at the Tradition Bearers Festival in West Valley City, Utah.

Photo by Michael Christensen



Master blacksmith Lucian Avery (right) teaches apprentice Joe Mangan his craft as part of the Vermont Folklife Center's Traditional Arts Apprenticeship Program.

Photo by Vanessa Fournier

Vermont Folklife Center

Middlebury

The Vermont Folklife Center in Middlebury documents, preserves, and presents the traditional culture of the state and surrounding region. The Traditional Arts Apprenticeship Program is a key component of its outreach to traditional artists.

In FY 2004, the Vermont Folklife Center received an NEA Folk & Traditional Infrastructure Initiative grant of \$25,000 to support the statewide Traditional Arts Apprenticeship Program. The apprenticeship program is a

vehicle for bringing particular art forms, individual artists, and the arts as emblems of cultural identity to the attention of the general public. The NEA grant will support discovery research to identify and document folk and traditional artists and art forms.

The discovery research was completed during June to August 2004. In 2004, 14 apprenticeships were possible through the NEA funding. Apprenticeships usually span from three to 12 months, running from July 1 to June 30. The apprenticeships covered various artistic disciplines, such as Native American traditional beadwork, *ikebana* (Japanese flower arranging), old-time Yankee fiddling, New

England contra dance calling, Tibetan traditional folk song and dance, Cape Breton fiddling, shoemaking, blacksmithing, Abenaki Native American basket making, *lam* singing (a traditional Lao vocal style), and making *pha kouane* (complex ritual objects that play an essential role in Laotian ceremonies).

These apprenticeships touched on the various cultures intermingling in Vermont: the New England culture, the Native American culture, and the Asian immigrant culture. By passing on these arts from master to apprentice, the program assures the survival of these important parts of Vermont's emerging cultural identity.

Vermont

Weston Playhouse Theatre Company

Weston

The Weston Playhouse Theatre Company (WPTC) is Vermont's oldest professional theater. Since 1988, WPTC has operated on a regional theater model, offering professional theater and educational programs to an expanding rural base.

In FY 2004, WPTC received an NEA Challenge America grant of \$25,000 to expand its education and outreach programs. The expansion will build on existing programs, increasing support for the Other Stages series, expanding the winter reading program for adults, and launching a new in-school program.

The new initiative, Page to Stage, provided an in-depth, performance-based introduction to the play offered in the annual school matinees to high school students at two Vermont schools. In 2004, the play was Tom Stoppard's

Rosencrantz and Guildenstern Are Dead. Windsor High School in Windsor and Burr and Burton Academy in Manchester were chosen from a pool of applicants to participate in Page to Stage.

WPTC made two classroom visits to each school in September, leading a background discussion and offering feedback on the students' performances of scenes from the

play. In October, they performed their own interpretations of scenes from the play on WPTC's stage to an audience including parents, teachers, school administrators, and WPTC cast members. Students also attended WPTC's school matinee performances of the play. WPTC artists then returned to the schools in November to discuss and analyze the students and teachers' experiences.

Students from Burr and Burton Academy in Manchester, Vermont perform a scene from Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* as part of the Weston Playhouse Theatre's Page to Stage initiative.

Photo courtesy of Weston Playhouse Theatre Company



William King Regional Arts Center

Abingdon

The William King Regional Arts Center in Abingdon, Virginia opened its first exhibition in 1992 and since has displayed 10-12 rotating exhibits annually. The Arts Center serves a primarily rural population in southwest Virginia and northeast Tennessee. Programming for school audiences, such as Art Express for third-graders and Van Gogh Outreach for second-graders, serve approximately 8,000 students annually.

In FY 2004, the Arts Center received an NEA Challenge America grant of \$10,000 to support two exhibitions demonstrating the decorative uses of tin in 19th-century folk art.

In Intricate Detail: Pierced-Tin Furniture of Southwest Virginia & Northeast Tennessee, 1840-1860 was organized by the Art Center using furniture borrowed from private individuals. It ran simultaneously with *Pinturas de Fe: The Retablo Tradition in Mexico and New Mexico*, an exhibition of *retablos* and *ex votos*, devotional pictures of saints, obtained through the Museum of New Mexico's traveling exhibitions program (TRES).

Pierced-tin panels and *retablos* offer two interpretations of the decorative use of tin. One is the American tradition of employing tin to enhance domestic spaces. The other, representing a Mexican perspective, treats tin as a canvas for depicting images of personal veneration. Both art forms reflect the easy availability of tin in the

19th century to create pieces for home use. *In Intricate Detail* opened July 30, 2004 and *Pinturas de Fe* opened August 27, both closing January 2, 2005. Approximately 8,000 people viewed the two exhibits.

Youth Orchestra of the Americas

Arlington

The Youth Orchestra of the Americas (YOA) in Arlington, Virginia is a multicultural, world-class symphony orchestra of 110 gifted young musicians from the countries of the Western Hemisphere, led by artistic advisor Plácido Domingo. The YOA provides a unique opportunity for young musicians to rehearse and perform under leading conductors and

Virginia

distinguished musicians assembled from throughout the Americas.

In FY 2004, the YOA received an NEA Creativity grant of \$27,000 to perform as part of the opening ceremony of the National Gallery of Art's exhibition *The Courtly Art of the Ancient Maya*. The YOA provided authentic musical examples reflecting the history and culture of the artworks presented. The concert included two works by Carlos Chávez that were re-imaginings of the music of Mayan and Aztec cultures. The audience for the National Gallery of Art's opening celebration on March 30, 2004 numbered more than 400, including Mrs. Laura Bush, First Lady of Mexico Marta de Fox, and other dignitaries.

