



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 2005.

Since its establishment in 1965, the National Endowment for the Arts has awarded more than \$3.9 billion in 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

Untitled, 1996 by Jerry Uelsmann, one of the works to be featured in the retrospective exhibition of the photographer by Florida's Cummer Museum of Art.

Image courtesy of Jerry Uelsmann

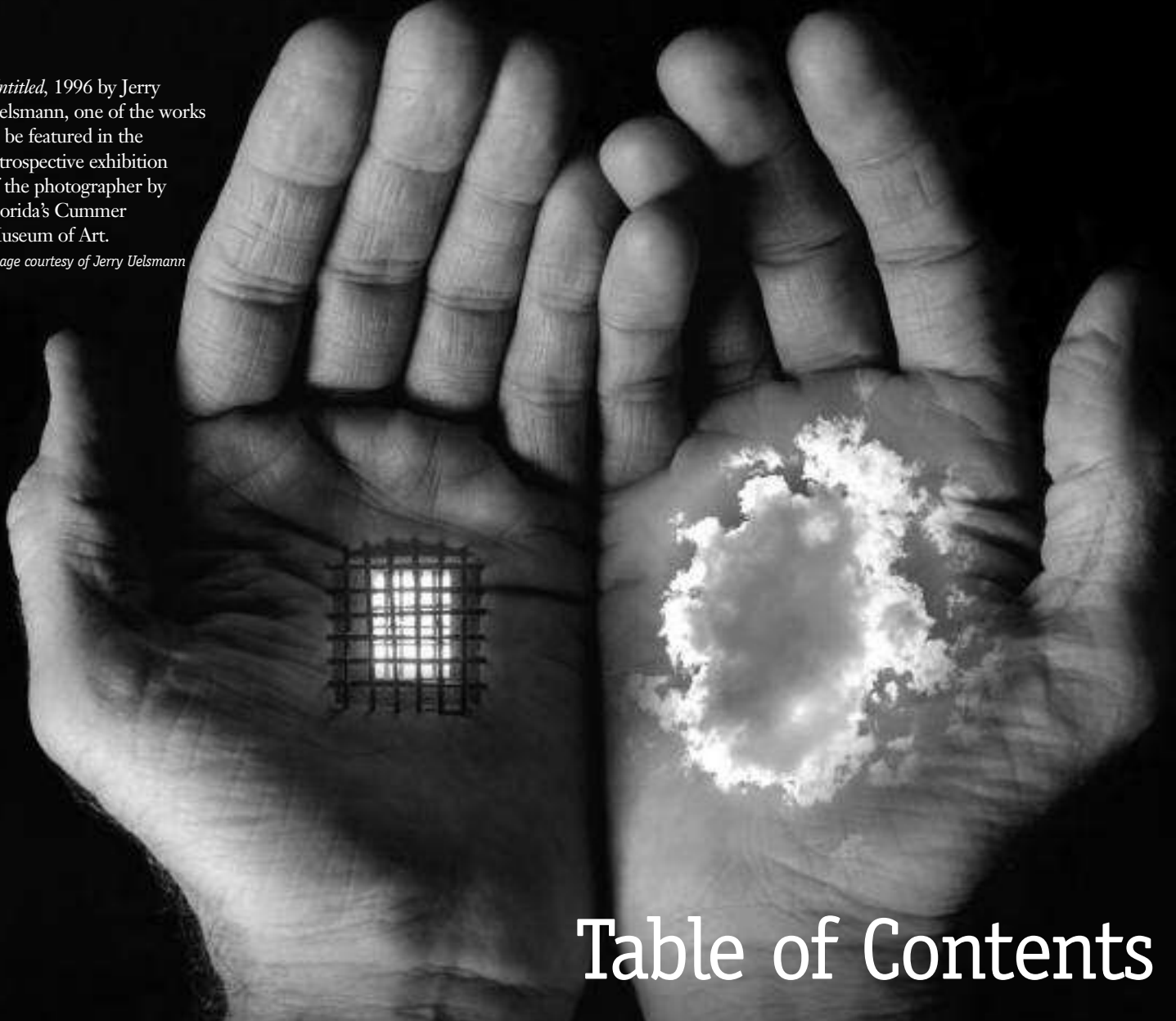


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Chairman's Statement



Photo by Vance Jacobs

40 YEARS OF EXCELLENCE

In Fiscal Year (FY) 2005, the National Endowment for the Arts achieved the important milestone of 40 years of service to the country. Created in 1965 by President Lyndon B. Johnson as part of "The Great Society," the NEA has been a leader in creating public access for arts and arts education in the United States.

Before the NEA was founded, access to the arts was limited primarily to large cities. The NEA has provided critical seed funds to develop regional theater, opera, ballet, symphony orchestras, museums, and other art organizations in small and mid-sized cities across the country. For instance, over the past three decades, the number of nonprofit professional theaters has grown from 50 to a network of 600. Some of the organizations that received critical early support from the NEA have

developed worldwide acclaim, such as Spoleto USA, a performing and visual arts event in Charleston, South Carolina, and *A Prairie Home Companion*, a weekly radio series hosted by writer and humorist Garrison Keillor. In its 40-year history, the NEA has awarded more than 124,000 grants, totaling more than \$3.9 billion.

The grants that the Arts Endowment has provided over the years have supported virtually every major arts organization in the country, as well as thousands of smaller ones that received much needed support to keep them going. The NEA provided crucial early support for such esteemed organizations as the American Film Institute and the Sundance Film Festival, as well as funding projects of smaller organizations such as Mississippi Cultural Crossroads in Port Gibson and Pennsylvania's Williamsport Symphony Orchestra.

One of the most successful grants program the Arts Endowment created is the NEA Literature Fellowships. These grants have provided crucial support to emerging and established writers over the last 40 years, including

President Lyndon B. Johnson signing the Arts and Humanities Act, creating the National Endowment for the Arts (along with the National Endowment for the Humanities) on September 29, 1965.

Photo courtesy of the Lyndon Baines Johnson Presidential Library



*A broadcast of A Prairie Home Companion, with Fred Newman, Tim Russell, Sue Scott, and Garrison Keillor.
Photo by Dana Nye*

some of the most noted American writers of the last 50 years: Raymond Carver, Gwendolyn Brooks, Eudora Welty, Anthony Hecht, Andre Dubus, Annie Dillard, Ted Kooser, Wallace Stegner, and Oscar Hijuelos. The assistance the fellowships provided allowed these artists the time and economic relief to produce their work.

The NEA helped bolster support for the arts on the state level as well. Before 1965, there were only 17 state arts agencies, most of which were funded poorly, if at all, by the state governments. Today, every state, the District of Columbia, and the Commonwealths of Puerto Rico, Guam, American Samoa, and the Virgin Islands have arts agencies, in addition to six regional arts organizations. The arts agencies and organizations have helped further distribute NEA monies at the local level and bring art to communities where it was not easily found.

Through direct grants, partnerships, research, and national initiatives, the NEA has provided leadership in arts education by guiding efforts to make the arts a part of the core education for all pre-K through grade 12 students and to increase opportunities outside of school settings for additional arts learning. In the past 10 years (1996-2005), the NEA has awarded more than \$221 million to 7,193 projects involving arts education.

In fall 2006, the Arts Endowment will produce a brief history of the NEA that will look at the genesis and genius of a government agency created solely to foster creativity and bring the best of the arts to all Americans.

FY 2005 BUDGET

In FY 2005, the NEA awarded more than \$100 million in grants, supporting approximately 40,000 concerts,

readings, and performances; 4,000 exhibitions, including visual and media arts; and 8,000 artist residencies in schools and other locations. From the nearly 2,200 grants the NEA distributed in Grants for Arts Projects, National Initiatives, State and Regional Partnerships, and Fellowships—reaching every Congressional district in the country—an estimated 82 million Americans benefited from Arts Endowment programs, not including the additional millions reached through television and radio broadcasts. And through the agency's strong support for learning in the arts, approximately seven million children and youth benefited from NEA-supported programs.

While the NEA's budget represents less than 1 percent of total arts philanthropy in the United States, NEA grants have a powerful multiplying factor: the Arts Endowment requires a one-to-one match, and grantees have exceeded the required match many times over. The agency also supports cultural activities that strengthen the economy. Nationally, the nonprofit arts contribute an estimated \$37 billion to the economy every year.

This report will demonstrate some of the exciting projects the NEA has supported with grants in FY 2005, and the importance to communities of having art and culture available.

NURTURING ART AT THE COMMUNITY LEVEL

One of the arts forms that affects every community on every level is design. From the architecture of the buildings we work in to the infrastructure of the cities we live in, design helps us shape our environs both practically and aesthetically. To help communities better control their environment, the NEA created the Mayors' Institute on City Design in 1986. For two decades, the

program has helped transform communities through design by preparing mayors to be the chief urban designers of their cities. More than 625 mayors and hundreds of design professionals have attend design institutes dealing with such urban planning issues as downtown and waterfront developments, transportation, housing, schools, and public facilities such as libraries and arts centers. At the end of FY 2005, the Mayor's Institute held special sessions to help Mississippi Gulf cities affected by Hurricane Katrina.

The success of the Mayors' Institute led to another local design initiative—Your Town: The Citizen's Institute on Rural Design. Since 1991, more than 45 workshops have been held to help empower community leaders in small towns and rural areas to revitalize their downtowns, build greenways, and conserve important land resources.

These two successful design initiatives led to the creation in 2005 of the Governor's Institute on Community Design. Created in partnership with the U.S. Environmental Protection Agency, the Governor's Institute will offer workshops pairing governors and



U.S. Representative Kay Granger (Texas), former Governors Christine Todd Whitman of New Jersey and Parris N. Glendening of Maryland, and Chairman Gioia at the launch of the Governor's Institute on Community Design.

Photo by Garrick Davis

their cabinet secretaries with top planning experts and practitioners to identify strategies to help each state's executive team make informed choices as they shape the future of their communities. Decisions made at the state level can have profound effects on how communities are designed and how people go about their daily lives. The Governors' Institute recognizes this and is intended to provide governors with ideas that will help them influence community design in a way that will result in enduring, successful communities. Former Governors Christine Todd Whitman of New Jersey and Parris N. Glendening of Maryland are spearheading the new initiative.

To bring the arts to more Americans, the NEA has been conducting grant workshops across the country over the past few years to provide valuable guidance on how local arts organizations can improve their chances of winning a competitive grant. The workshops are targeted primarily to those communities in which organizations might not normally apply for NEA grants. The workshops are conducted in cooperation with Members of Congress, who act as host, and with organizational help from state arts agencies. In 2005, the NEA conducted nine workshops in six states.

SPREADING THE ARTS NATIONALLY

One of the achievements we are most proud of is the success of the National Initiatives, which the Arts Endowment started three years ago. These nationwide projects were designed to bring the arts to communities and constituencies that otherwise would not have access to them. The first National Initiative, Shakespeare in American Communities, has continued to grow, with more than 60 professional theater companies bringing new Shakespeare productions and

NEA Jazz Master Buddy DeFranco and Chairman Gioia at the IAJE conference in New York City.

Photo by Tom Pich



special in-school sessions to more than 1,500 communities as well as military bases across all 50 states.

We have expanded the NEA Jazz Masters program to not only include the prestigious award to significant jazz artists but also to bring jazz into the schools through our NEA Jazz in the Schools initiative. Partnering with Jazz at Lincoln Center, with support from the Verizon Foundation, the Arts Endowment has created a multimedia toolkit for high school teachers that explores jazz as an indigenous American art form and as a means to understand American history. The NEA partnered with regional arts organization Arts Midwest on the NEA Jazz Masters on Tour program, which from June 2005 through December 2006 will bring NEA Jazz Masters to all 50 states in performance, educational activities, and speaking engagements.

To address the lack of quality arts criticism in the media throughout the country, the Arts Endowment began the NEA Arts Journalism Institutes, which offer sessions on the arts and journalism in classical music, opera, theater, and dance. The response has been overwhelming—not only have all the participants been enthused by the sessions, but according to the participants and their editors and their papers' readers, the writing and coverage of the arts has improved. To take one example, Bob Keyes of the *Press Herald* in Portland, Maine, who attended the theater institute at the University of Southern California in Los Angeles in 2005, said, "I know for a fact my coverage of theater

has improved 10-fold because of the [institute] experience, which benefits the theater community here in Portland as well as the credibility of our paper within the arts community in general.”

Operation Homecoming, an initiative to provide writing workshops by nationally known writers—including Tobias Wolff, Bobbie Ann Mason, Marilyn Nelson, Jeff Shaara, and Joe Haldeman—to military personnel and their families on bases throughout the country, in 2005 provided writing workshops in conjunction with performances of the one-man show *Beyond Glory* to 26 military bases throughout the world. Stephen Lang’s riveting theatrical adaptation of Larry Smith’s book, *Beyond Glory: Medal of Honor Heroes in Their Own Words*, featured first-person accounts of those who received one of our nation’s highest military distinctions. The Arts Endowment also partnered with Random House Publishing Group to produce an anthology of writing from troops who have served since 9/11, along with their spouses and families. The nearly 100 entries were culled from more than 10,000 pages of submissions, and the anthology will be released in fall 2006.

Following the unprecedented partnership with the Department of Defense for Operation Homecoming, the NEA partnered again on a new National Initiative for military personnel and their families, Great American Voices. This initiative, supported by The Boeing Company and presented in cooperation with OPERA America, is bringing professional performances of well-known opera and Broadway classics to military bases across the country.

Another new National Initiative in 2005, American Masterpieces: Three Centuries of Artistic Genius, is bringing great art across the country as well. Programs



The Black Iris (1926) by Georgia O’Keeffe, one of the works in the NEA American Masterpieces tour of *Georgia O’Keeffe and the Women of the Stieglitz Circle* by the Georgia O’Keeffe Museum in Santa Fe, New Mexico.

Image courtesy of Georgia O’Keeffe Museum

presenting acknowledged masterpieces selected from a wide variety of art forms will tour to large and small communities in all 50 states. There are three components to the initiative: touring, local presentations, and arts education. The first year of the program focused on the visual arts, with dance and choral music grants being awarded in 2006.

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

SHARING THE ARTS INTERNATIONALLY

While making sure that Americans have access to the great art that is available in this country, it is also important that we share the high quality cultural life of the United States with audiences for whom “America” signifies only burger franchises and TV shows. There are several international exchange programs in which the



Open World exchange participants from Russia take a lesson from jazz educator Jamey Aebersold.

Photo by Mike Tracy

NEA plays a role. ArtsLink residencies provide U.S. arts organizations the opportunity to host an artist or arts manager from Central Europe, Russia, or Eurasia for a five-week residency. Visiting arts professionals work with counterparts in the United States to create work and build individual and institutional relationships that benefit artists and audiences. The United States/Japan Creative Artists' Program provides six-month residencies in Japan for individual creative artists in any discipline. USArtists International is committed to ensuring that the impressive range of expression and creativity of the U.S. performing arts is represented at international festivals abroad.

An ever-expanding NEA program is Open World Cultural Leaders, an initiative supported by a partnership between the NEA and the Open World Leadership Center, an independent legislative branch agency located at the Library of Congress. This initiative provides in-depth residencies for Russian cultural leaders with American arts organizations, introducing

them to an environment that nurtures creativity, encourages diversity, and advances freedom of expression. Residencies—taking place everywhere from the Brubeck Institute in Stockton, California, to the International Writing Program at the University of Iowa in Iowa City to the University of Mississippi in Oxford—have included jazz musicians, documentary filmmakers, visual artists, poets, and folk and traditional artists.

Another important international program is the Arts and Artifacts Indemnity Program, which makes it possible for U.S. audiences to view and appreciate works of arts from foreign museums. The Indemnity Program was created by Congress in 1975 for the purpose of minimizing the costs of insuring international exhibitions. The program, administered by the National Endowment for the Arts on behalf of the Federal Council on the Arts and the Humanities, has indemnified more than 800 exhibitions, saving the organizers more than \$185 million in insurance premiums. Many of the works indemnified would not normally be seen by U.S. audiences. One would have had to go to London to see some of the work in the 2005 exhibition *Great Expectations: John Singer Sargent Painting Children* or to Amsterdam to see *Rembrandt's Late Religious Portraits*. The program makes these masterpieces accessible to the American people.

PROVIDING ASSISTANCE

At the beginning of the hurricane season of 2005, the NEA assisted Florida organizations devastated during the 2004 season, and by September we were looking at ways of assisting those damaged by Hurricane Katrina. In June 2005, the Arts Endowment provided \$100,000 to eight Florida organizations that were still recovering from the onslaught of Hurricanes Charley, Frances,

Jeanne, and Ivan that tore through the state in 2004. Working with the Florida Cultural Alliance and the Florida Division of Cultural Affairs, the Arts Endowment identified organizations that either had the greatest need or could most effectively reach grassroots constituents struggling to recover.

