

American dance is encyclopedic in scope and international in its aesthetic traditions. The National Endowment for the Arts is committed to advancing the nation's full range of dance artistry.

Funding through the dance program, 1966-2016:

**\$272.9 million**

### ADVANCING LEARNING

National Endowment for the Arts dance funding supports the training and professional development of dance artists.

- The NEA funded Dance/USA in Washington, DC and its professional development services including the annual Roundtable, Dance/USA's largest gathering of the national dance field.
- The NEA funded a tuition-free ballet training program founded by choreographer Eliot Feld for New York City public school students.

National Endowment for the Arts-funded dance companies and schools offer numerous education programs to the public.

- NEA funded education programs are in communities as diverse as Bridgeport, CT; Glen Allen, VA; Oklahoma City, OK; and Seattle, WA.
- The NEA funded AXIS Dance Company in Oakland, CA and its Dance Access & Dance Access/KIDS! education and outreach programs that offered a variety of dance events for disabled and able youth and adults in schools.
- The NEA funded Garth Fagan Dance in Rochester, NY and its partnerships with the YMCA and the Rochester City Police Department to design Stop the Violence Dance Alliance for children.

### FUELING CREATIVITY

The National Endowment for the Arts makes a significant investment in the creation of new dance works, supporting American choreographers in all dance forms.

- The NEA's first choreographer fellowships awarded in 1966 went to Alvin Ailey, Merce Cunningham, Martha Graham, José Limón, Alwin Nikolais, Anna Sokolow, and Paul Taylor, all of whom went on to become America's greatest modern dance artists and led to the development of the next generation of dance makers as dancers in turn formed their own companies, continuing the legacy of the art form.

- Among the dance works that were made possible in part by the NEA include Twyla Tharp's *In the Upper Room* (1986), Paul Taylor's *Company B* (1991), Merce Cunningham's *Biped* (1999), and Justin Peck's *Everywhere We Go* (2014).



## CONNECTING AND CELEBRATING

The National Endowment for the Arts has supported thousands of dance performances through home seasons, tours, and festivals.

- The first grant made by the NEA in 1966 was to American Ballet Theatre in the amount of \$100,000 with the check signed by Vice President Hubert Humphrey.
- Since 2007, the NEA has awarded more than \$16 million to support performances and performance-based activities, \$2.3 million for dance festivals, and \$3.6 million for dance company tours.
- From 2007 to 2016, 14 percent of the NEA dance awards were designated either multi-state or multi-county, extending the impact of NEA awards to multiple audiences.

The National Endowment for the Arts is a leader in dance documentation and preservation.

- The NEA, in partnership with the Andrew W. Mellon Foundation, commissioned *Images of American Dance* in 1992, a study of dance documentation and archival resources in six American cities. The study was directly responsible for the creation of the Dance Heritage Coalition, the only non-profit alliance of institutions holding significant collections of materials documenting the history of dance, a unique collaboration for any artistic discipline.
- The NEA's American Masterpieces Program supported the reconstruction, performance, and preservation of endangered dance heritage, awarding \$3.8 million between 2009 and 2010.
- From 2007 to 2016, the NEA awarded more than \$1.8 million in documentation, preservation, and reconstruction grants including support to the Jazz Tap Ensemble in Los Angeles, CA for a DVD anthology, *Women In Tap*; to Franklin & Marshall College in Lancaster, PA to restaging an excerpt from choreographer Trisha Brown's *Line Up* (1976) on the college's dance students; and New Orleans Ballet Association in Louisiana to reconstruct and restage a work by choreographer Alwin Nikolais.

## BUILDING THE FIELD

The National Endowment for the Arts is the largest funder of non-profit dance in the United States and is directly responsible for the infrastructure that makes up the American non-profit dance field.

- With the creation of the NEA, a national perspective of the dance field was forged that allowed the NEA to address the needs of an entire field and respond holistically to a quickly growing art form.
- The NEA funds all forms of dance included aerial dance, ballet, butoh, flamenco, jazz, hip hop, modern, tap, and others.

- The NEA seeded dance companies outside a few major cities where dance was centralized, expanding dance activity across the country. In 1966, all but one of the NEA's grants were awarded to New York City-based artists/ organizations. In 2015, dance grants are awarded in all 50 states in communities ranging from Chicago, IL to Wickenburg, AZ.
- The National Performance Network, formed in 1985 with substantial support from the NEA, now has 71 partner organizations in 41 cities and supports a range of artists and organizations across the country.