In addition, the YOA led workshops and demonstrations at two local schools, Francis Scott Key

Elementary School/Escuela Key in Arlington and the Oyster Bilingual Elementary School in Washington, DC. Because members of the YOA are bilingual—including representatives from Costa Rica, Colombia, Mexico, Chile, and the U.S.—their visits to bilingual

schools were even more effective. YOA musicians offered two performances and gave music lessons and demonstrations, speaking in both Spanish and English, to students in kindergarten through fifth grade.



Ten musicians in Youth Orchestra of the Americas from Chile, Colombia, Costa Rica, Mexico, and the United States, who performed at the National Gallery of Art to honor the exhibition *The Courtly Art of the Ancient Maya* on March 30, 2004.

Photo by Ed Berger Photography, Inc

Background: Detail of hand painted original fire curtain made and designed by Armstrong of Los Angeles for the Fox Theater.

Photo courtesy of Fox Theater

Washington

Fox Theater

Spokane

Spokane's Fox Theater was designed in 1931 by noted Seattle architect Robert Reamer with the interior design by Anthony Heinsbergen. Heinsbergen, a prominent designer who worked on the interiors of 757 theaters in the U.S., Canada, and Mexico, created a storybook fantasyland in the theater. The auditorium, lobby, and mezzanine murals created the illusion of moving through an undersea world into a forest canopy of dense foliage, all illuminated by the theater's most significant feature: a 350-light, 60-foot-wide sunburst in the ceiling above the stage.

In 2004, the Fox Theater received an NEA Heritage & Preservation grant of \$39,000 to assist with the theater's renovation, specifically in the conservation of the original fire curtains that hang over the stage. The total renovation is expected to take 15 to 18 months.

Experts in historic restoration called the interior a one-of-a-kind historic and decorative masterpiece. All the murals have suffered from environmental damage, temperature and humidity extremes, and general lack of maintenance. The fire curtains, however, are in better condition but still require cleaning to preserve their beauty. The curtains are composed of a series of vertical banners—in greens, blues, and golds—that frame a central medallion. They were made

by Armstrong of Los Angeles; very few of Armstrong's curtains remain in existence.

Once the renovation is complete, the Spokane Symphony will become the theater's primary tenant and would occupy the building's performing arts space about a third of the time. The remainder would be used for events and performances by other regional and national arts organizations.

Town of La Conner

La Conner

The town of La Conner, Washington, founded in the 1880s, is located near the mouth of the Skagit River directly across from the Swinomish Indian Reservation, an hour north of

Seattle. For a town of less than 1,000 people, it attracts thousands of visitors annually for its natural beauty and artistic opportunities. The La Conner community is diverse for its small size, including Native Americans, Latino migrant workers, a significant retirement population, and a school-aged population. Many of those populations lack the opportunity, both economically and geographically, to experience performing arts activities.

In 2004, the Town of La Conner received an NEA Challenge America grant of \$15,000 for two festivals that would reach these populations. The La Conner Institute of



Baroque Northwest demonstrate their instruments to audience members after performing a Family Education Concert as part of the 2004 Summer Water Music Festival in La Conner, Washington.

Photo courtesy of the La Conner Institute of Performing Arts and Town of La Conner

Performing Arts produced the festivals. The first festival, the Summer Water Music Festival, held July 15-18, 2004, brought a combination of early and contemporary musical performances to La Conner, from medieval, renaissance, and baroque to Native American and blues. Eighteen national and international artists performed over the four days. In

addition to performances, there were lectures and participatory workshops for audience members, as well as family educational concerts, meet-the-artist receptions, and free parades.

The other festival, the Winter Choral Festival, was held January 14-15, 2005, featuring the choral group Seattle Pro Musica performing Nordic and Baltic choral music. In addition to the performance, the group conducted two educational sessions. More than 800 people attended both festivals.

Sharyn Peterson and the Starry Night Chamber Ensemble open the 2004 Summer Water Music Festival in La Conner, Washington.

Photo courtesy of the La Conner Institute of Performing Arts and Town of La Conner



West Virginia



Afternoons involve instructor-led jam sessions at Allegheny Echoes's summer workshops in Pocahontas County, West Virginia.

Photo courtesy of Allegheny Echoes

Allegheny Echoes

Marlinton

Allegheny Echoes in Marlinton was created by a group of West Virginian musicians and writers to promote, support, preserve, and teach the traditional Appalachian culture, specifically music and literature, of the state. Allegheny Echoes's principal activity is the annual week-long summer workshops in Pocahontas County, West Virginia. Students work with master artists in creative writing, fiddle, banjo, guitar, lap dulcimer, hammered dulcimer, mandolin, bass, and vocals.

In FY 2004, Allegheny Echoes received an NEA Heritage & Preservation grant of \$8,000 to support the workshops. In seven years of holding the workshops, participation has grown from 28 students the first year to more than 100. Although students have ranged in age from 6 to 88 years old, Allegheny Echoes focuses on passing down the West Virginian heritage to young people by

providing youth scholarships to those without financial resources to attend the workshops.

The 2004 workshops took place June 20-25, 2004. For the musical instruction, mornings were devoted to classroom instruction and afternoons involved instructor-led jam sessions. The creative writing class took field trips for inspiration, and had a Poetry Walk—a performance piece involving community members and instructors. Evening activities included square dancing, poetry readings, and student and staff concerts.