The Arts Endowment began working toward disaster relief immediately in the wake of Hurricane Katrina. At the national convention for the National Assembly of State Arts Agencies in Boise, Idaho, in early September, NEA senior staff convened an emergency meeting of representatives of state arts agencies from the affected states as well as members of the Southern Arts Federation to formulate strategies for federal relief. The agency does not have appropriated dollars dedicated to support disaster recovery, and therefore must look at various options, including discretionary funds as well as ways in which current programs can be applied to disaster relief. The agency began working with state, regional, and local arts agencies to coordinate Extraordinary Action Grants and immediately organized design sessions for Gulf Coast mayors faced with rebuilding and redesigning through the NEA's Mayors' Institute and Your Town initiatives.

In addition, the NEA worked with Heritage Preservation and the Federal Emergency Management Agency (FEMA) to produce a new booklet *Before and After Disasters*, a guide containing summary descriptions and contact information for 15 federal grant and loan programs and federal assistance for preparedness, mitigation, and response and recovery. The booklet is available online at www.arts.gov/pub/index.php.



THE FUTURE

The Arts Endowment will continue to bring the arts to every community in the country. The importance of art to individuals should not be underestimated. A crucial moment in a classroom, or an auditorium, or a performance hall could affect someone so deeply as to change that person's life. David Gelernter, current National Council on the Arts member, has often stated how, after he was severely injured by the Unabomber's mail bomb, he found great solace and inspiration in Beethoven's late string quartets and in poetry he had memorized as a youth. Whether healing, inspiration, or joyous, art's significance to the well being of our country's cultural life is without question.

May the NEA have another 40 years of successes as great as those of the past 40, because a great nation deserves great art.

Dana Gioia
Chairman



NEA Jazz Master Barry Harris performs during the annual NEA Jazz Master concert and awards ceremony at the International Association for Jazz Education conference.

Photo by Tom Pich

National Initiatives

The NEA began the National Initiatives program in 2003 to present performances to communities and constituencies that otherwise would not have access to them. Partnering with local communities, arts organizations, and presenters, the NEA has expanded the program to include seven National Initiatives in FY 2005: Shakespeare in American Communities, NEA Jazz Masters, Operation Homecoming, NEA Arts Journalism Institutes, Great American Voices, American Masterpieces, and Poetry Out Loud. Below are a few examples of the type of activities that are being undertaken by these special initiatives.

SHAKESPEARE IN AMERICAN COMMUNITIES

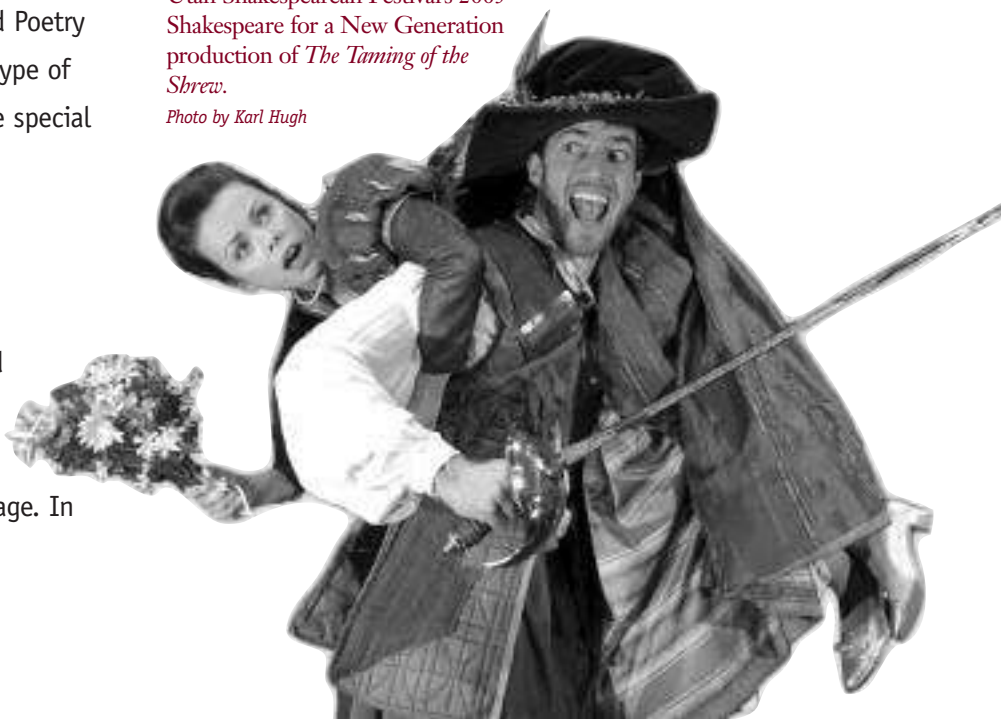
The National Endowment for the Arts created **Shakespeare in American Communities** to introduce a new generation of audiences to the greatest playwright in the English language. In

partnership with regional arts organization Arts Midwest, which administers the initiative, the NEA helped create new audiences and a new appreciation for live theater and Shakespeare.

In 2005, Shakespeare in American Communities embarked on its first year of **Shakespeare for a New**

Shelly Gaza as Katherina and Michael Reed as Petruchio in the Utah Shakespearean Festival's 2005 Shakespeare for a New Generation production of *The Taming of the Shrew*.

Photo by Karl Hugh



Generation, a program that provides professional Shakespeare performances and educational programs to high school and middle school students. Twenty-one theater companies were selected to participate during the 2004-05 school year, and provided performances and activities for at least 10 schools each. By the end of the school year, students from 1,054 schools had seen a Shakespearean production, and more than 12 million students had benefited from the educational materials.

A standout of the program was Utah Shakespearean Festival (USF), which has a long and distinguished history of touring to schools in the Intermountain West (Utah, Nevada, Arizona, and Idaho) before becoming associated with Shakespeare for a New Generation. USF's association with the initiative has allowed the company to expand activities to schools in underserved areas that could not have been reached otherwise. Utah Shakespearean Festival's ambitious 38-day tour in early 2005 resulted in 56 performances and 114 educational activities, reaching more than 9,000 students.

Despite being on the road, performances of *The Taming of the Shrew* maintained a high artistic integrity, carried out with a small cast and portable stage, adaptable to various school spaces. Schools also were offered three hour-long workshops, taught by professional actors, on topics such as Shakespeare's text, stage combat, and building characters through improvisation. The workshops were designed with the students as active participants, allowing each student the opportunity to interact with Shakespeare's text in a lively manner. According to USF, students who participated in workshops were much more invested and receptive to the performance. And according to a

teacher at a Utah high school, "To see the play and to actually enjoy it changed their attitudes."

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. The expansion of the program includes **NEA Jazz Masters on Tour**, a touring component to bring NEA Jazz Masters to all 50 states throughout 2005-06 in partnership with Arts Midwest and with support from Verizon; a radio show, *Jazz Profiles*, in partnership with National Public Radio, hosted by NEA Jazz Master Nancy Wilson; and a new arts education component, **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 grant from the Verizon Foundation. The complete kit and curriculum became available in fall 2005 at www.neajazzintheschools.com.

The main event of the initiative, however, is the presentation of awards to the legendary jazz musicians. In January of each year, the International Association for Jazz Education (IAJE) holds its annual conference and the highlight of the conference is the special concert and award ceremony of the NEA Jazz Master Awards.

IAJE was founded in 1968 to ensure the continued growth and development of jazz through education and outreach activities. Its membership includes more than



NEA Jazz Masters Jimmy Heath, Chick Corea, Paquito D’Rivera, and James Moody take the stage during the annual NEA Jazz Master concert and awards ceremony at the International Association for Jazz Education conference.

Photo by Tom Pich

8,000 teachers, musicians, students, music industry representatives, and enthusiasts in 40 countries.

In addition to hosting the ceremony, IAJE holds special workshops involving NEA Jazz Masters throughout the conference, including a special panel on the newly honored NEA Jazz Masters, which was held the day following the concert. The musicians shared anecdotes and advice during the hour-long session, receiving a standing ovation at the end by the enthusiastic audience.

OPERATION HOMECOMING

Operation Homecoming: Writing the Wartime Experience, through a partnership with the Department of Defense and with support from The Boeing Company, provided 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. In addition to the workshops, 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 in fall 2006.

In 2005, the NEA is extended 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. *Beyond Glory* was performed at a range of traditional and nontraditional venues, including theaters, tents, and even the deck of an aircraft carrier.

Adapted by Lang from Larry Smith’s book, *Beyond Glory: Medal of Honor Heroes in Their Own Words*, this



Stephen Lang performs his one-man show, *Beyond Glory*, aboard the USS *Mustin* in the Persian Gulf as part of the NEA Operation Homecoming initiative.

Photo by Roy Gross

acclaimed production features the stories of seven different Medal of Honor winners from World War II, Korea, and Vietnam, including U.S. Senator Daniel Inouye and Admiral James Stockdale. Lang says that he wanted to perform the show for the troops in order to “do something to support our troops beyond saying it. I have a respect for the whole military ethic. So many of the concepts—courage, leadership, loyalty—are themes really worth exploring.”

In addition to performances of the play, Lang also conducted writing workshops and held post-performance discussions for the troops. He felt he had a unique perspective to share with the troops as he does not consider himself a writer by trade. “But if there’s something I want to write, I write it,” he adds. “These folks were in the workshop because something was on their mind.”

Plans for a documentary on Operation Homecoming to

be aired on public television in 2007 also proceeded in FY 2005. Additionally on the drawing board is a second documentary to be used as a teaching tool for future writing workshops on military bases.

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 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 are 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 (USC) in Los Angeles.

The success of the program is clearly shown by the response of the participants. In 2005, the USC Annenberg School for Communications and its School of Journalism held its first institute for theater and musical theater critics. Twenty-five participants from across the country attended the sessions, which provided firsthand exposure to the essential elements of theater in addition to teaching how journalism skills can be applied to theater criticism and behind-the-scenes experience with theater productions. Participant Donna Hartman, features reporter for the *Bradenton Herald* in Florida, said of the sessions, “[They] gave me so much insight into theater. I conduct better interviews, ask better questions, and have developed some ideas for stories. I recently did a piece about a

local black theater company, the Westcoast Black Theatre Troupe, and the idea came directly from the [sessions].”

The participants are not the only ones noticing a difference in their approach to criticism. Becky Holt, features editor for *The Burlington Free Press* in Vermont, commented while recommending one their reporters for the institute, “Earlier this year [2005], one of our other staffers, Brent Hallenback, was fortunate to have participated in your program. As a direct result of this, our theater reviews and coverage have increased exponentially. This has received praise from the theater community and our readers.”

Scott Ramsay, Tracie Luck, Staff Sgt. Alvy Powell, and Robin Follman perform with Opera Carolina and the Winston-Salem Symphony, conducted by James Meena, at Camp Lejeune on July 4, 2005 as part of NEA's Great American Voices initiative.

Photo by Leslie Liberato

GREAT AMERICAN VOICES

Building on the existing partnership between the National Endowment for the Arts and the Department of Defense, the Arts Endowment launched **Great American Voices**, a National Initiative that will continue our efforts to serve military personnel and their families by providing professional performances of well-known opera and Broadway classics.

From October 2005 through November 2006, Great American Voices features 24 professional opera companies performing at 39 military bases across the country. Performances include selections from popular operas such as Bizet's *Carmen* and Mozart's *Don Giovanni*, as well as highlights from classic American musicals such as Rodgers and Hammerstein's *South Pacific*. Performances are offered at no cost to the base or to audience members. In addition to the performances, participating artists conduct school visits



and pre-concert briefings to familiarize youth and adults with these musical genres.

An early highlight was a preview performance on July 4, 2005, at Camp Lejeune in Jacksonville, North Carolina, in front of an audience of 15,000. Opera Carolina and Winston-Salem Symphony teamed with the Arts Endowment for this event, in which four talented opera singers performed with a 55-piece orchestra and 30-member chorus. The Arts Endowment offered this performance to Camp Lejeune as a replacement for the award-winning Second Marine Division Band, which traditionally performs at this annual event but is currently deployed to Iraq.

Great American Voices is presented in cooperation with OPERA America, and made possible by generous support from The Boeing Company.

AMERICAN MASTERPIECES

American Masterpieces: Three Centuries of Artistic Genius consists of three components—touring, local presentations, and arts education. Programs presenting acknowledged masterpieces selected from a wide variety of art forms will tour to large and small communities in all 50 states.

Local presentations are supported so that institutions throughout the country can create programs consistent with the overall theme. Arts education makes up a substantial portion of the initiative, both by bringing an unprecedented number of students to the exhibitions, presentations and performances, and by creating substantial and engaging in-school programs.

The first grants given out under the initiative in FY 2005 were in the visual arts. Eleven grants were awarded, totaling \$1,183,000. One of the exhibitions



The Art Critic by Norman Rockwell is one of the works to be featured in the touring exhibition *American Chronicles: The Art of Norman Rockwell (1894-1978)* by the Norman Rockwell Museum at Stockbridge, Massachusetts, as part of NEA's American Masterpieces.

Image courtesy of Norman Rockwell Museum

receiving a grant was *American Chronicles: The Art of Norman Rockwell (1894-1978)* by the Norman Rockwell Museum at Stockbridge, Massachusetts. The exhibition is drawn from the museum's collection of more than 600 paintings, drawings, and studies by one of the 20th century's premier illustrators. Rockwell's artistic contributions and the impact of his images on American popular culture are explored within the context of his life and times through exhibition commentary, a decade-by-decade installation of 30 original paintings, and a complete set of the 323 archival *Saturday Evening Post* covers.

From May 2005 to November 2006, the museum will

develop the exhibition and its related materials, creating the text and commentary for the pieces. Simultaneously, an 80-page catalogue, family guide, and educator's curriculum guide will be produced. The tour of the exhibition will take place in winter 2006/07.

POETRY OUT LOUD

In FY 2005, the NEA partnered with the Poetry Foundation in Chicago, Illinois, on an exciting new educational initiative: a national poetry recitation contest. A pilot program in Washington, DC and Chicago, was established to work out the logistics of holding the contest. During the 2004/05 academic year, the NEA coordinated the program in DC-area high schools while the Poetry Foundation did the same among Chicago-area high schools. Final recitation competitions were held April 11 at Chicago Shakespeare Theater and on April 19 at the Folger Shakespeare Library in Washington. Mid Atlantic Arts Foundation administered the pilot program.

"By performing great works of literature, students can master public speaking, build self-confidence, and learn more about their literary heritage," Chairman Gioia said at the Washington event. Banneker High student Stephanie Oparaugo won the Washington contest, and Walter Payton College Prep student Devin Kenny won the Chicago contest. Each student received a \$1,000 cash award, and each of their schools received a \$2,000 stipend for poetry books.

The success of the pilot program led to the development of the National Initiative **Poetry Out Loud**, which during the 2005/06 academic year held poetry contests in the state capitals of all 50 states and Washington, DC leading to a national finals in DC in May 2006 and the awarding of \$50,000 in scholarship funds and school

stipends to the top finalists. High schools in each state capital region participated in classroom and schoolwide contests, advancing to state competitions in April 2006. Poetry Out Loud involves partnership with all the state arts agencies, who helped to coordinate the state competitions.

Educational materials created for the initiative include print and online poetry anthologies containing more than 400 classic and contemporary poems, a teacher's guide to help instructors teach recitation and performance, and a CD featuring well-known actors and writers such as Anthony Hopkins, James Earl Jones, Alyssa Milano, and N. Scott Momaday.



Washington Regional Champion Stephanie Oparaugo of Benjamin Banneker High School recites "The Second Coming" by William Butler Yeats in the pilot program for NEA National Initiative Poetry Out Loud.

Photo by James Kegley

Anthony Braxton was one of the artists who participated in the USArtists International program, which supports U.S. artists performing at international festivals, in 2005.

Photo by Michael Wilderman



State and Regional Partnerships

Prior to the signing of the National Foundation on the Arts and the Humanities Bill in 1965, only 17 states and Puerto Rico had created official state arts agencies (SAAs), most of them without funds. After the bill was signed, the rest of the states and the District of Columbia, Guam, American Samoa, and the Virgin Islands created agencies and with assistance from the NEA became viable supporters of their communities' cultural life.

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

An example of these partnerships is Hecho En Encinal, supported by the Texas Commission on the Arts. Hecho En Encinal brings the arts and arts education to the rural populations of South Texas, low-income areas whose residents are isolated from the arts activities of



Students identify and discuss the significance of their contributions to the People of Encinal Quilt, part of Hecho En Encinal's Community Quilts program.

Photo courtesy of Hecho en Encinal

urban centers. In partnership with the South Texas Writing Project and Cotulla ISD, Hecho En Encinal developed the Encinal Community Quilts program, an after-school and in-school writing and visual arts program. Through 96 workshops, students aged pre-K

though 5th grade learned to write creatively. Extracts of their writings about their communities were transferred onto material and used for the quilts. During the visual arts lessons, the participants learned to incorporate drawing, painting, and textiles into the design of the quilts. Adults participated in this program as well, after school and on weekends, making the finished quilts a community-wide effort and reflective of Hecho En Encinal's commitment to teach not only artistic appreciation, but also an appreciation for the heritage and cultural background of South Texas.