The Master's Program featured an hour-long presentation by a different master artist each afternoon. The master artists in 2004 were Franklin George: fiddle, banjo, and Scottish pipes; Bob Shank: hammer dulcimer and banjo; Elaine Purkey: singing and guitar; Charlie Loudermilk and Junior Spencer: banjo and fiddle; Woody Simmons: fiddle and banjo; and Kirk Judd: creative writing.

West Virginia Public Broadcasting Foundation

Charleston

Mountain Stage is a weekly, two-hour, live performance radio show produced by the West Virginia Public Broadcasting Foundation. Presently heard on 106 radio stations throughout the United States, *Mountain Stage* features established and emerging singers, songwriters, and musicians in a mixture of contemporary and traditional styles. The show, hosted by singer-songwriter Larry Groce, is produced before a live audience from the State Cultural Center Theater in Charleston, West Virginia.

In FY 2004, the West Virginia Public Broadcasting Foundation received an NEA Arts on Radio and Television grant of \$30,000 to support production of the 2004 season of *Mountain Stage*. West Virginia Public Broadcasting Foundation produces 26 new programs of the radio series a year. In addition to reaching a national audience of 206,000 per week, an important mission of *Mountain Stage* is to reach thousands of West Virginians and citizens in surrounding states who live in rural areas where access to live performance is limited.

Mountain Stage is the largest live performance presenter in West Virginia, featuring more than 110 artists annually. The variety of artists in 2004 have included avant-garde legend John Cale, alternative-rock musician Robyn Hitchcock, Cajun group BeauSoleil, gospel group the Dixie Hummingbirds, blues artist Charlie Musselwhite, roots musician Greg Brown, and pop artist k.d. lang. *Mountain Stage* introduced listeners to more flavors of music than they might normally sample through the show's intricate mix of performers and musical styles.

Singer k.d. lang performs at the State Cultural Center Theater in Charleston, West Virginia as part of the *Mountain Stage* radio series.

Photo by Brian E. Blausler

(top) VSA artist Dawn Olson assists a participant with her art project as part of VSA arts of Wisconsin's Early Childhood program. (bottom) A VSA arts of Wisconsin Early Childhood participant adds some color to his project.

Photos courtesy of VSA Arts of Wisconsin



VSA Arts of Wisconsin, Inc.

Madison

Founded in 1985, VSA arts of Wisconsin is accredited by VSA arts, which has been Congressionally designated as the national coordinating agency of arts programming for people with disabilities. VSA arts of Wisconsin has arts centers in Madison and Milwaukee.

In FY 2004, VSA arts of Wisconsin received an NEA Learning in the Arts grant of \$16,000 to support its Early Childhood program. Primarily targeted to children with disabilities or at risk to develop a disability, the seven-year-old program uses the creative arts to foster physical, social, emotional, cognitive, and creative development. The program consists of a ten-week artist-in-residence program and an annual statewide conference and training.

In 2004, 30 artists led weekly, hour-long sessions in 22 classrooms at 12 centers serving 323 children. Music residencies focused on enhancing motor skills as well as fostering language development and communication skills. At the end of the residency, each classroom hosted a final celebration, giving students an informal opportunity to share work with their families. Participants in VSA's Early Childhood program achieved new or improved artistic abilities, improved ability to interact with others, and progress toward established educational or social goals.

The daylong statewide conference provides workshops in creative drama, movement exploration, music, visual art, and creative writing to early childhood educators. Participants learn how to use the arts as a tool to foster inclusive environments and also increase their understanding, confidence, and ability to care for children with special needs.

Wisconsin

Milwaukee Repertory Theater, Inc.

Milwaukee

Milwaukee Repertory Theater was founded in 1954 and is home to a 13-actor theater company. In 2004, Milwaukee Rep presented 14 plays in the three theater spaces housed in its Patty and Jay Baker Theater Complex. As part of its community outreach, the theater offers numerous educational opportunities, including student matinees, facility tours, in-school workshops, adult acting classes, and pre-performance discussions. Programs for youth and young adults include 15 acting, directing, and literary internships each season, workshops in which Girl Scouts can earn a theater badge, and the Summer Theater Conservatory for Teens, an intensive theater training program.

In FY 2004, Milwaukee Repertory Theater received an NEA Creativity grant of \$35,000 to support a production of Henrik Ibsen's *A Doll's House* as part of the theater's 50th



Jonathan Smoots and Deborah Staples star in Milwaukee Repertory Theater's production of Henrik Ibsen's *A Doll's House*.

Photo by Jay Westhauser

anniversary season. The production supports the theater's mission to play a vital role in the community's cultural life by presenting high-quality theater that explores and illuminates the human condition.

Under the direction of guest artist Laszlo Marton, Milwaukee Rep presented 40 performances of *A Doll's House* to more than 21,000 individuals, including more than 1,500 students. A pre-performance lecture series, Rep in Depth, was

attended by nearly 4,000 theater patrons. The theater's education department also produced a study guide for use by classroom teachers in preparing their students to see the play. The study guide for *A Doll's House* included biographical information about Henrik Ibsen, a timeline of women's history, discussion questions, and activities such as creating a set design reflective of the play's theme.



Former NCA member Cleo Parker Robinson brought her dance company to WYO Theater in Sheridan, Wyoming and served as artists-in-residence for community students.

Photo by Christy Crytzer

WYO Theater

Sheridan

Founded in 1989, WYO Theater of Sheridan, Wyoming provides the only access to live theater for many residents of the geographically isolated region. The organization's commitment to community education and outreach includes the distribution of free tickets to groups such as Easter Seals, Rehabilitation Enterprises of Northeast Wyoming,

Wyoming

and the Salvation Army. WYO Theater's educational programs serve students in public and private schools as well as homeschoolers. The theater also works with the Wyoming Girls School, a court-ordered facility in which students must earn the right to participate in outside activities.