Another example is the Alaska State Council on the Arts' Art in Public Places initiative, which began in 1975 and consists of two distinct programs. Percent for Art mandates that at least one percent of public construction funds be set aside for public art. This includes construction of everything from airports to state ferries. The second program is the Contemporary Art Bank, which is used to purchase work from Alaska contemporary artists. These pieces can then be loaned to Alaska state offices for public display.

In addition to SAAs, 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.

RAOs work with the NEA on initiatives such as 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. The arts organizations also partner on NEA National Initiatives, such as Shakespeare in American Communities (Arts Midwest) and Operation Homecoming (Southern Arts Federation).

Collaborations between the Arts Endowment and RAOs also transcend our nation's boundaries. USArtists International is a program of the NEA that, with support from the JP Morgan Chase Foundation, provides support for U.S. artists to perform at international festivals. The program is managed by the RAO Mid Atlantic Arts Foundation.

Among artists supported by the program in 2005 was the Anthony Braxton Ensemble, a jazz group working under legendary jazz saxophonist and composer Anthony Braxton. Braxton performed at the 32nd annual Free Music Festival in Brussels, Belgium, in August 2005 in celebration of his 60th birthday. The Free Music Festival was started by WIM (Werkgroep Improviserende Muzikanten/The Belgian Association for Improvising Musicians) and has become one of Europe's preeminent international festivals for avant-garde and creative music.

Braxton presented a new composition of his "Ghost Trance Music"—individual and group improvisational music where every one of the players could introduce composed material anytime, anywhere, in any combination with improvised sections—which he has been creating for the last 10 years. The new piece is for twelve instruments, including brass, reeds, strings, percussion, and harp.

In addition to Braxton's performance, Genevieve Focroulle performed Braxton's solo piano music as part of the 60th birthday celebration, and Taylor Ho Bynum, a member of Braxton's ensemble, presented a series of afternoon events called "On the Move," which brought together dancers and musicians from both the U.S. and Europe for improvisational performances.

Lifetime Honors

There is no such thing as a Hall of Fame for artists—their achievements often are decided by the number of exhibitions, how many works they sell, or the frequency and quantity of performances. In the 1980s, the NEA looked to recognize artists for their lifetime achievements, not just their current projects. And so three awards were created to honor 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



Chairman Gioia (back center) with 2005 Medal of Arts recipients: (clockwise from left back) Wynton Marsalis, Paquito D’Rivera, Robert Duvall, Louis Auchincloss, Derek Gillman for the Pennsylvania Academy of the Fine Arts, James DePreist, Len Garment, Tina Ramirez, and Ollie Johnston.

Photo by Christie Bow

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

Louis Auchincloss

Author
New York, New York

James DePreist

Symphony Orchestra
Conductor
New York, New York

Paquito D’Rivera

Jazz Musician
North Bergen, New Jersey

Robert Duvall

Actor
Plains, Virginia

Leonard Garment

Arts Patron, Advocate
New York, New York

Ollie Johnston

Film Animator, Artist
Burbank, California

Wynton Marsalis

Trumpeter, Composer, Jazz
at Lincoln Center Artistic
Director
New York, New York

Dolly Parton

Singer, Songwriter
Pigeon Forge, Tennessee

Pennsylvania Academy of the Fine Arts

Museum, School of Fine
Arts
Philadelphia, Pennsylvania

Tina Ramirez

Choreographer, Ballet
Hispanico Artistic Director
New York, New York

NEA JAZZ MASTERS FELLOWSHIP

Jazz, born and bred in the United States, is one of our country’s great art forms. The NEA has supported jazz for nearly its entire 40-year history, awarding its first grant in the field in 1969 to future NEA Jazz Master George Russell. In 1982, the NEA created the NEA Jazz Masters Award, the highest honor that our nation bestows upon jazz musicians, to recognize those artists who have made significant contributions to the development and performance of jazz. Each year, a one-time award \$25,000 is presented from among the following categories: rhythm instrumentalist, solo instrumentalist, keyboardist, vocalist, and arranger/composer.

Additionally, an award is given in a non-musician category — the A. B. Spellman NEA Jazz Masters Award for Jazz Advocacy, 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.

Many jazz greats have received the award in the past, such as Dizzy Gillespie, Marian McPartland, and Artie Shaw, and this year’s list is equally impressive, virtually spanning the history of jazz. More information about submitting a nomination and the NEA Jazz Masters award is available on the NEA Web site: www.arts.gov.

A description of new NEA Jazz Masters activities related to National Initiatives can be found under the National Initiatives section of this report.

NEA Jazz Masters

Ray Barretto, Rhythm Instrumentalist

The most widely recorded *conguero* in jazz, Ray Barretto grew up listening to the music of Puerto Rico

and the swing bands of Duke Ellington, Count Basie, and Benny Goodman. After four years with Tito Puente's band, he was one of the most sought-after percussionists in New York. He was inducted into the International Latin Music Hall of Fame in 1999.

Tony Bennett, Vocalist

Called "the best singer in the business" by Frank Sinatra, Tony Bennett's great recording career began in 1950 when he signed with the Columbia label. While putting out singles and albums that were consistently among the most popular in the country, he continued to infuse his singing with the spontaneity of jazz and to record and tour with bands composed almost exclusively of jazz musicians.

Bob Brookmeyer, Arranger/Composer

An innovative composer and gifted arranger for both small and large ensembles, as well as an outstanding performer on valve trombone and piano, Bob Brookmeyer started out with the Gerry Mulligan Quartet

in the mid-1950s before working with the Jimmy Giuffre Three and most notably the Thad Jones-Mel Lewis Orchestra as an arranger/composer. His compositions are widely published, studied, and performed.

Chick Corea, Keyboardist

A groundbreaking artist both as a keyboardist (piano, electric piano, synthesizer) and as a composer-arranger, Chick Corea has moved fluidly among jazz, fusion, and classical music throughout a four-decade career, winning national and international honors including 12 Grammy Awards. He ranks with Herbie Hancock and Keith Jarrett as one of the leading piano stylists to emerge after Bill Evans and McCoy Tyner.

Buddy DeFranco, Solo Instrumentalist

A brilliant improviser and prodigious technician who has bridged the swing and bebop eras, Buddy DeFranco has recorded more than 160 albums, has won the *Down Beat* All Stars award 20 times, and the *Metronome* poll



From top to bottom and left to right: Chairman Gioia with NEA Jazz Masters Buddy DeFranco, Chick Corea, Bob Brookmeyer, John Levy, Tony Bennett, Ray Barretto (who passed away on February 17, 2006), and Freddie Hubbard.

Photo by Tom Pich



Chairman Gioia, 2005 NEA National Heritage Fellow Albertina Walker, and U.S. Representative Bobby L. Rush (Illinois) at the Capitol Hill ceremony.

Photo by Robert Burgess



2005 NEA National Heritage Fellow Jerry Grcevich and U.S. Representative Tim Murphy (Pennsylvania) at the Capitol Hill ceremony.

Photo by Michael Stewart

12 times. DeFranco was the first jazz clarinetist to make his mark in the new idiom of bebop.

Freddie Hubbard, Solo Instrumentalist

One of the greatest trumpet virtuosos ever to play in the jazz idiom, and arguably one of the most influential, Freddie Hubbard quickly astonished fans and critics alike with his depth and maturity. Having played with most of the jazz legends of the 1960s, Hubbard achieved his greatest popular success with a series of crossover albums on Atlantic and CTI Records in the 1970s.

John Levy, A.B. Spellman NEA Jazz Master Award for Jazz Advocacy

Renowned as a leading representative of jazz musicians, and as the first African American to work in the music industry as a personal manager, John Levy began as a jazz bassist, eventually joining George Shearing's band. He gradually took on the role of road manager and then put aside performing to become the group's full-time manager, making music-industry history and establishing the career he would follow for the next half-century.

NEA NATIONAL HERITAGE FELLOWSHIP

To fully appreciate a community, one should look at the culture that thrives there, the distinctive styles and subject matters that drive its art. This is folk art, artistic expression that is rooted in our collective American experience but tied to traditions of the many ethnicities of the community.

Since 1982, the NEA has recognized the artists who dedicate their lives to cultural traditions and arts with NEA National Heritage Fellowships. Twelve NEA National

Heritage Fellowships, the country's most prestigious honor in the folk and traditional arts, were awarded in 2005. The fellowships include a one-time award of \$20,000.

Additionally, an award is given out to recognize 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, the Bess Lomax Hawes Award.

Interviews with the 2005 awardees, as well as presentations of their work, can be found on the NEA Web site (www.arts.gov). The NEA National Heritage Fellowships were supported in 2005 by Cracker Barrel Old Country Store of Lebanon, Tennessee.

NEA National Heritage Fellows

Eldrid Skjold Arntzen

Norwegian American
Rosemaler
Watertown, Connecticut

Earl Barthé

Creole Building Artisan
New Orleans, Louisiana

Chuck Brown

African American Musical
Innovator
Brandywine, Maryland

Janette Carter (Bess Hawes Award)

Appalachian Musician,
Advocate
Hiltons, Virginia

Michael Doucet

Cajun Fiddler, Composer,
and Bandleader
Lafayette, Louisiana

Jerry Grcevich

Tamburitza Musician, Prim
Player
North Huntingdon,
Pennsylvania

Grace Henderson Nez

Navajo Weaver
Ganado, Arizona

Wanda Jackson

Rockabilly, and Gospel
Singer
Oklahoma City, Oklahoma

Herminia Albarrán

Romero
Paper-cutting Artist
San Francisco, California

Beyle Schaechter-Gottesman

Yiddish Singer, Poet,
Songwriter
Bronx, New York

Albertina Walker

Gospel Singer
Chicago, Illinois

James Ka'upena Wong

Hawaiian Chanter
Waiana'e, Hawaii



2005 NEA National Heritage Fellow
Chuck Brown performing at the
annual awards ceremony and concert.

Photo by Michael Stewart

Sioux Warrior by Robert Meyer, whose work was featured as a pictorial background in North Dakota's Northern Plains Ballet's production of *The Encounter*; a dance piece based on the Lewis & Clark expedition's encounters with Native Americans.

Image courtesy of Robert Meyer



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 2005 Grant Category	APPLICATIONS: Number Received	GRANTS: Number Awarded
Access to Artistic Excellence ¹	2,741	1,501
Learning in the Arts ²	717	199
Challenge America—Reaching Every Community	457	249

¹ Includes 45 grants for Arts on Radio and Television, 31 grants for Folk and Traditional Arts Infrastructure, and 11 grants for Save America's Treasures.

² Includes 24 grants for Summer School in the Arts.

Access to Artistic Excellence: This category funds projects that encourage and support artistic creativity, preserve our diverse cultural heritage, and make the arts more widely available in communities throughout the country.

Learning in the Arts for Children and Youth: This category funds projects that help children and youth acquire appreciation, knowledge, and understanding of and skills in the arts. The focus is on children and youth in the general age range of five through 18 years old.

Challenge America—Reaching Every Community: In this category, the focus is on simple, straightforward local projects that involve experienced professional artists and arts professionals in small or mid-sized communities where opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.

Alabama

Children's Dance Foundation

Birmingham

Since 1975, the Children's Dance Foundation (CDF) has provided outreach programs and classes to the Birmingham community, growing into a dance education organization that currently reaches more than 3,000 students each week. CDF strives to reach a broad range of students, regardless of age, gender, disability, race, or economic status, believing that by developing dance skills they can increase a student's creativity and confidence.

In FY 2005, CDF received an NEA Learning in the Arts grant of \$10,000 for Movement-to-Music, the cornerstone program in its curriculum. Each week, at 30 different sites, nearly 1,500 students ages 2-7 years participated in Movement-to-Music. More than

half of the students were at-risk or disadvantaged children, many with physical, emotional, or mental disabilities. CDF's teachers and musicians are specially trained to work with these children and use inclusive techniques that teach them how to go beyond their disabilities to express themselves through movement.

During the sessions, trained dance instructors and live pianists utilized songs, stories, games, and tactile objects to build body awareness and creative thinking. Instructors, in addition to being seasoned dancers, are trained extensively in education and child development and taught ways to impart dance skills in a manner that is fun, inviting, and experimental. By introducing dance and live music to children at such a young age, CDF is profoundly influencing each child's ability to think creatively and to express him or herself.



Young children participate in Movement-to-Music, part of Children's Dance Foundation's Community Partnership Program.

Photos courtesy of Children's Dance Foundation

Gadsden Cultural Arts Foundation

Gadsden

In 1984, as a result of the community's need for a cultural arts institution that would support and provide opportunities for the arts to thrive, the Gadsden Cultural Arts Foundation (GCAF) was created. With national and local exhibits, theater performances and concerts, music and dance classes, and educational outreach programs, GCAF reaches more than 100,000 residents of Gadsden and Etowah County each year. GCAF's programming is designed to reach out to all segments of the community; for instance, Alabama's largest Hispanic population lives within 60 miles of Gadsden. Recognizing this, GCAF developed a Latino Festival, which was attended by more than 3,000 residents. In addition to concerts and classes held at the Mary G. Hardin Center



Rick Weaver and Terry "Tad" Williams, two of Gadsden's most popular local musicians, perform at a Gadsden Cultural Arts Foundation Courtyard Concert.

Photo by Tom Banks

for Cultural Arts, GCAF also provides arts programming weekly for students at 17 schools and for adults at four community centers.

In FY 2005, GCAF received an NEA Challenge America grant of \$10,000 to help GCAF continue to build and diversify its audience through a live music series. This series provided more than 100 free concerts for the entire community, but was designed specifically to attract audiences among senior, Latino, and African-American communities. Four days a week, from June through October, local musicians put on performances for Gadsden residents in the Cultural

Arts Center's courtyard. Performers ranged from jazz group The Supplements to jazz, blues, and classical pianist Steven McCullough to Rick and Tad, local musicians who play classic rock and country music. In addition, the Etowah Youth Orchestra's chamber group Honor Strings presented 15 performances at local venues, including airports, coffee shops, and bookstores. Lastly, GCAF sponsored entertainment and reinstated a fiddler's competition at the community's annual downtown G.R.I.T.S. festival.



Alaska

Juneau Jazz & Classics

Juneau

In 1986, a group of Juneau musicians and music lovers conceived the idea of creating a music festival in their remote part of the country, offering both formal and informal concerts, workshops for musicians, and outreach activities within the community. Since then, Juneau Jazz & Classics (JJC) has been bringing the nine-day festival to the Southeast Alaska community of Juneau, featuring world-class jazz and classical artists in concert and in residency.

In FY 2005, Juneau Jazz & Classics received an NEA Access to Artistic Excellence grant of \$10,000 to support the 2005 festival. The festival, May 20-28, presented 19 concerts, including a family concert, six free concerts, a full day of performance opportunities for local bands, and residency activities for local schools and bands. More than 5,000 people attended the festival, and an additional 1,100 individuals were involved in residency activities. A radio broadcast of one

Blues/gospel artists the Holmes Brothers performing at the 2005 Juneau Jazz & Classics festival.

Photo by Michael Penn

of the jazz concerts reached thousands more.

The artists who performed at the 2005 festival included blues/gospel act the Holmes Brothers, baritone singer Jubilant Sykes, folk duo Trout Fishing in America, and jazz artists the Larry Coryell Trio. Roger Neumann and the Headliners, with vocalist Madeline Vergari, were the jazz artists-in-residence, and New Orleans musicians Cyril Neville and the Uptown Allstars with Big Chief Monk Boudreaux and Joseph Hill of

the Golden Eagles provided the finale concert.

The festival reached an estimated 3,000 young people through concerts, workshops, clinics, and school activities. After one string workshop, a parent said it was the “very best violin lesson” his five-year-old son had ever had.

Alaska Arts Southeast

Sitka

For more than 30 years, Alaska Arts Southeast has been managing the Sitka Fine Arts Camp, the only residential fine arts camp in Alaska. Held on the Sheldon Jackson College campus in Sitka, the two-week, multidisciplinary session attracts students from all over the state to experience high-quality, professional instruction in visual arts, music, dance, theater, writing, art technology, and Alaskan Native traditional arts.

In FY 2005, Alaska Arts Southeast received an NEA Summer Schools in the Arts grant of \$35,000 to support the 2005 session of Fine Arts Camp. The goals of the camp

are to create an appreciation of art and to assist Alaskan youth in developing personal artistic talents. The camp served 228 students from 30 Alaska communities, both urban and rural, as well as from nine other states and Canada.

More than 60 classes in various disciplines were offered to the students, who were able to work closely with the faculty artists. Students attended five classes daily, with the schedule of classes tailored to each student’s needs and talents.

Classes were also programmed by age group: middle school children focused on group activities while high school students focused on individualized expression. A separate elementary class was offered as well.

The Sitka Fine Arts Camp has had a significant effect on the artistic climate of Alaska. Many of the arts teachers throughout the state have at one time attended the camp, and many have taught at the camp.

Students participate in the mask theater class taught by Beverly Mann at the Sitka Fine Arts Camp.