In FY 2004, WYO Theater received an NEA Creativity grant of \$10,000 to support residencies and free performances by three dance groups as part of the company's Children's Educational and Families' Series. In partnership with the Sheridan Arts Council and the YMCA Arts and Humanities program, WYO Theater presented programming by the Cleo Parker Robinson Dance Ensemble, the Don Cossack Dance Troupe of

Russia, and FLY Dance Company, serving more than 1,300 children and youth.

The Cleo Parker Robinson Dance Ensemble residency included dance workshops with elementary physical education students, master classes with students in jazz and modern dance, and dance activities with adults in YMCA pilates and yoga classes. The troupe also provided residency activities in Casper, and public performances were held in both Sheridan and Casper. Students from 13 schools were bussed to WYO Theater for cultural dance performances by the Don Cossack Dance Troupe of Russia. FLY Dance Company participated in two lecture-demonstrations as well as presenting a public performance.



Cheyenne Symphony Society

Cheyenne

Since 1981, the Cheyenne Symphony Society (CSS) has worked to provide cultural outreach to the city of Cheyenne, Laramie County, and southeastern Wyoming. The Cheyenne Symphony Orchestra presents a five-concert series each season as well as five intimately scaled Hausmusik concerts at the homes of select season members and historic sites throughout the area. The orchestra also offers a four-pronged educational program, Giving the Gift of Music, which serves more than 7,000 youth and adults annually. Specific activities include school visits by visiting guest artists, residency programs with orchestra members, and an art contest in which local art students are invited to respond with visual art projects

to selected concerts from the orchestra's season.

In FY 2004, CSS received an NEA Creativity grant of \$10,000 to support a performance by the Cheyenne Symphony Orchestra of Beethoven's *Symphony No. 9 in D minor* as part of the orchestra's 50th Anniversary season. This symphony was Beethoven's last major work, using Friedrich Schiller's poem *Ode to Joy* for an unusual, at the time, choral final movement.

Under the direction of conductor Steven Alltop, more than 150 singers from four regional choruses took part in the concert. Participating choruses included the Cheyenne Chamber Singers, the University of Wyoming Collegiate Chorale, the Casper College Chorale,



Conductor Stephen Alltop of the Cheyenne Symphony Orchestra takes his bows after the orchestra's performance of Beethoven's *Ninth Symphony*.

Photos by Guido Pagnacco

and the Laramie County Community College Chorus. The orchestra and choral musicians performed to a full house of 1,496 at the Cheyenne Civic Center on January 22, 2005.

Literature Fellowships

Most writers must earn their living from means other than creative writing. To find time to compose, they grab a half an hour at lunch, wake up an hour before the rest of the family, take notes on the subway ride home. If they are lucky, they find enough time to research, write, and complete a book.

The National Endowment for the Arts offers Literature Fellowships to help alleviate the financial and time pressures and to allow writers and translators valuable creative time away from their daily jobs. At the same time, the Literature Fellowships provide national recognition—often for the first time—to writers. As poet and fiction writer Sandra Cisneros stated, the Literature Fellowship “verified I was indeed valuable, what I did mattered, not just to myself and to a few friends, but to strangers who had judged my work extraordinary....that validation meant more to me than the money.”

Overall, the National Endowment for the Arts has awarded \$40 million through its Literature Fellowships to more than 2,475 writers. The record of the Literature Fellowships program shows unparalleled support for writers at critical, early stages of their careers. Since 1990, 42 of the 60 recipients of the National Book Award, Pulitzer Prize, and National Book Critics Circle Award in Poetry and Fiction have received NEA Literature Fellowships, often 10 to 20 years earlier.

This year's Literature Fellowships are for Prose (Prose and Poetry fellowships are given in alternate years). Of the 1,422 applications received, 42 writers from 22 states were awarded \$20,000 grants, totaling \$840,000. Literature Fellowships are awarded through a process of anonymous manuscript review under the sole criterion of artistic excellence and merit. Panelists do not know the identities of the writers, their publishing histories, academic achievements, or previous awards.

In addition to the creative writing fellowships, each year Literature Fellowships are awarded for translation projects to translate literary works written in foreign languages into English (alternating between prose and poetry to coincide with the creative writing fellowships). The art of literary translation facilitates the international exchange of fiction, poetry, and drama between cultures; many books cherished by Americans are experienced primarily in translation. Without translation, most Americans would not be able to enjoy Homer, Leo Tolstoy, Italo Calvino, or Pablo Neruda. In 2004, 60 applications for Translation in Prose grants were received, of which 11 translators in nine states were awarded grants totaling \$160,000. Grants to translators are awarded for specific translation projects in grants of either \$10,000 or \$20,000.

CREATIVE WRITING FELLOWSHIPS—PROSE:

(all grants are \$20,000)

Jennifer Ackerman's most recent book, published by Houghton Mifflin, *Chance in the House of Fate* was released in 2001. Her first collection of essays, *Notes from the Shore*, was published in 1995.

Julene Bair's collection of essays, *One Degree West*, details her childhood. Her work has also been anthologized by Milkweed Editions.

A recipient of a Guggenheim Fellowship, **Peter Balakian** teaches at Colgate University. His memoir, *Black Dog of Fate*, was published in 1997.

Tom Barbash has written three novels, with the most recent, *The Last Good Chance*, having been published by Picador. He is a lecturer at Stanford University and a former recipient of a Wallace Stegner Fellowship.