Photo by Reber Stein



Arizona

Tucson Symphony Society

Tucson

When the Tucson Symphony Orchestra (TSO) played its first concert in 1929, the Arizona city's population totaled only 45,000. Today, greater Tucson's population is approaching one million, and the TSO gives more than 300 performances a year, reaching more than 100,000 adults and children annually. In addition, the TSO's nationally recognized music education programs serve approximately 17,000 preschool through high school students each year, and the orchestra travels to underserved, rural communities to present concerts and outreach activities.

In FY 2005, the Tucson Symphony Society, in collaboration with the Gila Valley Arts Council, received an NEA Access to Artistic Excellence grant of \$20,000 to support a rural touring initiative, the Southern Arizona Residency Project. The



A trombone workshop for middle and high school instrumentalists in Nogales, Arizona, taught by Tucson Symphony Orchestra musicians as part of the orchestra's Southern Arizona Residency Project.

Photo courtesy of Tucson Symphony Orchestra

project provided four rural Arizona communities with access to classical music through concerts, school-based education programs, curriculum materials, and professional development workshops for classroom teachers. In addition, TSO reached more diverse audiences through a 13-concert radio broadcast series and Web-based music education activities.

Students and teachers from the communities of Ajo, Bisbee, Fort Thomas, Nogales, Rio Rico, Safford, and Tubac participated in the project, which included a series of

four ensemble classroom visits and community concerts. Those programs also drew participants from the nearby communities of Elfrida, Douglas, Portal, Sierra Vista, Elgin, and Patagonia. In all, 3,606 students and 1,422 adults were reached by the project.

The radio broadcasts and Web site development expanded access to resources and music for families in rural areas with limited access to arts activities. The radio broadcasts reached an estimated 85,000 listeners extending from Tempe to the Mexican border.

Young Arts Arizona

Phoenix

Young Arts Arizona (YA) is a nonprofit organization dedicated to the presentation of children's artwork, with an emphasis on at-risk youth. Since 1998, YA has worked with schools and agencies throughout the Phoenix metropolitan area to provide art as an antidote to a life full of challenges.

In FY 2005, YA received an NEA Challenge America grant of \$10,000 to support a mural project led by artist Robert Miley with juvenile detainees at two local detention centers: Durango Facility in Phoenix, June 13-21, 2005, and Southeast Facility in Mesa, June 27 – July 6. Miley has been working with at-risk youth for a decade, helping them redirect the negative energy of violent behavior into constructive, creative energy.

Miley directed workshops on mural painting and using art as a balanced response to anger, fear, and stress. Participants then



Painted four-panel murals at the two detention facilities. One mural hangs in the cafeteria at Durango, and the other was placed in the visiting room at Southeast.

Fifty-one juvenile detainees from the two facilities participated in the project, which may serve as a model for future programs. Besides the positive behavior changes in the participants, the program also demonstrated the possibilities that art can play in the participants' lives and appropriate uses of their creativity. Prior to the project, most of the participants had limited access to and experience in the arts due to economic and environmental restrictions.

*A mural entitled *Scattered Dreams* was created as part of Young Arts Arizona's Mural Project in the Detention Centers, led by artist Robert Miley.*

Photo courtesy of Young Arts Arizona

Arkansas

Fort Smith Symphony Association

Fort Smith

Founded in 1923, the Fort Smith Symphony (FSS) is the oldest orchestra in Arkansas and serves a metropolitan area of a quarter million people in western Arkansas and eastern Oklahoma. The orchestra's season includes nine concerts and an educational component designed to introduce students to classical music. Education programs include Symphony in the Schools, which brings guest musicians and orchestra members to area elementary schools; Earquake concerts for sixth-grade students; and a Composer-in-Residence program, which brings a composer to the community each season for a week of classroom presentations.

In FY 2005, the Fort Smith Symphony Association received an NEA Challenge America grant of \$10,000 to support the 2005 Earquake concerts. FSS held its



Fort Smith Symphony musicians Chris Pinkston, violin, and Suzanne McGowen, oboe, entertain 6th-grade students before the performance at the 2005 Earquake concert.

Photo courtesy of Fort Smith Symphony

Earquake concerts on February 28, 2005. The two hour-long performances featured projections on two large screens showing the musicians and their instruments. The concert included works by Richard Strauss, Charles Gounod, Dmitri Shostakovich, and Johann Strauss. The final number on the program, *Samarai*, was written by Dr. Michael Schelle, the composer-in-residence. More than 2,600 students and teachers from 18 area schools viewed the concert.

Prior to the performances, the orchestra produced and delivered study guides on the program and CDs containing some of the concert pieces to each of the Fort Smith Public Schools to prepare the students for the concert. A strong emphasis is placed on sixth-graders because they will be entering junior high school, which offers band, orchestra, and choral programs. The concerts and study guides help the students to be better informed about and develop an interest in classical music.

Police Athletic League of North Little Rock

North Little Rock

The North Little Rock Police Athletic League (NLRPAL) was created to build trust between inner-city youth and the police force by providing recreational and educational opportunities for the Rose City community of North Little Rock, Arkansas. NLRPAL offers nine core programs in various athletic activities, such as boxing and tennis, as well as educational programs such as Summer Day Camp, Youth Leadership Council, and Community Clean-Up activities.

In FY 2005, NLRPAL received an NEA Learning in the Arts grant of \$6,400 to support photography classes as part of its Summer Day Camp in a program called Photo Friends. NLRPAL had not previously conducted an art-related activity as part of its program and was enthusiastic about adding the arts to their activities.

Photo Friends was designed along the Arkansas Department of Education's Fine Arts Curriculum Framework, offering these at-risk youth the opportunity to learn the basics of photography and how to use it creatively. During the class sessions, which ran twice a week for six weeks during summer 2005, the participants learned the basics of operating a manual control camera and the printing process. There was also a history component to heighten appreciation for the art form.

Field trips also were part of the program, including trips to a local photo lab to discover modern photographic printing technologies and an artist's studio to learn about studio photography. Guest speakers included area artists, *Arkansas Democrat-Gazette* photographers, and the North Little Rock Police Department's Crime Scene photo crew. At the end of the program, the students chose their best work and had it printed and matted, and offered at a silent auction.

Lee Parham, percussionist with the Fort Smith Symphony, warms up for his performance at the 2005 Earquake concert.

Photo courtesy of Fort Smith Symphony

California

National Steinbeck Center

Salinas

The National Steinbeck Center (NSC), founded in 1977 in author John Steinbeck's hometown of Salinas, California, is a memorial to the writer, but also a focal point for activities in education, history, and the arts within the city. Besides holding the country's largest collection of Steinbeck archives, the center also provides many public programs on the arts and educational programs for students. In addition, NSC developed—in partnership with Hartnell College; Salinas Public Library; the Western Stage; and Partners for Peace, a program focusing on prevention of violence by youth—the Steinbeck Chair, a community artist-in-residency program.

In FY 2005, the National Steinbeck Center received an NEA Access to



Lawson Fusao Inada, the 2005-06 Steinbeck Chair, at the press conference launching the 10,000 Poems Project.

Photo by Richard Green

Artistic Excellence grant of \$20,000 to support 2005/06 artist-in-residence for the Steinbeck Chair, Japanese-American poet Lawson Fusao Inada. Inada, an American Book Award winner and two-time recipient of NEA Literature Fellowships, is noted for having written extensively about his internment camp experience in California in the 1940s.

Many activities are planned for

Inada's residency. He launched his residency at the "Mirrors of Diversity" conference at Hartnell College in October 2005, participated in a week of activities celebrating Steinbeck's birthday in February 2006, and was the featured speaker at the Steinbeck Festival in August. Inada also is presenting readings, lectures, and writing workshops to area middle and high schools.

As part of his residency, Inada will oversee the 10,000 Poems Project, a community participation project to collect 10,000 poems during the 2005/06 academic year from community members of all backgrounds, reflecting the cultural heritage of the Salinas Valley and lives of its residents. The goal is to encourage writing and the poetic voice within each member of the community.

Pacific Symphony Association

Santa Ana

The Pacific Symphony, founded in 1978, is the resident orchestra of Orange County, California, and is the third largest orchestra in the state. Pacific Symphony performs more than 70 individual concerts annually, as well as an outdoor summer series and performances for a regional chorale and international ballet series. The orchestra also conducts educational and outreach activities, providing more than 20 programs to county residents.

In FY 2005, the Pacific Symphony Association received an NEA Learning in the Arts grant of \$50,000 to support the educational

program Class Act, a musician residency program in area schools. Class Act pairs 40 Orange County K-8 schools with orchestra musicians in a year-long, sequentially structured classroom program. The program is offered free of charge and reaches more than 26,000 students and 3,000 parents and educators from 25 cities.

The musicians are trained and placed in a participating school, teaching all the students at the school about the life and music of one composer and the fundamentals of music appropriate to the age group. Keeping with the Pacific Symphony's commitment to American music, American composers are typically featured every other year. For the 2005/06 academic year, the composer was

George Gershwin, known not only for his classical pieces, such as *Rhapsody in Blue*, but also for his work as a popular songwriter with his brother Ira and his work in musical theater and jazz.

The residency program included five musical events during the academic year dedicated to Gershwin's music and available to the students and their families free of charge. The finale performance was created and performed by the students themselves. The orchestra also provided teachers and parents with training workshops, videos, CDs, lesson plans, and books to enhance the program.

A Family Night ensemble performance by members of the Pacific Symphony at Canyon View School in Anaheim, California, part of the education program Class Act.

Photo by Stan Sholik



Colorado Ballet Company

Denver

Since obtaining full professional status in 1978, Colorado Ballet has established itself as one of its region's top performing arts organizations. Today, with 31 dancers of national and international fame, Colorado Ballet reaches more than 80,000 people each year through its performances and 30,000 children and adults

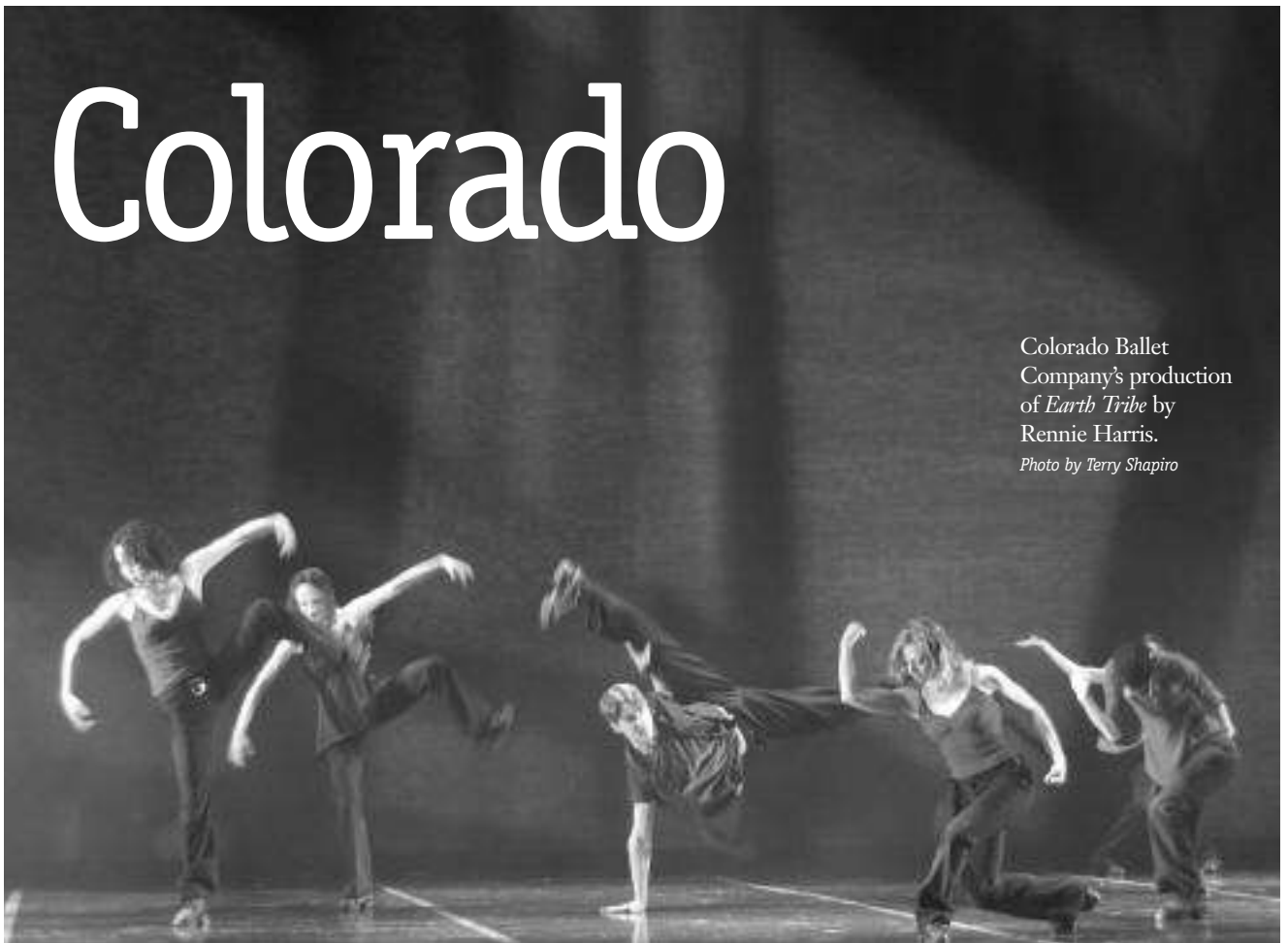
through its education and outreach programs.

In FY 2005, the Colorado Ballet received an NEA Access to Artistic Excellence grant of \$10,000 to commission a new work by acclaimed artist and choreographer Lorenzo "Rennie" Harris as part of a triple-bill of world premieres. Rennie Harris has been using hip-hop to create innovative dance pieces for more than ten years; his new work, *Earth Tribe*, a multicultural creation designed to appeal to non-traditional ballet

audiences, blends ballet and hip-hop. In February 2005, with eight performances and one student matinee, *Earth Tribe*—along with *Rachmaninov Second*, choreographed by Konstantin Uralsky, and *Vital Sensations*, choreographed by Darrell Grand Moultrie—reached 10,245 children and adults, including 1,200 students. Education and outreach programs were designed around the production to introduce audience members—both children and adults—to the historical traditions

Colorado

Colorado Ballet Company's production of *Earth Tribe* by Rennie Harris.
Photo by Terry Shapiro



behind each new work and to promote dance initiatives within the public school system. In addition, 5,000 free or reduced price tickets were available to residents in underserved areas of Denver and its surrounding cities.

Along with exposing Colorado audiences to new contemporary dances, this project provided the dancers an opportunity to grow—in fact, Harris used ten of Colorado Ballet’s apprentice dancers—and allowed contemporary choreographers to work with a world-class dance company while expanding their own artistic expression.

Colorado Springs Fine Arts Center

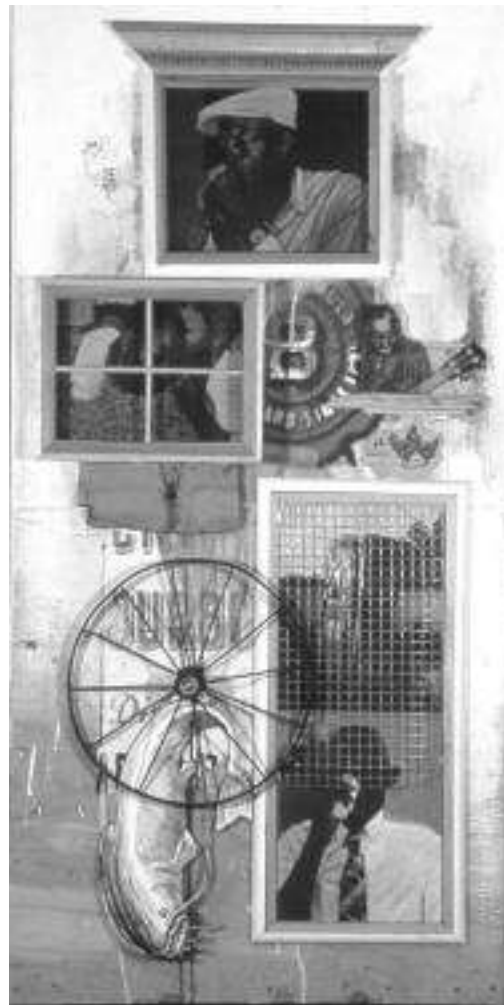
Colorado Springs

The Colorado Springs Fine Arts Center (FAC), established in 1936 and annually reaching a community audience of 500,000, provides the community with facilities for both visual and performing arts. FAC comprises three departments: the Taylor Museum, which displays an arts diversity otherwise unavailable to the community; the Bemis School of

Art, which reaches more than 6,000 adults and children each year; and the Performing Arts Department, which presents a range of drama classes and workshops in addition to film festivals, theater and dance productions, recitals, and concerts.