Judy Blunt is an assistant professor at the University of Montana. Her book, *Breaking Clean*, was published by Alfred A. Knopf in 2002.

Carrie Brown has had four books published by Algonquin Books. She is a visiting assistant professor at Sweet Briar College.

Bo Caldwell is a freelance writer based in Cupertino, California. A recipient of a Wallace Stegner Fellowship, her novel *The Distant Land of My Father* was published in 2001.

A graduate of the Iowa Writers' Workshop, **Alexander Chee** lives in Brooklyn, New York, and is a visiting writer at Wesleyan University. His novel, *Edinburgh*, was published in 2001.

Bernard Cooper is an art critic for *Los Angeles Magazine*. A recipient of a Guggenheim Fellowship for Creative Nonfiction, his book, *Truth Serum*, was published in 1996.

Justin Cronin's novel *Mary and O'Neil* was published by the Dial Press. He received a PEW Fellowship and earned his MFA from the University of Iowa.

Ann Darby is the author of the novel *The Orphan Game*, published by William Morrow in 1999. Her short fiction has appeared in *The Northwest Review*, *The Malahat Review*, and *The Best of Story Quarterly*, among other journals.

James DeVita is an actor in Wisconsin. His first novel, *Blue*, was published in 2001 by HarperCollins.

Carolyn Ferrell teaches at Sarah Lawrence College. Her first collection of stories, *Don't Erase Me*, was published in 1997.

Cristina Garcia was a finalist for the National Book Award in 1992. Her novels include *The Agüero Sisters*, published in 1997, and *Dreaming in Cuban*, published in 1992.

“FROM HIS POCKET, CHEN PAN PULLED out what was left of the sky-blue dressing gown that had belonged to his wife. The gown was in tatters, the neckline torn, but he wrapped the fragment around his wrist. For ten years the nightgown had held Lucrecia’s original scent—a peppermint and sea-salt odor—before it had gotten musty with old tears. It was true that his love for Lucrecia had grown with each passing year. Chen Pan was astonished at its persistence. Who was it that said: If only one person in the world knows me, then I will have no regrets. So why was he so regretful?”

Chen Pan imagined taking a small blue boat and sailing it beyond the rim of the horizon, beyond the slowly rising sun to where he knew Lucrecia’s spirit rested. Last March, he’d bought a revolver and polished it every day. He couldn’t decide whether to go on living or simply shoot himself. Sometimes he spun the revolver on the nightstand or on the counter of his shop, waiting for it to stop and point at him directly. It never did.

What did it mean to die, anyway? What if there wasn’t a shred of truth to anything he’d learned? After all, who had ever returned from the beyond to inform the living?

Chen Pan marveled at the optimism of others in the face of death. Their insistence on pasting paper money everywhere. Or burying their loved ones in three coffins, one inside the other. Or inserting bits of mercury-dipped jade into the orifices of the deceased to delay their decay. What if death was no more or less than this: the *kapling* of a broken string? Each time Chen Pan thought about this, he felt as if each hair on his head were on fire. //

CRISTINA GARCIA

Excerpt from *Monkey Hunting*, Knopf, 2003
Used by permission of the author

Julia Glass won the National Book Award for Fiction in 2002 for her first novel *Three Junes*, published by Pantheon Books.

T. Greenwood is the author of three novels, *Undressing the Moon*, *Nearer Than the Sky*, and *Breathing Water*, all published by St. Martin’s Press.

Michael Griffith is a teacher at the University of Cincinnati. His novel, *Spikes*, was published in 2001.

Joshua Harmon received his MFA from Cornell University. His fiction has appeared in such journals as *Witness*, *AGNI*, *Antioch Review*, *Iowa Review*, and *Bomb*.

Noy Holland teaches at the University of Massachusetts. Her work has appeared in *Conjunctions*, *The American Voice*, and *Open City*. She was nominated for a National Book Award for her book, *The Spectacle of the Body*.

Karl Iagnemma is a research scientist for the Massachusetts Institute of Technology. His fiction has appeared in *The Paris Review*, *Zoetrope: All Story*, and in *The Best American Short Stories 2002*.

Wayne Karlin has published several novels with Curbstone Press, including *The Wished-For Country* and *Prisoners*. He has won one prior NEA Literature Fellowship and teaches at the College of Southern Maryland.

Charles Kemnitz teaches at the Penn College of Technology. His writing has appeared in *Cimarron Review*, *New Millennium*, *Northwest Review*, and *River Teeth*.

Ivonne Lamazares teaches Creative Writing at the University of Central Florida. Her first novel, *The Sugar Island*, was published by Houghton Mifflin in 2000.

Dorene O'Brien's work has appeared in *The MacGuffin*, *Margin*, and *New Millennium Writings*. She teaches at Wayne State University.

Julie Orringer's fiction has appeared in *The Paris Review*, *Ploughshares*, *The Yale Review*, and *Zoetrope: All Story*. Her stories are collected in *How To Breathe Underwater*.

Michael Parker is a professor at UNC-Greensboro. His most recent novel is *Towns Without Rivers*, published in 2001.

A teacher at William Paterson University, **John Parras's** fiction has appeared in *Gulf Stream Magazine*, *Oasis*, and *Hanging Loose*. He earned his PhD from Columbia University.

Alexander Parsons is an assistant professor at The University of New Hampshire. His novel, *Leaving Disneyland*, was published by St. Martin's Press in 2001.

Roy Parvin lives and writes in California. His most recent novel is *In The Snow Forest*.

J. Mark Powell's first novel, *Prodigals*, was published by the University of Tennessee Press in 2002. He is a visiting professor at the University of South Carolina.