In FY 2005, the FAC received an NEA Access to Artistic Excellence grant of \$15,000 in support of an exhibition by Floyd D. Tunson, a contemporary African-American artist whose work is known for both its high quality and as a reflection of the political and social concerns of being an African American. This first major survey of Tunson’s work took place from January 21 to March 13, 2005, and included pieces created over the past 25 years that reflected the artist’s diverse interests in photos, printmakings, drawings, paintings, mixed media, and sculpture.

An integral aspect of this project included community and education outreach designed to narrow the community’s cultural gap. The FAC focused on a specific underserved school district, reaching 743 fifth-



Synchro-Mesh #2 by Floyd D. Tunson, part of the exhibition of his work at the Colorado Springs Fine Arts Center in 2005.

Photo courtesy of Floyd D. Tunson

grade students in 12 elementary schools. Prior to a tour of the exhibit, docents from the FAC met with the children in their classrooms to introduce them to contemporary art and Tunson’s work. The FAC also created a catalogue to accompany the exhibit, a DVD interview with Tunson in his studio, and interactive education tools.

Connecticut

Pilobolus

Washington Depot

The dance company Pilobolus uses an acrobatic approach to choreography in their performances.

Photo by John Kane, courtesy of the Joyce Theater

Founded in 1971, Connecticut-based Pilobolus has developed from an ad hoc collective of Dartmouth College dance students into an arts organization dedicated to the choreography and performance of

dance theater works of the highest quality. One of its priorities is to create new works for the stage. In addition to its seven-person touring dance company, Pilobolus also provides educational and outreach activities through the Pilobolus Institute.

In FY 2005, Pilobolus received an NEA Access to Artistic Excellence grant of \$10,000 to support the commission of a new work by choreographer and Pilobolus Artistic Director Michael Tracy. The Carpenter Performing Arts Center and Aquarium of the Pacific in Long Beach, California, commissioned Pilobolus to create a new dance piece inspired by marine

environments and the movement of the oceans. Tracy used Pilobolus's unconventional acrobatic approach to choreography and performance to explore the relationship between humanity and its aquatic origins in *Aquatica*, set against an original score by Brazilian composer Marcelo Zarvos.

The premiere of *Aquatica* took place



at the Aquarium on May 3, 2005, using a specially constructed stage with an enormous fish-filled tank for background. Nearly 500 people attended the performance. The piece was then performed at the Carpenter Center on May 7-8, reaching approximately 1,500 people. Audiences reacted enthusiastically to the performances, and the piece is now part of Pilobolus's touring repertoire. Pilobolus hopes to be able to perform the piece at more aquariums throughout the country, as the piece was created to accommodate both traditional and nontraditional spaces. The performances at aquarium spaces will provide the possibility of attracting new audiences to dance.

American Classical Orchestra

Norwalk

The American Classical Orchestra (ACO) of Norwalk is devoted to preserving and performing the repertoire of 17th- to 19th-century composers, playing the works on original or reproduced period instruments. The musicians use historic performance practice techniques and pass these skills



American Classical Orchestra Artistic Director Thomas Crawford as Thomas Jefferson and Karina Calabro as Maria Cosway in front of a harpsichord at the "Thomas Jefferson at Monticello" event by the orchestra.

Photo courtesy of American Classical Orchestra

down to future generations through concert performances and educational programs.

In FY 2005, ACO received an NEA Learning in the Arts grant of \$45,000 to support its Classical Music for Kids program. The program is composed of two interrelated parts: live public performances intended for a family audience, and a related education program held in school classrooms. Classical Music for Kids has reached more than 85,000 students in Connecticut and New York since the program began in 1999.

Interdisciplinary curriculum materials are developed by ACO's education department to coincide with the live performances. The ACO's Artistic Director, Thomas

Crawford, and guest artists visit classrooms, and open rehearsals are scheduled at the Norwalk concert hall or in school auditoriums.

The theme of the program in 2005/06 was "Thomas Jefferson's Music of Monticello—Life, Liberty and the Pursuit of Music," which is based on Jefferson's Monticello music library. Concerts included Antonio Vivaldi's *Ring of Mystery* with the internationally acclaimed Pement Players joining the ACO in November 2005, and "Thomas Jefferson at Monticello" in April 2006, a salon concert that recreates a musical evening as Jefferson himself would have presented it in the Monticello parlor, including pieces by Vivaldi, Arcangelo Corelli, Thomas Arne, and George F. Handel.

Henry Francis du Pont Winterthur Museum

Winterthur

Winterthur is the nation's greatest surviving example of an American country estate. Established on the estate in 1951 by Henry Francis du Pont, Winterthur Museum houses the foremost collection of objects made or used in America between 1640 and 1860. Visited annually by 203,000 people, the museum's 85,000 objects are displayed over 175 period rooms and 35,000 square feet of galleries. Along with the collections of furniture, architecture, textiles, paintings, metals, ceramics, glass, and works of arts on paper, the museum includes a comprehensive research library, an invaluable resource for information on early American material culture.

Winterthur is in the process of re-cataloguing its entire collection of 85,000 objects, many of which have never before been catalogued. In FY 2005, the Winterthur Museum received an NEA Access to Artistic Excellence grant of \$40,000 to support the cataloguing of the



Birth and Baptismal certificate, made in Franklin County, Pennsylvania, 1798-1830, one of the items being catalogued by the Winterthur Museum.

Courtesy of Winterthur Museum

7,800 objects in two of the museum's most-used collections: prints and paintings.

Winterthur often is thought of as a decorative arts museum, yet its collection of prints and paintings is comprehensive, and regarded as one of the U.S.'s ten most significant collections of 18th- and 19th-century English and American prints. Included in the collections are such varying works as watercolor sketches by John Lewis Krimmel, *frakturs* (illuminated folk art drawings) by the Pennsylvania Germans, and portrait paintings of historical American figures. The records, along with links to other objects in the collection and at

other museums, were added to the Winterthur's Web site, making the public's access to this resource much more easy and efficient.

Delaware Theatre Company

Wilmington

The only resident professional theater company in Brandywine County, the Delaware Theatre Company (DTC) has presented both classic and contemporary works since 1978. One of the region's leading cultural institutions, DTC annually draws an audience of 40,000 and has become

Delaware

a leader in efforts to develop a master cultural tourism plan for Brandywine County and revitalize Wilmington's waterfront, where DTC currently is located. In addition to its productions, DTC provides award-winning educational programming such as theater classes and summer camps; programs which combat teen addiction and the spread of HIV/AIDS; and programs designed specially for at-risk children who are mentally challenged, hearing impaired, chronically ill, autistic, incarcerated, or who live in group homes.

In FY 2005, DTC received an NEA Access to Artistic Excellence grant of \$15,000 to support its Arts Across the Curriculum program. In partnership with the Ferris School, a maximum security facility for boys ages 12-18, DTC created a program that integrates drama, dance, visual arts, music, spoken word/poetry, and filmmaking into the school's highly structured academic curriculum. After working with DTC artists, teachers are able to

integrate theater techniques into math lessons or use art when teaching social studies. For the 2005/06 academic year, teaching artists spent 19 weeks in residence at the Ferris School, reaching approximately 160 students.

The collaboration among students

necessary in creating theater has had a direct impact on the students' social skills. The program has also introduced participants to the arts as an outlet for expression, whether by acting in a play or as a way to convey their own emotions and experiences.

Teaching artist Al Staszkesky uses drawing and sculpture to enrich the students' study of geometry as part of Delaware Theatre Company's Arts Across the Curriculum program.

Photo by Jesse Roy



Levine School of Music

Washington

The Levine School of Music in Washington, DC was founded in 1976 by Diana Engel, Ruth Cogen, and Jackie Marlin in the basement of a small church. Since then, it has grown into one of the country's leading community music schools and is one of 16 nonprofit community music schools accredited by the National Association of Schools of Music. Currently, about 180 faculty-artists teach more than 3,500

children of every age, ability, and background in musical courses, including instrument performance, voice, music technology, and theory and composition. In addition, Levine offers an Early Childhood Music program and a master class series by such world-class musicians as Dave Brubeck, the Turtle Island String Quartet, and Jean-Yves Thibaudet.

The Levine School of Music received an FY 2005 NEA Learning in the Arts grant of \$20,000 to support the presentation of its Early Childhood Music (ECM) program to disadvantaged youth. The ECM program provides sequential music classes to lay a foundation for lifetime involvement with music.

During the 2005/06 school year, Levine provided 30 weeks of musical instruction free of charge

to 280 disadvantaged children, aged 4-7, at seven partner organizations in Washington. At each site, faculty work with classes of 8-10 children, organized into specific age groups so that the children's understanding and developmental growth can be effectively targeted. The small size of the class allows for high levels of interaction between teacher and student. To aid the development of classroom teachers at the parent organizations, Levine provided teacher training sessions for approximately 70 teachers in November 2005 and January 2006.

Studio Theatre

Washington

Founded in 1975, the Studio Theatre produces theatrical performances of the best contemporary writing, serving nearly 100,000 people annually in the Washington, DC region. Through its Secondstage and Acting Conservatory, the Studio provides opportunities for emerging

A young child participates in the Levine School's Early Childhood Music Program.

Photo courtesy of Levine School of Music



District of



Matthew Montelongo portrays Lyovchik, a Moscow drifter, with June Hansen as Petrovna in the Studio Theatre production of Vassily Sigarev's *Black Milk*.

Photo by Scott Suchman

artists and offers rigorous professional theater training.

In FY 2005, the Studio received an NEA Access to Artistic Excellence grant of \$30,000 to support the Russian Winter Project: 16 contemporary plays about Russia. NEA funding specifically helped to underwrite the productions of Vassily Sigarev's *Black Milk*, Mark Jackson's *The Death of Meyerhold*, and Brian Friel's *Afterplay*.

The Russian Winter Project was the highlight of the Studio Theatre's grand opening season, inaugurating the Studio's newly completed \$13

million four-theater performance and training facility and introducing an exciting new body of work not normally available to U.S. audiences. Founding Artistic Director Joy Zinoman traveled to Russia with support from the Embassy of the Russian Federation and a travel grant from the Theatre Communications Group on research for the project.

Russia's Sigarev is considered to be that country's most promising contemporary playwright. *Black Milk*, which depicts the disillusionment of youth in

contemporary Russia, ran nine weeks with 66 performances. The U.S. premiere of Irish playwright Brian Friel's *Afterplay*, which imagines a meeting in a 1920s Moscow café between characters from Russian playwright Anton Chekhov's plays, was performed 52 times over seven weeks. Jackson's *The Death of Meyerhold*, about Russian theater director Vsevolod Meyerhold, was the premiere production of the Studio's newly renovated Secondstage, running four weeks with 20 performances. The shows included post-show discussions with directors and cast, and the productions of *Black Milk* and *Afterplay* were videotaped by the Washington Area Performing Arts Video Archive and are available at the DC Public Library.

Columbia

DeEtte Holden Cummer Museum Foundation

Jacksonville

The Cummer Museum of Art & Gardens in Jacksonville is the largest museum in northeast Florida, with a permanent collection of more than 6,000 objects featured in 10 different galleries. Traveling exhibits also are presented to complement the collection. In addition to the exhibits, the museum features more than two acres of English and Italian gardens. The Cummer also presents educational programs through Arts Connections, serving more than 50,000 students annually.

In FY 2005, The DeEtte Holden Cummer Museum Foundation received an NEA Challenge America grant of \$10,000 to support a touring retrospective exhibition of photographer Jerry Uelsmann by the Cummer Museum. Although he has been exhibited in more than 100 solo shows in the U.S. and abroad,



Untitled, 1977 by Jerry Uelsmann, one of the works to be featured in the Cummer Museum of Art's retrospective exhibition of the photographer.

Image courtesy of Jerry Uelsmann

this is the first career retrospective in 26 years for Uelsmann, now in his 70s and a longtime Florida resident. He is regarded as having profoundly influenced the medium through his innovative mastery of photomontage in a pre-digitized era. Uelsmann received a Guggenheim Fellowship in 1967 and an NEA Photography Fellowship in 1972.

The exhibition will be organized in five to eight sections or themes

based on the selection of work by Uelsmann and conversations with the artist by art historian Phillip Prodger, who is organizing the retrospective. More than 130 prints will be included in the exhibition, including previously unpublished work. The exhibition is slated to open in 2008 and to tour nationally.

Florida

Van Wezel Performing Arts Hall

Sarasota

The Van Wezel Performing Arts Hall is one of the nation's most active presenting organizations, staging approximately 150 performances from October through May of each season, and accommodating an additional 120 performances by Sarasota's leading cultural organizations. Van Wezel provides culturally diverse programming to the southwest Florida region, bringing performers from Africa, Asia, Europe, and the Americas. Van Wezel also offers educational outreach programs to the community.

In FY 2005, Van Wezel received an NEA Access to Artistic Excellence grant of \$10,000 to support its Schooltime Performances program during the 2005/06 academic year. The program brings students to the hall to see specially priced performances, bringing the theatrical experience beyond the



Students called on stage to create an original composition during the ScrapArts Music performance at Van Wezel Performing Arts Hall.

Photo by Judith R. Hall

classroom. Teacher and student study materials are provided, and can be downloaded from Van Wezel's Web site. Van Wezel also has a Bus Reimbursement Program for schools that need assistance with transportation costs.

Performances throughout the year are targeted at specific ages, and some shows include Arts Odyssey Professional Development Workshops specially tailored by educators to tie into the performance. Some of the presentations in 2005/06 included *Amber Brown Is Not A Crayon*, a

musical performed for grades 2-6 by New Jersey's ArtsPower based on Paula Danziger's best-selling series; *The Very Hungry Caterpillar & Other Eric Carle Favorites*, a puppet version of Carle's popular children's books for preK-2 by Mermaid Theatre of Nova Scotia; *The Things They Carried*, a stage adaptation for grades 6-12 of Tim O'Brien's searing book about his experience in the Vietnam War by New York's American Place Theatre; and DanceBrazil's performance of traditional and contemporary Afro-Brazilian dance.

Georgia

Peabody Awards Collection, University of Georgia Libraries

Athens

The Peabody Awards Collection, housed at the University of Georgia Libraries in Athens, represents the best of American broadcast history, with more than 40,000 titles dating back to 1940 for radio programs and 1948 for television. This invaluable collection includes original archival copies of radio transcription discs, audiotape, audiocassettes, 16mm kinescopes and prints, 2-inch videoreels, 3/4-inch U-Matic videotapes, and videocassettes with titles from news, documentary, entertainment, educational, children's, and public service programming.

The collection of 3/4-inch U-Matic videotapes, used from the early 1970s through the mid-80s, contain many examples of irreplaceable, one-of-a-kind footage of local and regional programs that, when

viewed collectively, provide invaluable insight and understanding into changes in American culture and society. For instance, the collection contains footage made by and about Hispanic Americans during the time of Cesar Chavez's United Farm Workers union struggles, and African Americans at the height of the Black Panther movement. The danger to this resource lies in the videotapes themselves, which have become obsolete and are being threatened by age-related deterioration and damage.

In order to preserve this audiovisual resource, the NEA awarded a Save America's Treasures grant of \$300,000 to the Peabody Awards Collection in FY 2005 to support the transfer of the footage to a stable

An excerpt from *The Mid-East War: The Continuing Struggles of People*, in which WCAU reporter Jim Walker focused on the Israel-Arab War of 1973, one of the films being preserved as part of Save America's Treasures.

Courtesy of the University of Georgia Peabody Award Collection



digital format. In addition to preserving these fragile resources, the digital transfer also makes the materials more accessible, allowing the footage to be used by teachers in their classrooms and by students conducting research.

Save America's Treasures grants are given to organizations undertaking preservation and conservation work on nationally significant intellectual and cultural artifacts and nationally significant historic structures and sites. This project will be completed by January 2007.

Atlanta Ballet

Atlanta

Founded in 1929, Atlanta Ballet began as the Dorothy Alexander Concert Group, rehearsing in Alexander's garage, and grew into one of the nation's premier professional ballet companies and the oldest continually operating ballet company in the U.S. In addition to the exceptional dance artistry of its performances, which annually reach more than 100,000 people, Atlanta Ballet also offers innovative community and educational programming, benefiting 75,000 children each year in Atlanta's low-income neighborhoods.

In FY 2005, Atlanta Ballet received an NEA Summer Schools in the Arts grant of \$30,000 for their Dance and Cultural Initiative Summer Program held at Latin American Association's headquarters. Reaching 120 students ages 6-18, this tuition-free program is designed for at-risk Latino youths in the Atlanta area. For eight weeks

during the summer, students work six hours a day, four days a week, in classes designed to teach them dance skills and about the Hispanic culture. Dance classes are designed for beginners and offered in a variety of styles, including ballet, jazz, modern, hip-hop, flamenco, and Capoeira. Students' dance skills are showcased at the end of the program in a final performance attended by families and members of the Latino community. In addition to dance classes, students also can take classes in studio art, English language, the history of dance, and the influence of Latino artists on dance and music.

Atlanta Ballet also developed a special course on Conflict Resolution/Leadership to address the growing pressure by gangs among middle and high school students. The program is designed to strengthen the students' confidence and their sense of belonging within the community, improving their abilities to think creatively and respond positively to peer pressure.