John Price received his MFA in Nonfiction Writing from the University of Iowa. His work has appeared in *Creative Nonfiction*, *Orion*, and *The Florida Review*.

Lia Purpura is writer-in-residence at Loyola College. Her first collection of essays, *Increase*, was published by the University of Georgia Press.

Jess Row is the author of the short story collection *The Train to Lo Wu* and has published fiction in *Ploughshares*, *Ontario Review*, *Harvard Review*, and *Washington Square*.

Jim Ruland lives and writes in California. His fiction has appeared in *Exquisite Corpse*, *Sweet Fancy Moses*, and *Pindelyboz*.

Scott Russell Sanders has won fellowships from the Guggenheim Foundation and the Lilly Endowment, and received one prior NEA Literature Fellowship. His books include *The Force of Spirit*, *Hunting for Hope*, and *Staying Put*.

Dashka Slater's first novel, *The Wishing Box*, was published by Chronicle Books in 2000. She lives and writes in Oakland, California.

Lauren Slater has a master's degree in psychology from Harvard University and a doctorate from Boston University. Her work was chosen for *The Best American Essays* of 1994 and 1997. Her most recent book, published by Random House, is *Love Works Like This*.

Dao Strom lives and writes in Austin, Texas. She received her MFA from the University of Iowa. Her first novel, *Grass Roof, Tin Roof*, was published in 2003.

Jonathan Waterman is the author of two books, *Arctic Crossing* and *A Most Hostile Mountain*. He lives in Colorado.

Larry Watson has received one prior NEA Literature Fellowship. His novels include *Laura*, *Montana 1948*, and *White Crosses*. He holds an honorary Doctor of Letters from Ripon College.

Brad Watson was a finalist for the National Book Award for his novel *The Heaven of Mercury*. He also has a collection of stories entitled *Last Days of the Dog-Men*.

Andrew Winer is a lecturer at the University of California-Irvine, where he also received his MFA in Fiction Writing. His novel, *The Color Midnight Made*, was published in 2002.

TRANSLATION FELLOWSHIPS—PROSE:

Alison Anderson \$10,000
To support the translation from French of the work of Christian Bobin. Anderson will translate several works, including *Une petite robe de fête*, a collection of short pieces ranging in themes from nostalgia for lost love to the experience of readers and unpublished writers.

Alison Anderson's translations include *Let Me Survive* by Louise Longo, *Onitsha* by JMG Le Clézio, and *History of the Surrealist Movement* by Gérard Durozoi.

Danuta Borchardt \$20,000
To support the retranslation from Polish of the novel *Cosmos* by Witold Gombrowicz. Born in Poland in 1904, Gombrowicz is the author of six books of fiction and three plays, which use classical models of farce and the grotesque to convey larger ideas of the times. Previous

translations of *Cosmos* were done from French and German translations, and this will be the first taken directly into English from Polish.

Danuta Borchardt was born in Poland and lived in England and Ireland before she moved to Boston in 1959 to work as a psychiatrist at Massachusetts General Hospital. She won the 2001 National Translation Award from the American Literary Translators Association for her translation of Gombrowicz's novel *Ferdydurke*.

Peter Constantine \$20,000

To support the translation from Greek of selected works by Alexandros Papadiamantis, Greece's foremost 19th-century prose writer. Papadiamantis (1851-1911) wrote more than 200 novellas and short stories, and numerous novels including his most famous work, *The Murderess*.

Peter Constantine is the translator of *Six Early Stories* by Thomas Mann, *The Undiscovered Chekhov - Thirty-Eight New Stories*, and *The Complete Works of Isaac Babel*. He currently is a senior editor for the journal *Conjunctions*.

Erdag Gökner \$20,000

To support the translation from Turkish of the novel *A Mind at Peace* by Ahmet Hamdi Tanpınar (1901-1962). A noted novelist, poet, and essayist, Tanpınar is considered the founder of modernist Turkish literature.

“**I**STANBUL, AUGUST 1939– MÜMTAZ HADN'T been out on the streets of the city properly since his cousin Ihsan, whom he called his “older brother,” had taken ill. Aside from errands like calling for the doctor, having prescriptions filled at the pharmacist's, and making phone calls from the neighbor's house, he'd spent almost the entire week either at his sick cousin's bedside, in his own room reading and reflecting, or attempting to comfort his niece and nephew. For about two days, Ihsan had complained of fever, back aches, and fatigue before pneumonia suddenly announced itself in the house in all its eminence, establishing its sultanate, a psychology of devastation through worry, anguish, sorrow, and the good wishes that never left one's lips or glances.

Everyone slept and woke with the angst that came with Ihsan's illness.

In the morning Mümtaz again awoke to this dread from a sleep that train whistles had bloodied with altogether different fears. It was approaching nine. He sat at the edge of his bed and thought for a while. He had a host of things to do today. The doctor had said he would come at ten – but Mümtaz wasn't obliged to wait for him. First of all, he needed to hire a nurse. Given that neither Ihsan's wife, Majideh, nor his mother, Sabireh Hanım, ever stepped away from the sickbed, the two children were a shambles.

The old servant Arifeh Hanım could more or less occupy Ahmet. But someone had to fully engage his younger sister Sabiha. More than anything else, she needed someone to talk to. As Mümtaz thought about this, he smiled inside at the antics of his little niece. It dawned on him that his affections for his young relative had taken on new proportions since he'd returned home: “I wonder, is it always a matter of habit? Do we always end up loving those closest to us?” he thought. //

AHMET HAMDI TANPINAR

Excerpt from *A Mind at Peace*

Translated from Turkish by
ERDAG GÖKNAR

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Erdag Göknaar currently is Visiting Assistant Professor of Turkish Language and Culture at Duke University. His translations include Orhan Pamuk's *Earth and Ashes* and *My Name is Red*.

Howard C. Goldblatt \$20,000

To support the translation from Chinese of the novel *My Life as Emperor* by Su Tong. Born in 1963, Su Tong is the author of six novels, short stories, and a novella, *Raise the Red Lantern*.

Howard Goldblatt currently is a research professor at University of Notre Dame. He has translated more than 25 books of Chinese literature, including Liu Heng's *Black Snow* and Chu Tien-wen's *Notes of a Decadent Man*.

Prasenjit Gupta \$10,000

To support the translation of a selection of short stories of Bengali writer Ashapura Debi. Widely regarded as one of India's leading literary figures, Ashapura Debi (1909-1995) explored the lives of Bengali society's middle class.

Prasenjit Gupta's translations have appeared in *Modern Poetry in Translation*, *Exchanges*, and *Indian Literature*. He won the Katha-British Council Contest in Translation in 1997.

Clifford E. Landers \$10,000

To support the translation from Portuguese of a selection of short stories by Brazilian writer Rubem Fonseca. Often focusing on alienation and victimization in Brazilian society, Fonseca's oeuvre includes more than 100 short stories.

Clifford E. Landers has translated 14 novels, including two novels by Fonseca, *Bufo & Spallanzani* and *The Lost Manuscript*, as well as Marcos Rey's *Memoirs of a Gigolo*, Jorge Amado's *The Golden Harvest*, and Paulo Coelho's *The Fifth Mountain*.

Tiina K. Nunnally \$20,000

To support the translation from Norwegian of Sigrid Undset's first novel, *Mrs. Marta Oulie*, and a selection of short stories written prior to 1918. Winner of the Nobel Prize for Literature in 1928, Sigrid Undset is best known for her medieval trilogy *Kristin Lavransdatter*.

Tiina Nunnally is executive editor of Fjord Press. She has translated such works as Undset's novel *Jenny* and the trilogy of novels comprising *Kristin Lavransdatter*, and Peter Høeg's *Smilla's Sense of Snow*.

Robert Rudder \$10,000

To support the translation from Spanish of the novel *Lo prohibido* by Benito Pérez Galdós. Robert Rudder will collaborate with Gloria Arjona. Born in 1843, Galdós wrote 77 novels, 21 works for the theater, and several volumes of literary criticism and personal essays, placing him second only to Cervantes among Spain's greatest novelists.

Robert Rudder's translations include Galdós's *Nazarin*, Rosario Castellanos's *City of Kings*, Francisco Rojas Gonzalez's *Medicine Man*, and Cristina Peri Rossi's *Solitaire of Love*.

Laima Sruoginis \$10,000

To support the translation from Lithuanian of personal essays, a memoir, and fiction by Vanda Juknaite. Born in 1949 in a remote village along the Lithuanian/Latvian border, Juknaite received the Lithuanian National Prize for Literature in 2002.

Laima Sruoginis published the anthology, *The Earth Remains: An Anthology of Contemporary Lithuanian Prose*, in 2003. She currently teaches at the University of Southern Maine.

Alyson Waters \$20,000

To support the translation from French of Vassilis Alexakis's most recent novel, *Foreign Words*. Born and raised in Greece, Alexakis writes much of his work in French, having moved to Paris in his twenties. His fiction employs elements of his life to explore the relationship between identity and language, memory and the self, and exile, loss, love, and death.

Alyson Waters is currently the managing editor of Yale French Studies and a lecturer in the French Department at Yale University. Her translations include Tzvetan Todorov's *The Morals of History*.

Senator Bob Bennett (Utah) enjoys blues artists Phil Wiggins (shown) and NEA National Heritage Fellow John Cephas at a special Capitol Hill tour for the National Council on the Arts in September 2004.

Photo by Christy Crytzer



National Council on the Arts

The National Council on the Arts advises the Chairman of the National Endowment for the Arts on agency policies and programs. It reviews and makes recommendations on applications for grants, funding guidelines, leadership initiatives, and nominations for the National Medal of Arts. The Council meets three times a year.

Fourteen voting members of the Council—all private citizens—are appointed by the President and confirmed by the Senate for six-year terms, and are selected for their distinguished service or achieved eminence in the arts. In 1997, Congress enacted legislation that required the appointment of six members of Congress, three from the House of Representatives and three from the Senate, to serve in an ex officio, non-voting capacity for two-year terms. Current Council members can be found on the NEA Web site at www.arts.gov.



Senator Lamar Alexander (Tennessee) with National Council on the Arts (NCA) member Mary Costa during a special Capitol Hill tour for the NCA in September 2004.

Photo by Christy Crytzer

The following Council members served in FY 2004:

Don V. Cogman

Patron/Trustee
Scottsdale, Arizona

Mary Costa

Opera Singer
Knoxville, Tennessee

Gordon Davidson*

Theater Center Director/Producer
Los Angeles, California

Katharine Cramer DeWitt

Patron/Trustee
Cincinnati, Ohio

Makoto Fujimura

Visual Artist
New York, New York

David Gelernter

Author/Critic/Educator
Woodbridge, Connecticut

Nathan Leventhal*

Patron/Trustee
New York, New York

Teresa Lozano Long

Patron/Trustee
Austin, Texas

James McBride

Author/Musician/Composer
Carversville, Pennsylvania

Maribeth Walton McGinley

Art Director/Designer
Glendale, California

Jerry Pinkney

Artist/Illustrator
Croton-on-Hudson, New York

Cleo Parker Robinson*

Dance Company
Director/Choreographer
Denver, Colorado

Deedie Potter Rose

Patron/Trustee
Dallas, Texas

Karen Lias Wolff

Music Educator
Ann Arbor, Michigan

Ex officio members

Cass Ballenger

U.S. House of Representatives
(R-North Carolina)