The final performance for the Atlanta Ballet and Latin American Association's Dance and Cultural Initiative.

Photo by Kim Kenney

Hawaii

Kalihi-Palama Culture & Arts Society

Honolulu

Since 1975, the Kalihi-Palama Culture & Arts Society has designed arts and cultural programs that benefit its low- to moderate-income, inner-city

community. One of the oldest community-based nonprofits in Hawaii, the organization annually reaches 365 children through classes, workshops, seminars, festivals, and demonstrations, all of which focus on the Pacific's distinct arts and culture.

In FY 2005, Kalihi-Palama received

an NEA Access to Artistic Excellence grant of \$10,000 to provide classes on folk and traditional dance and crafts, including hula and Polynesian dance, classical Okinawan dance, Filipino dance, Samoan traditional dance and crafts, and ceramics. Classes were held weekly for 35-50 weeks at community centers and parks, as well as after school during the school year at area public elementary and middle schools.

For 2005, Kalihi-Palama held classes in ten public schools with class sizes ranging from ten to more than 25 students. Taught by native master artisans, these classes not only provide necessary instruction on each art form, but also cultural background on the art form's place within the Pacific region's culture. Although the programs welcome students of all ages, the focus is primarily on youth, and classes are provided free of charge since many families in the area do not have the resources to pay for after-school programs.

The interest in the arts and appreciation for their heritage that



Students of W.R. Farrington High School working on their *kibe*, a traditional Hawaiian drape, as part of a Kalihi-Palama Culture & Arts Society class.

Photo courtesy of the Kalihi-Palama Culture & Arts Society

these programs generate among young people is invaluable, but even more important, the activities provide a positive, structured environment that otherwise would be missing in the community.

University of Hawaii at Manoa

Manoa

Launched in 1989 and published twice a year by the University of Hawaii at Manoa, *Manoa: A Pacific Journal of International Writing* is a literary magazine dedicated to fostering understanding, tolerance, and respect among peoples and cultures of Asia, the Pacific, and the Americas. By publishing American writers alongside those from Asia and the Pacific, *Manoa* is breaking cultural boundaries and providing an outlet for these important artists. With subscribers in all 50 states, Guam, and more than 20 foreign countries, *Manoa* has published more than 1,000 writers, translators, and visual artists, and more than 6,000 pages of literary work. Writers featured in *Manoa* have been reprinted in such prestigious literary anthologies as *Best American Short Stories*, *Best*



Cover of *Manoa: A Pacific Journal of International Writing* winter 2005 issue on “Varua Tupu: New Writing from French Polynesia.”

Cover image courtesy of *Manoa*

American Poetry, *Best American Essays*, and *Prize Stories: The O. Henry Awards*.

In FY 2005, the University of Hawaii at Manoa received an NEA Access to Artistic Excellence grant of \$30,000 to produce two issues of *Manoa*.

The Winter 2005 issue, “Varua Tupu: New Writing from French Polynesia,” was published in trilingual format: English, Reo Ma’ohi (the native Polynesian language), and French. By removing the language barrier, *Manoa* is strengthening connections among the Pacific Islands—U.S. and foreign—and bringing further attention to the literature, art,

culture, and history of the native Polynesians. The issue included writings by Flora Devatine, Celestine Hitiura Vaite, and Henri Hiro.

The Summer 2006 issue, “Beyond Words: Asian Writers On Their Writing,” was the first American anthology to present a cross-section of contemporary Asian authors discussing their aesthetics, ethics, working conditions, and influences. The issue included samples of fiction and poetry from writers such as Ko Un, Wang Ping, and N. V. M. Gonzalez, as well as photographs by Linda Connor.

Idaho

Idaho Dance Theatre

Boise

Since 1989, Idaho Dance Theatre (IDT) has been an important part of the cultural community of Boise and throughout Idaho. The dance company's repertoire ranges from classical and contemporary ballet to jazz, tap, and modern dance. IDT was named company-in-residence at Boise State University and runs an Educational Outreach Program that annually brings professional dance performances into more than 30 schools throughout Idaho and eastern Oregon.

In FY 2005, Idaho Dance Theatre received an NEA Access to Artistic Excellence grant of \$10,000, its first grant ever from the Arts Endowment, to support a 10-day tour of rural areas in the southeastern part of the state. The

company traveled to Burley, Blackfoot, Mackay, Driggs, Fort Hall, American Falls, and Pocatello before ending with a October 15, 2005 performance in Boise. IDT performed its main stage repertory and its free educational outreach shows at local schools. The NEA grant helped keep the ticket prices for the performances low.

The company performed in rural towns that do not get the chance to see professional dance performances because of their remoteness from the capital city. IDT performed in spaces large and small for enthusiastic audiences, and also performed for several schools, including a Head Start program and on the Fort Hall Indian Reservation. At Fort Hall Elementary School, all 150 students were able to interact with the dancers as part of the performance.

Log Cabin Literacy Center

Boise

Boise's Log Cabin Literacy Center (LCLC) has become the most visible and important place for writers to reach Idaho's reading and writing public. Founded in 1995, LCLC serves the community with educational and cultural programs in literature and literacy. Educational programs for young people are the largest part of LCLC's work, including the Writers in the Schools program that places professional writers in schools and the Summer Writing Camp at eight sites in the state to provide guidance to students in the art of writing.

In FY 2005, LCLC received an NEA Summer Schools in the Arts grant of \$30,000 to support the Summer Writing Camp on the Fort Hall Reservation in southeastern Idaho. The writing camp ran for three



weeks in summer 2005 at the Reservation, home to the Shoshone and Bannock Tribes.

The workshop sessions, which were held in two locations on the Reservation for students in the Fort Hall Recreation Program and the Shoshone-Bannock School District, were followed by a wilderness camp, public readings, and preparation of an anthology of the students' writing. A tribal member assisted the writer/teacher with each workshop group.

The target population for the program was students in grades 4 through 12, and 57 participated in the program. Students explored the national sites on the Reservation and in surrounding canyons and river bottoms. Other activities were structured to bring students into deeper contact with the oral traditions of the tribe, providing opportunities for the students to write about their culture and history.

Crystal Martinez examines a display of Native American traditional crafts at the Natural History Museum at Idaho State University as part of the Log Cabin Literacy Center's 2005 Summer Writing Camp.

Photo courtesy of Log Cabin Literacy Center

Illinois

Steppenwolf Theatre Company

Chicago

Founded in 1974 by Terry Kinney, Jeff Perry, and Gary Sinise, the Steppenwolf Theatre Company of Chicago, Illinois, is one of the premiere performing arts organizations in the country, with a commitment to advancing the vitality and diversity of American theater. Steppenwolf has made it a priority to commission and adapt new works for the stage and, to this end, developed the New Plays Initiative. The company reaches approximately 200,000 people each season.

In FY 2005, Steppenwolf received an NEA Access to Artistic Excellence grant of \$45,000 to support the world premiere production *The Pain and the Itch*, a new work by Bruce Norris. The play ran from June 20 to August 28, 2005, reaching a combined audience of 30,981 people over the 70 performances.



Kate Arrington and Tracy Letts in Steppenwolf Theatre's production of *The Pain and the Itch* by Bruce Norris, directed by Anna D. Shapiro.

Photo by Michael Brosilow

Masterworks Chorale

Belleville

Steppenwolf initially began working with Norris through the New Plays Initiative, and has produced three of his plays over the last four years. *The Pain and the Itch*, also developed through the New Plays Initiative, was directed by Steppenwolf ensemble member Anna D. Shapiro, who also had directed the previous three Norris plays.

The play is a comedy about privilege and corruption in a seemingly stereotypical American upper middle-class family, whose domestic bliss is shattered by an unknown creature gnawing at the avocados in the kitchen. Steppenwolf conducted open discussions with its audiences following most performances, allowing artists and staff to interact with the community. Steppenwolf is also working with Northwestern University Press to publish the play in the coming year.

The Masterworks Chorale of Belleville, Illinois, founded in 1974, celebrates the transcendent and transforming power of choral music, presenting six ticketed performances and several free concerts each year. The Chorale also sponsors a Children's Chorus to enrich the artistic lives of young singers.

In FY 2005, the Masterworks Chorale received an NEA Challenge America grant of \$10,000 to support two concerts during the 2005/06 season. For the first concert, "Cathedral Voices" at St. Peter's Cathedral in Belleville on October 2, 2005, Dr. A. Dennis Sparger led the Chorale in a performance of Antonin Dvořák's *Mass in D Major*, accompanied by guest organist Nancy Peterson and soloists Laura Medendorp, Alison Neace, and Joseph Michels. In addition to the Dvořák piece, the evening's program included a cappella spirituals composed by Dvořák's student Harry T. Burleigh and other a cappella works that complement the stunning acoustics of the cathedral.

Audience for the concert totaled 250 people.

The second concert, also at St. Peter's Cathedral, was "Christmas at the Cathedral" on December 4, 2005. It included the Children's Chorus and full orchestra with the Chorale. A highlight of the concert was a candlelight processional down the 30-yard aisle of the largest cathedral in Illinois. The set included both favorite and new Christmas carols, along with the well-known *Fantasia on Christmas Carols* by Ralph Vaughan Williams. The popular Christmas concert drew approximately 700 adults and children. The Christmas concert was broadcast on a St. Louis radio station to an estimated additional 5,000 people.



Lisa Adams of Belleville, Illinois, performing in the Masterworks Chorale.
Photograph by Bill Magrath



Indiana

Kathleen Houston-Stokes, a limestone symposium participant from Columbus, Ohio, takes a close look at *Oakleaf Ball* by Amy Brier during the opening reception for “Carved In Stone” at the Waldron Gallery in downtown Bloomington.

Photo by David Snodgrass, Herald-Times

Bloomington Area Arts Council

Bloomington

Serving the Indiana counties of Brown, Greene, Lawrence, Monroe, and Owen, the Bloomington Area Arts Council (BAAC) provides the support and opportunities needed to develop, strengthen, and promote the region’s artists and arts organizations. At its John Waldron Arts Center, BAAC exhibits work by regional artists and presents 75

performances a year—including dance, music, and theater. BAAC also provides 350 multi-week classes for all age levels and offers grant making and technical assistance for artists and arts organizations.

In FY 2005, BAAC received an NEA Access to Artistic Excellence grant of \$10,000 to present the 9th Annual Indiana Limestone Sculpture Symposium, an exhibition of stone sculptures and an accompanying educational program. The exhibition, which ran from June

4–25, 2005, featured a group of 20 national and international sculptors, made up of established artists, symposium participants, and apprentice carvers. Most of the exhibition pieces were created using limestone, indigenous to southern Indiana and, as shown in the exhibition, a versatile medium for sculptors.

The three-week symposium, held concurrent to the exhibition, featured week-long intensive workshops available to both beginning artists and professional

sculptors who wished to learn unique sculpting techniques from artists-in-residence. In addition to the classes, the symposium also included visual presentations by artists-in-residence, and lectures on the limestone industry, its important place in Indiana's history, and limestone carving as a contemporary American tradition—all free and open to the public. Many who attended the Carving in Stone exhibition had never before attended a gallery, and the number of visitors reached more than 2,400, including many who were drawn to the exhibition because of the focus it placed on limestone, an element so integral to the region.

Ball State University

Muncie

A cooperative effort between Ball State University and a group of writers from East Central Indiana, the Midwest Writers Workshop (MWW) has provided support and opportunities for published and aspiring writers since 1974.

Throughout the year, MWW provides writing-related sessions and programs, and print and electronic newsletters, in addition to an annual summer workshop.

In FY 2005, Ball State University received an NEA Challenge America grant of \$10,000 for MWW's 2005 summer workshop. Approximately 130 writers, ranging from college age through retirement and from all over the country (although a large number are from Indiana), attended this series of 35 lectures, panels, presentations, informal discussion groups, and writing evaluations.

The three-day workshop, held July 28-30, 2005, included both one-day intensive sessions and workshop sessions, focusing on various genres. Session titles included *Suspense and the Artful Mystery*; *Beginnings, Middles & Ends*; and *Getting a Book Contract in 30 Days or Less*. The sessions on marketing have increased over the past few years as MWW has recognized an interest among the younger participants for this type of information and advice.



International bestselling author Jeffery Deaver autographing books for a Midwest Writers Workshop participant.

Photo by Elaine Orr

With its NEA grant, MWW also was able to establish a writers' retreat, a new component in its programming. For nine fellowship positions, MWW received more than 70 applications, surpassing expectations and revealing a desire among writers for such an intensive program. The nine selected fellows spent a weekend at Pokagon State Park, writing and revising their manuscripts under the direction of three veteran writing coaches.

Iowa

Iowa Architectural Foundation

Des Moines

Founded in 1988, the Iowa Architectural Foundation (IAF) has worked to promote and preserve Iowa's outstanding architecture and highlight the positive impact such an environment has on quality of life. Architecture in the Schools, IAF's oldest and largest program, works with educators and students to impart not only an awareness and understanding of Des Moines' architecture, but also a general appreciation for architectural design.

Recently, due to budget constraints, the Des Moines School District had to cancel all field trips, thereby preventing students from participating in IAF's architectural walking tours, a key component of its education program. To remedy this situation, the Iowa Architectural Foundation received



Architect Tom Wollan gives third-grade students a tour of Des Moines' architecture.
Photo by Jessica Reinert

an NEA Access to Artistic Excellence grant of \$14,700 in FY 2005 to support architectural field trips for public school third-graders. Each student received an activity booklet, *The History and Architectural Heritage of Des Moines*, that was integrated into their social studies curriculum, giving the students an understanding of architecture in anticipation of the field trip.

The tours were led by architects and interns specially trained by IAF to be able to communicate to the

third-graders the important role architecture plays in the Des Moines community. While on the tour, the students participated in a scavenger hunt, an activity that helped them to apply what they were seeing and hearing. This scavenger hunt originally was created nine years ago, but the NEA grant allowed IAF to update the activity and take into account the changes in the Des Moines skyline that had occurred over the decade.

Cedar Rapids Opera Theatre

Cedar Rapids

Founded in 1998, Cedar Rapids Opera Theatre (CROT) is one of only two professional opera theaters in Iowa, reaching more than 6,000 audience members each year through two mainstage operas, one youth-outreach opera, and one Young Artist production. Through the theater's Young Artists program, each season 20-25 music students have the opportunity to work alongside professionals, singing in the chorus and in other small roles. In addition, the students receive coaching and master classes and

perform at local elementary schools.

In FY 2005, CROT received an NEA Access to Artistic Excellence grant of \$10,000 for its new production of Giuseppe Verdi's *Falstaff*. With the success of the previous season's production of Verdi's penultimate opera, *Otello*, CROT successfully built on the community's enthusiasm for Verdi's later works while at the same time challenging the company with a difficult ensemble piece. On January 12, 14, and 16, 2005, CROT presented three performances at Theatre Cedar Rapids, which were attended by more than 1,150 people.

Educating and building future audiences is key to CROT's mission and future. In that vein, CROT invited humanities students at Cedar Rapids High School to one of the three performances, in addition to offering discounted tickets to all students. To bring the performance to even more people, CROT digitally recorded a performance, which was broadcast twice on NPR-affiliate KSUL. To prepare its audiences for the production and increase their understanding and connection to the work, CROT provided a free pre-performance lecture and a ticketed luncheon lecture, as well as a newsletter containing articles on the production.

Jan Opalach as Falstaff in Cedar Rapids Opera Theatre's production of *Falstaff*.

Photo by Alan Stoker





The Lawrence Arts Center's Summer Youth Theatre production of *Les Misérables*.
Photo by Matt Foerschler

Kansas

Lawrence Arts Center

Lawrence

For more than 30 years, the Lawrence Arts Center (LAC) has provided its community with quality arts programming and its artists with support and opportunities for exhibition. Reaching more than 95,000 people through its performing and visual arts programs, LAC provides arts education programs for children, youth, and adults; hosts concerts, local arts groups, fundraisers, and conferences; and is home to the Seem-To-Be-Players and the Prairie Wind Dancers.

In FY 2005, LAC received an NEA Summer Schools in the Arts grant of \$34,970 for its Summer Youth Theatre, a challenging, full-immersion arts education experience serving 300 children, ages 4-18.

Theater artists and arts professionals provided two four-week sessions for the students. In line with the Kansas Curricular Standards for Theater, students received instruction in the standard's four major areas of

theater skills: script structure and development; skill in acting, dancing, and singing; design and production; and familiarity with dramatic elements and principles.

Each class culminated with a public performance, allowing students to demonstrate their new skills and knowledge and understanding of theater. For 2005, a total of 20 performances took place in June and July, all exploring the theme, “A Summer of Social Change and Challenge.” The 4- to 8-year-old students performed *Lessons from Fairy Tales*, the 9- to 13-year-old students performed *Cinderella* and *Free to Be You and Me*, and the 14- to 18-year-old students performed *Les Miserables* and *To Kill a Mockingbird*.