Robert Bennett

U.S. Senate
(R-Utah)

Mike DeWine

U.S. Senate
(R-Ohio)

Betty McCollum

U.S. House of Representatives
(D-Minnesota)

Howard "Buck" McKeon

U.S. House of Representatives
(R-California)

Harry Reid

U.S. Senate
(D-Nevada)

* End of term in FY 2004

Financial Summary

SUMMARY OF PROGRAMMATIC FUNDS AVAILABLE¹	FY 2004
Appropriated Program and State/Regional Grant Funds	\$99,296,219
Appropriated Balance, Prior Year ²	1,907,550
Nonfederal Gifts ²	1,473,928
Interagency Transfers ²	2,865,000
TOTAL FUNDS AVAILABLE	\$105,542,697

¹ Excludes salaries and expenses of \$23,826,356, including nonfederal gifts and interagency transfers held on behalf of the President's Committee on the Arts and Humanities, and program support funds of \$1,930,025.

² Includes FY 2003 unobligated funds brought forward into FY 2004 and prior year deobligations carried forward into FY 2004.

SUMMARY OF FUNDS OBLIGATED

Challenge America

Access to the Arts	\$7,815,574
Reaching Every Community Grants	1,280,000
State and Regional Partnership Agreements	8,721,000
Leadership Initiatives	
Shakespeare in American Communities	2,953,975
Mayors' Institute on City Design	400,000
AccessAbility Initiatives	420,800
Other Initiatives	1,234,000

SUMMARY OF FUNDS OBLIGATED (cont.)**FY 2004****Access to Artistic Excellence****Grants to Organizations**

Creativity	19,960,000
Heritage/Preservation	4,231,000
Arts on Radio & Television	3,860,000
Services to Arts Organizations and Artists	2,525,000
Literature Fellowships	1,000,000
NEA Jazz Masters & NEA National Heritage Fellowships	325,000

Leadership Initiatives

Folk & Traditional Arts Infrastructure Initiative	380,000
Arts Journalism Institute	485,395
NEA Jazz Masters National Initiative	574,709
Public Partnerships (including international programs)	1,285,860
Other Initiatives	1,565,655

Learning in the Arts

Learning in the Arts Grants to Organizations ³	39,672,680
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Leadership Initiatives

Shakespeare in American Communities	210,000
Arts Education Partnership	638,500
NEA Summer Institutes	250,000
Other Initiatives	77,500

State & Regional Partnership Agreements**31,380,000****Save America's Treasures****1,362,000****TOTAL FUNDS OBLIGATED****\$102,608,648**

³Includes \$1,950,000 of NEA direct grantmaking funds obligated under State & Regional Partnership Agreements for arts learning activities.

Appropriations History

Fiscal Years 1966 – 2004

<u>Fiscal Year</u>	<u>Total Funds</u>	<u>Fiscal Year</u>	<u>Total Funds</u>	<u>Fiscal Year</u>	<u>Total Funds</u>
1966	\$ 2,898,308	1979	\$ 149,585,000	1993	\$ 174,459,382
1967	\$ 8,475,692	1980	\$ 154,610,000	1994	\$ 170,228,000
1968	\$ 7,774,291	1981	\$ 158,795,000	1995	\$ 162,311,000
1969	\$ 8,456,875	1982	\$ 143,456,000	1996	\$ 99,470,000
1970	\$ 9,055,000	1983	\$ 143,875,000	1997	\$ 99,494,000
1971	\$ 16,420,000	1984	\$ 162,223,000	1998	\$ 98,000,000
1972	\$ 31,480,000	1985	\$ 163,660,000	1999	\$ 97,966,000
1973	\$ 40,857,000	1986	\$ 158,822,240	2000	\$ 97,627,600
1974	\$ 64,025,000	1987	\$ 165,281,000	2001	\$104,769,000
1975	\$ 80,142,000	1988	\$ 167,731,000	2002	\$115,220,000
1976	\$ 87,455,000	1989	\$ 169,090,000	2003	\$115,731,000
1976T*	\$ 35,301,000	1990	\$ 171,255,000	2004	\$120,970,815
1977	\$ 99,872,000	1991	\$ 174,080,737		
1978	\$ 123,850,000	1992	\$ 175,954,680		

* In 1976, the Federal government changed the beginning of the fiscal year from July 1 to October 1, hence the 1976 Transition (T) Quarter.

CREDITS

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Researched and written by
Don Ball and **Paulette Beete**.

*With thanks to NEA staff for their assistance,
and to grantees for their photographs and information.*

This annual report, as well as all grant and panel information for FY 2004, can be ordered and accessed electronically at the NEA Web site: www.arts.gov.

National Endowment for the Arts

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Cover Photo: Guest artist Jeff Thayer plays Brahms's *Violin Concerto* with Pennsylvania's Williamsport Symphony Orchestra, conducted by Robin Fountain, for its opening concert in 2004, supported by an NEA Challenge America grant.

Photo by Ralph Wilson/Street Light Photography



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Thomasville, Georgia by Grant Reynard, part of the Museum of Nebraska Art's exhibition *Afro Psalms*, which is available for touring through the museum's ARTreach program, supported by an NEA Challenge America grant.

Photo courtesy of Museum of Nebraska Art