Lucas Arts and Humanities Council

Lucas

Lucas, a small rural town in Kansas, grew into a center of grassroots/nontraditional art during the 20th century. Using

materials found in the area, local self-taught artists create unusual constructions in their yards and homes. The Lucas Arts and Humanities Council (LAHC) promotes this art form and these artists by exhibiting, preserving, documenting, and educating others about grassroots art and traditional folk art.

In FY 2005, LAHC received an NEA Challenge America grant of \$10,000 to support a sculpture and mural design competition and the installation of the winning entries. The citywide theme was “Expect the Unexpected,” and design entries made up of recycled materials had priority in the judging. More than 80 entries were submitted for the competition from art professionals, students, and local citizens. At the end of April, a panel of judges selected three public art projects out of a total of 82 entries submitted by applicants ranging from art professionals and college art students to local citizens. The exhibition will be completed in October 2006.



Erika Nelson leads the workshop to begin construction the “world’s largest travel souvenir plate,” part of the Lucas Arts and Humanities Council’s sculpture and mural exhibition.

Photo by Rosslyn Schultz

The community will be integrally involved in the exhibition—as members of the selection committee and as donors of the property on which the sculptures are to be displayed. The community also participated in group art projects, such as the creation of “the world’s largest souvenir plate,” for the exhibition. Such a project not only highlights this unique contemporary art form and provides an opportunity for artists to exhibit, but also builds up the perception of the town as a welcoming home for artists and residents.



Kentucky

Kim Mason, Marvinia Neblett, Mike Morrow, Charles Neblett, and Mike Elliot participated in the Kentucky Folklife Program's Community Scholars program at a 2005 session in Bowling Green, Kentucky.

Photo courtesy of Kentucky Historical Society

Kentucky Arts Council *Frankfort*

The Kentucky Arts Council supports—through grants, programs, and technical assistance—arts-related activities throughout the state. One of the programs it provides, through a state interagency partnership with the Kentucky Historical Society, is the Kentucky Folklife Program (KFP), which documents, conserves, and presents the diverse cultural traditions of the state.

In FY 2005, the Kentucky Arts Council received an NEA Folk and Traditional Arts Infrastructure grant of \$25,000 to support a staff person to oversee the KFP's Community Scholars program.

Community Scholars is an innovative training program for individuals interested in documentation and promotion of their community's culture, folklife, and traditional arts. With the new staff member, KFP will attempt to expand the program and create a statewide network of Community Scholars.

Sarah Milligan was hired to manage the Community Scholars program in January 2005. She has an M.A. in Folk Studies from Western Kentucky University and is skilled in oral history, education, fieldwork, and archiving—all important abilities for overseeing the program.

Community Scholars trains participants to use the tools of the folklorist in their own

communities—identifying and documenting traditions, collecting oral histories, and showcasing local tradition bearers in a variety of venues, such as local festivals. Each group of Community Scholars participates in six training sessions in their region. Their education continues through access to resources and research on the interactive Web site Kentucky Folk Web and interaction with the Kentucky Folklife Association. Milligan has been successful in bringing diverse community groups together and helping them recognize and appreciate their distinct heritage and folk cultures.

Kentucky Opera Association

Louisville

Founded in 1952, the Kentucky Opera (KYO) in Louisville is one of the nation's oldest opera companies.

The company is the only major producer of professional opera programming in the state, offering several outreach programs that tour throughout Kentucky in addition to its mainstage season in Louisville. KYO's programs reach more than 40,000 people annually.

In FY 2005, the Kentucky Opera Association received an NEA Access to Artistic Excellence grant of \$15,000 to support a professional puppet opera production of *The Happy Prince*, the classic children's story by Oscar Wilde with libretto by

Malcolm Williamson. The KYO production incorporated the puppetry and design by nationally known artist Amy Trompetter. After holding preliminary stagings in New York City in fall 2004, the premiere was held in Louisville on November 5, 2005.

The Happy Prince, first composed and performed in 1965, is a one-act opera sung in English. The production is particularly suited for school and family audiences, with larger-than-life puppets combined with the stage presence of the singers. Kentucky Educational Television documented the creation and performance of the production to air on its school and public broadcast channels statewide.

In addition to performances, KYO offered a free lecture in conjunction with the Speed Art Museum on the

common thread between opera and the visual aspects of puppetry. Short Opera Preview lectures also were offered prior to each performance.

After the premiere, the production toured to six Kentucky communities, which included a morning performance for school audiences and an evening public performance in each community. Study guides and free Preview CDs and videos were available to teachers and classes attending the school performances.



Right: In Kentucky Opera's November 2005 production of *The Happy Prince*, Amy Trompetter created puppets of various sizes to portray characters in the Malcolm Williamson opera based on the short story of Oscar Wilde.

Dancer/puppeteer Quin Yi as the swallow watches a sick child (sung by soprano Susan Ruggiero-Mezzadri) asks his mother (sung by soprano Rebecca Davis) for sweet oranges in Kentucky Opera's production of *The Happy Prince*.

Photos by John Fitzgerald, courtesy of Kentucky Opera

Louisiana

NORD/NOBA Center for Dance

New Orleans

NORD/NOBA Center for Dance (CFD) was founded in 1992 in partnership with the New Orleans Recreational Department (NORD) and the New Orleans Ballet Association (NOBA) with the purpose of making dance more accessible to New Orleans Parish inner-city students and families. NORD has six citywide centers that are used year-round to provide 2,500 free classes and workshops. In addition, NORD holds a series of free dance

concerts at community sites, reaching 1,500-3,000 people.

In FY 2005, CFD received an NEA Learning in the Arts grant of \$38,500 in support of the project Open Track and Step Up Pre-Professional Training. In partnership with Tulane University's Department of Theatre and Dance, this program provides free year-round sequential dance training to low-income, inner-city students of the New Orleans Parish.

The Open Track portion of the program offers core dance classes for any child, ages 6-14, with an interest in dance. Students ages

11-18 who have a demonstrated talent and may wish to pursue a career in dance can audition for the Step Up program, which includes advanced level classes, performance opportunities, training with artists and companies in residence, and scholarships for summer programs. This phase of the program is designed for students who would not otherwise be able to afford the expense of training.

Because of Hurricane Katrina, CFD was forced to cancel classes for a couple of months until its performance spaces could be made useable and students could return to the area. As of November 1, 2005, classes were back in session and NOBA was working to replace the equipment and supplies lost in the hurricane.



An excerpt from the documentary *Rockin' for a Risen Savior: The Louisiana Easter Rock*.

Photo courtesy of Cultural Crossroads

Cultural Crossroads

Baton Rouge

Since 1996, Cultural Crossroads has provided folk art-based projects that communicate and celebrate African-American cultural and artistic expressions. Cultural Crossroads is based in Baton Rouge, but reaches out to other parts of Louisiana through projects that focus on Louisiana traditions, artists, and venues.

In FY 2005, Cultural Crossroads received an NEA Access to Artistic Excellence grant of \$10,000 for the post-production of its 50-minute documentary, *Rockin' for a Risen Savior: The Louisiana Easter Rock*. The ritual of Easter Rock ceremonies has antecedents in African and

Caribbean culture and predates America's Civil War. The spiritual singing and rocking choreography seen in the Easter Rock ritual strongly resembles the ring-shout ceremonies practiced by plantation and slave congregations. Recently, it was believed that the tradition had vanished from Louisiana. The documentary, however, proves that not only is the ritual still alive in Winnsboro, Louisiana, but also that the tradition's songs, singing styles, and religious dances are an important part of the African-American community.

The documentary includes recordings made in the field, archival recordings, and testimonies by participants in the ritual. A variety of the traditional activities that make up the Easter Rock tradition

are shown, including baptisms, funerals, jubilees, and revival camp meetings. The video was broadcast by Louisiana Public Broadcasting, and reached an audience of 3,300 viewers. In addition, copies were widely distributed in archives and libraries throughout Louisiana.

In displaying the evolution and endurance of this sacred ritual, Cultural Crossroads offers an example of the formation and fortitude of African-American community traditions while at the same time taking an important step in preserving this ritual for future generations.

NORD/NOBA Center For Dance students participate in a workshop led by Patrik Widrig.

Photo courtesy of the New Orleans Ballet Association



Aniruddha Knight, Artistic Director of Bala Music and Dance, demonstrates the South Indian dance form of *bharata natyam*.

Photo by S. Anwar

Maine

Bala Music and Dance Association

Portland

Bala Music and Dance Association in Portland, Maine, is dedicated to promoting the appreciation and preservation of the performing arts, in particular the South Indian dance form of *bharata natyam* introduced to the U.S. more than 40 years ago by the renowned artist T. Balasaraswati. The association was founded by Douglas Knight and his wife Lakshmi, the only daughter of T. Balasaraswati. Bharata natyam is passed on generationally; Lakshmi learned the art form from her mother and then taught her son, Aniruddha. Since Lakshmi's death in 2001, Aniruddha Knight has assumed his mother's role as artistic director of Bala Music and Dance.

In FY 2005, Bala Music and Dance received an NEA Access to Artistic Excellence grant of \$20,000 to support a seven-city nationwide tour to introduce the art of bharata natyam to new audiences. The tour hit cities on both coasts, including Norman, Oklahoma; Brunswick and Portland, Maine; Middletown, Connecticut; Los Angeles, California; Boston, Massachusetts; and New York, New York, reaching 1,915 people.

The program included concerts, workshops, and lectures, often over two days. Two-hour solo dance concerts featuring Ani Knight followed the traditional format and repertoire performed by the Balasaraswati family for more than ten generations. Workshops included demonstrations by the members of the ensemble with Ani and Douglas Knight providing interpretative commentary on the choreography

and the relationship between dance and music that are characteristic of the Balasaraswati family style.

Eastern Maine Development District

Bangor

Eastern Maine Development Corporation (EMDC) is a private, nonprofit organization established in 1967 to help businesses and communities in Eastern Maine develop and grow. One of the programs in which EMDC has been involved is the development and support of the American Folk Festival in Bangor, Maine. Building on Bangor's past success in hosting the National Folk Festival, in 2005 the American Folk Festival was created to continue bringing a wide array of traditional arts to the rural region, with support from EMDC, the City of Bangor, the National Council for the Traditional Arts, and the Maine Folklife Center at the University of Maine.

In FY 2005, EMDC received an NEA Access to Artistic Excellence grant of \$40,000 to support the inaugural year of the American Folk Festival.



Cyril Pahinui, Hawaiian slack-key guitarist, performs at the 2005 American Folk Festival in Bangor, Maine.

Photo by Kevin Bennett, courtesy of the Bangor Daily News

The festival took place on the Bangor Waterfront from August 26-29, 2005, presenting music, dance, and other performing arts of cultures from across America and the world. Approximately 150,000 people attended the festival, with nearly a quarter of the audience coming from out of state.

Twenty-one performing acts and 47 craft and food vendors were part of the festival, offering a variety of regional and ethnic arts, crafts, and foods. The performers ranged from the blues of Cephas & Wiggins and the rockabilly of Wanda Jackson (both Cephas and Jackson are NEA National Heritage Fellows) to the

traditional Quebecois music of Le Vent du Nord and the flamenco music and dance of Espiritu del Flamenco.

In addition to the national acts brought in for the festival, many Maine acts were featured, including Acadian-style master fiddlers Don Roy, Lucien Mathieu, and Erica Brown, and Les Pieds Rigolants, an ensemble of young dancers from Lewiston-Auburn whose specialty is step dancing. The success of the festival will help ensure that it becomes an annual event.

Maryland



Columbia Center for Theatrical Arts's Teen Professional Theatre production of *Aida*.

Photo by Kirstine M. Christiansen

Columbia Center for Theatrical Arts

Columbia

The Columbia Center for Theatrical Arts (CCTA), founded in 1969, provides educational and entertaining theatrical experiences for students in the Maryland, Delaware, and Washington, DC region. With more than 100 teachers, directors, writers, actors, musicians, technicians, and consultants, CCTA provides two main facets of

programming: classes and productions. CCTA's Conservatory consists of performance arts-based programming: The Young Columbians, a professional student performing troupe; Kids on Broadway musical theater classes; the CCTA Summer Arts Camps; and the Teen Professional Theatre. CCTA's Theatrical Arts Productions produce and present five professional productions each school year, which relate to the school curriculum, reflect current social issues, and reinforce good values.

In FY 2005, CCTA received an NEA Summer Schools in the Arts grant of \$35,000 for its Teen Professional Theatre, a partnership with Reservoir High School. CCTA began auditioning students in the spring in anticipation of the summer's three-week intensive program. In order to ensure diversity in ethnicity and talent, numerous auditions took place within a 50-mile radius of CCTA, and full and partial scholarships were provided to students in need.

For 2005, 56 students (53 cast members and 3 stage crew members) participated in intensive workshops, one-on-one coaching sessions, ensemble rehearsals, and specialized instruction, culminating in five public performances of a student version of *Aida*. Surrounded by their talented peers, with professional artists teaching and mentoring them, participants were challenged and inspired to work as a team, to improve their theatrical knowledge and skills, and to develop self-confidence, discipline, determination, and poise—skills which serve them well both on and off the stage.

Ward Museum of Wildfowl Art

Salisbury

In 1976, the Ward Foundation founded the Ward Museum of Wildfowl Art on Salisbury University's campus. Named for brothers Lem (1983 NEA National Heritage Fellow) and Steve Ward of Crisfield, Maryland, whose skill and vision elevated decoy carving to fine art, the museum works to promote, preserve, and perpetuate wildfowl art. The waterfowl decoy is one of North America's oldest indigenous art forms and can be traced back at least 2,000 years.

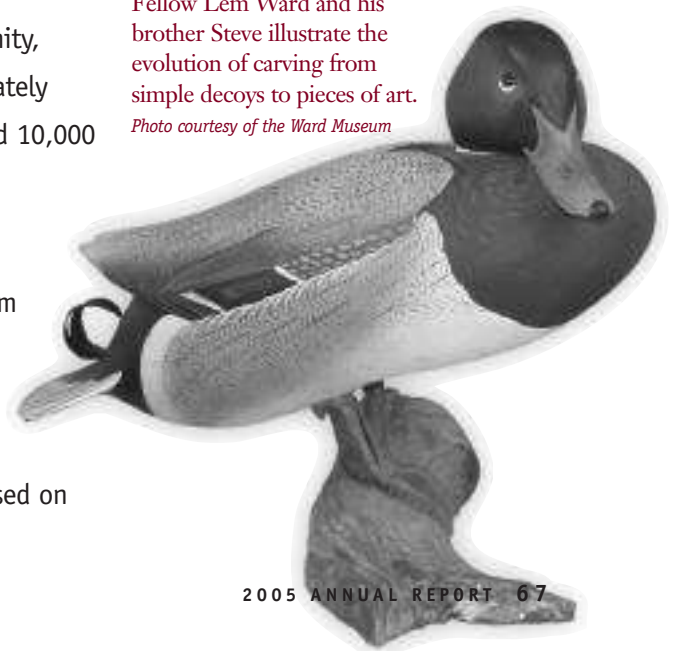
As the premier institution of its kind in the United States, the Ward Museum illuminates this significant cultural tradition and, through its education programs, conveys the significance of this art form within the folk art genre. The only museum in its rural community, Ward Museum has approximately 60,000 visitors annually, and 10,000 students participate in its educational programming.

In FY 2005, the Ward Museum received an NEA Challenge America grant of \$10,000 to support the development of a permanent exhibit focused on

the history of American decoy-carving contests. These contests can be traced back to the 1876 Centennial Exposition in Philadelphia when, for the first time, American decoy carvings were judged and evaluated in a contest format; the same format is still used today. In addition to collecting examples by all contest winners, the Ward Museum currently hosts the World Champion Carving Competition each year.

Utilizing the museum's extensive collection, the exhibit opened in summer 2006 and used objects, graphics, and a descriptive storyline to chart the development of the decoy from hunter's tool to art form. The exhibit also highlighted how the art form has grown and become refined under the influence of the annual competitions.

This mallard drake by 1983 NEA National Heritage Fellow Lem Ward and his brother Steve illustrate the evolution of carving from simple decoys to pieces of art. Photo courtesy of the Ward Museum



Massachusetts

Sterling and Francine Clark Art Institute

Williamstown

Williamstown's Sterling and Francine Clark Art Institute, founded in 1950, is known for its collection of 19th-century European paintings and major collections of silver, porcelain, drawings, and photographs. The Art Institute provides public programs such as teacher workshops and family days, and includes a 200,000-volume reference library that is open to all, making the museum a vital cultural organization for the rural western Massachusetts community.

In FY 2005, the Art Institute received an NEA Access to Artistic Excellence grant of \$65,000 to support the first-ever catalogue of its collection of 19th-century European paintings. The catalogue is planned for publication by Yale University Press in May 2008. The paintings represent one of the last major collections held by an American art museum that has yet



Pierre-Auguste Renoir, *At the Concert* (1880), is one of the features in the Sterling and Francine Clark Art Institute's catalogue of their 19th-century European paintings collection.

Image courtesy of the Clark Art Institute

to be catalogued. While many of the collection's Impressionist paintings are well known, the full range and depth of the collection will be a revelation to many.

The focus of the catalogue will be 325 works by 19th-century artists of eight different nationalities. Major works range from paintings by Théodore Géricault, J. M. W. Turner,

and Jean-Francois Millet to work by Claude Monet, Edouard Manet, and Camille Pissarro. In addition, the collection includes 34 works by Pierre-Auguste Renoir, one of the largest holdings of his work by an American institution.

The catalogue will comprise two volumes arranged alphabetically by artist's name. An introductory essay on the formation of the collection will include unpublished material from Sterling Clark's diaries and purchase records. The catalogue entries are being written by eight art historians and include extensive technical and conservation notes as well as the historian's own interpretations and opinions on the pieces. The catalogue also will include a comprehensive index and bibliography.

New England Conservatory of Music

Boston

The New England Conservatory of Music (NEC) in Boston, Massachusetts, founded in 1867, is one of the world's leading professional schools of music. NEC alumni fill concert

halls, recording studios, and music facilities around the world. NEC was the first conservatory to offer a degree program in jazz studies, and includes five MacArthur Foundation "Genius" Grant recipients among its past and present faculty: Ran Blake, Steve Lacy, Gunther Schuller, and NEA Jazz Masters George Russell and Cecil Taylor.

In FY 2005, NEC received an NEA Access to Artistic Excellence grant of \$10,000 to preserve and make accessible the compositions of jazz artist Ran Blake. Blake has recorded more than 30 albums since his 1962 ground-breaking recording with vocalist Jeanne Lee, *The Newest Sound Around*. Blake has often been considered a proponent of the Third Stream style—a fusion of classical and jazz idioms—along with NEA Jazz Master John Lewis and Gunther Schuller, who coined the term.

NEC plans to establish a Jazz Archive at the conservatory, eventually making available published scores, arrangements, rehearsal notes, performance instructions, and catalogues of some of the most legendary names in jazz. NEC will begin with Blake, transferring approximately 50



Ran Blake performs in a 1993 concert in the New England Conservatory of Music's Jordan Hall.

Photo by Jeff Thiebauth

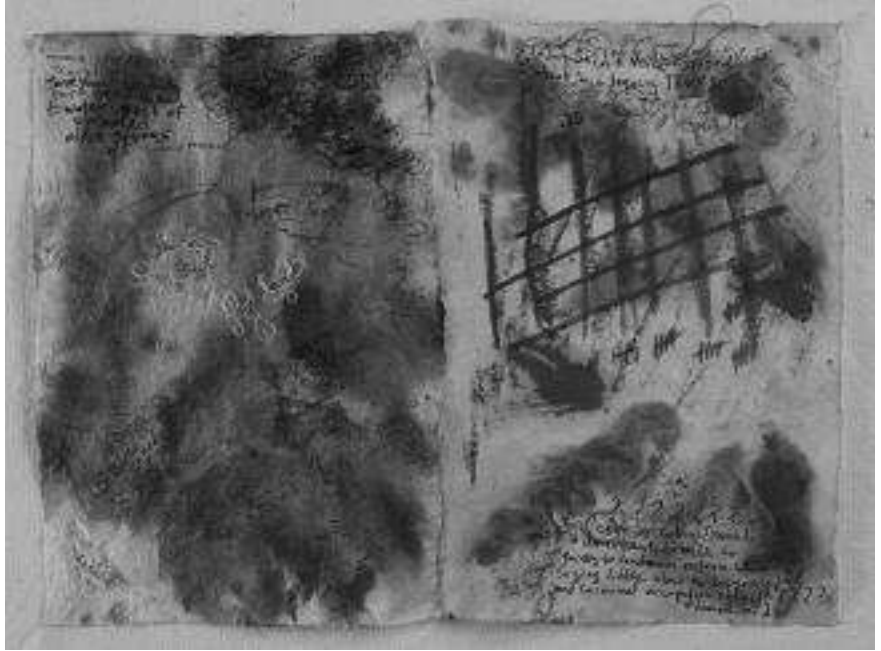
performances currently recorded on reel-to-reel and LPs to CD to preserve the music, based on Blake's review of the recordings. In addition, the scores for approximately 60 of Blake's works will be organized, with the accuracy of the scores being verified by Blake. Blake's NEC materials, from his more than 30 years at the conservatory, also will be catalogued and transferred to the library archives.

Arab Community Center for Economic & Social Services

Dearborn

Since 1971, the Arab Community Center for Economic & Social Services (ACCESS) has provided the Arab community in Dearborn, Michigan, with support in its economic, social, and cultural development. Over the years, arts education has become an integral part of ACCESS's programming and proved to be a successful way of connecting ethnic and racial communities. In January 2005, the first ever Arab American National Museum opened and became home to the ACCESS Cultural Arts Program, providing the organization with the opportunity to expand its cultural and educational programming.

In FY 2005, ACCESS received an NEA Access to Artistic Excellence grant of \$45,000 to develop a visual arts exhibition of contemporary work to coincide with the opening of the new museum. *In/Visible: Contemporary Art by Arab American Artists* ran from January 15 through June 10, 2005, and featured pieces by 14 American artists of Arab descent. The exhibit explored



In Memory of Edward Said by Sumayyah Samaha, presented as part of the exhibition *In/Visible: Contemporary Art by Arab American Artists* by the Arab Community Center for Economic & Social Services (ACCESS).

Photo courtesy of ACCESS

recent issues of freedom, exile, and personal identity that resulted from the increased security following September 11, 2001. Providing an example of the connection between art and society as well as displaying the diversity of American art, *In/Visible* was visited by more than 3,000 people and included paintings, etchings, video installations, media technology, and sculpture.

In addition to the exhibition itself, ACCESS developed tours and workshops for students in grades K-12 and lesson plans for teachers that discussed the exhibition's themes. ACCESS also held a three-

day symposium during the exhibition, featuring artists, scholars, and students from across the country, who participated in lectures and panel discussions on Arab and Arab-American artistic forms and representation.

Michigan Opera Theatre

Detroit

In 1963, the Michigan Opera Theatre (MOT) was established as an education and outreach component of the Detroit Grand Opera Association. It became a

Michigan

professional opera company in 1971 and today annually reaches more than 250,000 people in the Detroit area through five opera productions, four dance presentations, and year-round arts education and outreach programs for all ages. MOT operates in a very diverse area of the country, which is reflected in its performances, which often feature young, multicultural artists.

MOT received an NEA Access to Artistic Excellence grant of \$40,000 in FY 2005 to support the world premiere of *Margaret Garner*. Composed by Grammy-winning

composer Richard Danielpour, with a libretto by Nobel Laureate Toni Morrison, *Margaret Garner* is set in 1856 and tells the true story of a fugitive slave's fight for freedom. This work, while adding to the American opera repertoire, also provided new opportunities for African-American opera singers to perform in lead roles. MOT hopes that its production will serve as a catalyst for the commission of more operas with African-American themes.

In addition to five performances, which ran between May 7-22, 2005, MOT arranged a four-week lecture

series focused on the social issues inherent in the production, as well as its historical significance and artistic impact. For students ages 12-18, MOT developed an educational curriculum around the play. These educational programs reached a total of 40,000 people; this is in addition to the 15,250 people who attended MOT's performances of *Margaret Garner*.

Gregg Baker as Robert Garner, Denyce Graves as Margaret Garner, and Angela Brown as Cilla with members of the chorus in Michigan Opera Theatre's production of *Margaret Garner*.

Photo by John Grigaitis





VocalEssence performing a Young People's Concert as part of the WITNESS program on Gordon Parks.

Photo by Walter Griffin

Minnesota

VocalEssence

Minneapolis

Since it was founded in 1965 as the Plymouth Music Series, VocalEssence has grown into one of the world's premier choral arts organizations, presenting innovative music performances in addition to quality arts education programs. With its 120-voice Chorus and the 32-voice Ensemble Singers, VocalEssence presents both lesser-known classical pieces as

well as works by contemporary composers.

In FY 2005, VocalEssence received an NEA Access to Artistic Excellence grant of \$35,000 for its WITNESS program, which annually highlights the contributions of African-American artists. For 2005, its fifteenth anniversary, WITNESS focused on photographer, author, filmmaker, and composer Gordon Parks, who received the National Medal of Arts in 1988.

A key part of WITNESS is its School

Program, which in 2005 expanded to include 45 K-12 schools in Minneapolis, St. Paul, and suburban and out-of-state districts. For the 2005 curriculum, the focus was on the relationship between art and politics in the African-American community, beginning with W.E.B. du Bois and working to contemporary times. A special focus was placed in the curriculum on Gordon Parks and his use of art in the fight against racism. With 13 teaching artists from varying arts disciplines—including composers,

dancers, authors, and photographers—making two visits per classroom, more than 5,000 students and teachers were reached. Workshops were designed for each age group, with activities that included preparing a performance piece to present to other classes and the WITNESS Young People's Concerts.

In addition to the school program, WITNESS included a subscription concert and a newly released four-disc recording set. A multimedia presentation exploring Gordon Parks's life and arts was developed for the subscription concert and later adapted for the Young People's concert.

Guthrie Theatre Foundation

Minneapolis

One of the most renowned theaters in the country, the Guthrie Theatre has grown from a summer festival theater into a year-round performing arts organization with two stages, presenting up to 12 plays a season. The Guthrie stages both classical and contemporary works, acknowledging the excellence and

importance of the classics while supporting contemporary work from diverse cultures and traditions. With a subscription base of more than 30,000, the Guthrie reaches 400,000 people each year with ticket buyers from all 50 states.

In FY 2005, the Guthrie Theatre received an NEA Access to Artistic Excellence grant of \$40,000 in support of a new adaptation of Sophocles' *Oedipus the King* by playwright and actor Ellen McLaughlin, directed by Lisa Peterson. To strengthen the audience's connection to the play, it was staged on a thrust stage, placing the actors in close proximity to the audience. The adaptation highlighted questions about leadership and power raised by the

3,000-year-old Greek tragedy. The production ran from January 15 through February 13, 2005, reaching 38,066 people.

In addition to the performance, the Guthrie provided opportunities to discuss the issues the play raises through pre- and post-show discussions, workshops with school groups and the general public, and an open house where more than 3,000 attendees were able to see the set up close. The Guthrie also developed an online study guide on *Oedipus*, which included essays by the director and playwright, a glossary of the gods, goddesses, and monsters in *Oedipus*, and suggested activities and discussion topics.

*Isabelle Monk O'Connor as Jocasta and Peter Macon as Oedipus in the Guthrie Theatre's production of *Oedipus the King*. Photo by T. Charles Erickson*



Mississippi

Gulf Coast Symphony Orchestra

Biloxi

The Gulf Coast Symphony Orchestra (GCSO) of Biloxi, Mississippi, was founded in 1962 to encourage and cultivate the appreciation of classical music on the Mississippi coast. The GCSO presents four subscription concerts, four school concerts, two free outdoor concerts and educational programs annually. In addition, GCSO hosts the Gulf Coast Symphony Youth Orchestra, which has 65 members.

In FY 2005, GCSO received an NEA Challenge America grant of \$10,000 to support its final subscription concert of 2005, a special event with guest artist saxophonist Harry White, a native Mississippian. In addition to performing in the concert, White participated in auxiliary

educational activities.

White, one of the nation's foremost classical saxophonists, joined the 75-member GCSO to present the "Fantastic Finale" concert on April 9, 2005, featuring Hector Berlioz's *Symphonie Fantastique*. The performance drew a sold-out crowd of approximately 1,200 people.

One of the pre-concert lectures/demonstrations by White was held at the Walter Anderson Museum of Art in nearby Ocean Springs, Mississippi. In addition, White presented a master class in saxophone to 125 music students from three schools in the Gulfport School system. White helped the young musicians to see the instrument as a more versatile instrument, not only used in bands. One student came away from a one-on-one talk with White smiling, and said, "I never even thought about breathing that way before!"



Saxophonist Harry White was the guest artist at the final 2005 concert of the Gulf Coast Symphony Orchestra.

Photo by Telemach Wiesinger

Delta State University Cleveland

Delta State University, one of eight state universities in Mississippi, is home to the Delta Center for Culture and Learning (DCCL). The mission of the interdisciplinary center is to promote the history and culture of the Mississippi Delta region and its significance to the world.

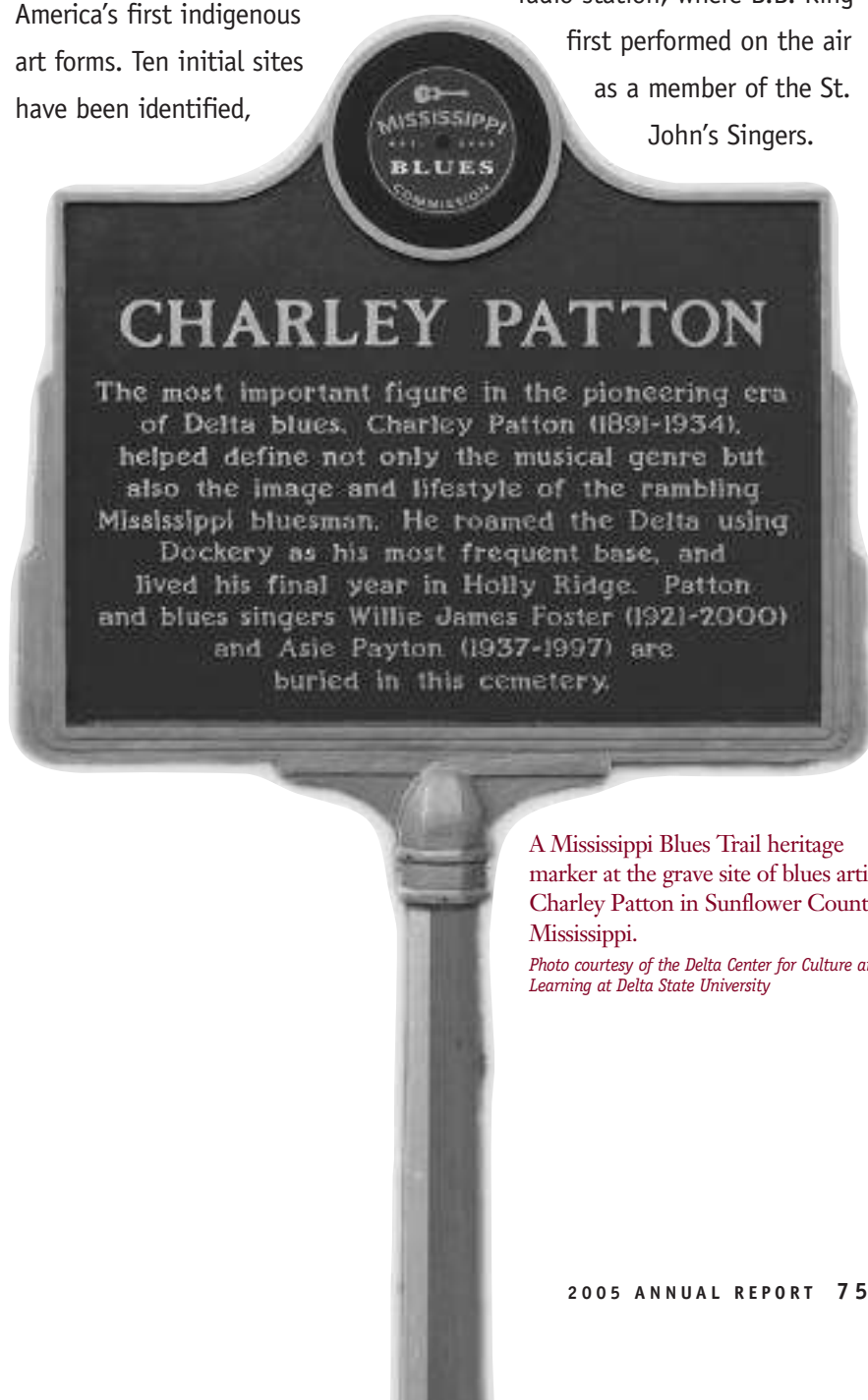
In FY 2005, Delta State University received an NEA Access to Artistic Excellence grant of \$10,000 to support the Mississippi Blues Trail, which will include the creation and installation of heritage markers, directional signs, and interpretive maps. DCCL will champion the project for the university, collaborating with the Mississippi Blues Commission.

The Blues Trail's markers will be installed adjacent to historical sites, each featuring photographs and text illustrating the lives and times of seminal blues performers. Each installation will be unveiled with a public ceremony accompanied by live performances of blues music and academic and oral history

presentations. The trail is modeled on the highly successful Civil War Trails of Maryland, North Carolina, Virginia, and West Virginia.

The primary goal of the Blues Trail is to celebrate Mississippi's contribution to blues music, one of America's first indigenous art forms. Ten initial sites have been identified,

including Muddy Waters's home site in Stovall; Charley Patton's grave site in Sunflower County; Nelson Street in Greenville, a famous historic black entertainment district; Robert Johnson's grave site at Little Zion Church in Leflore; and WJPR radio station, where B.B. King first performed on the air as a member of the St. John's Singers.



A Mississippi Blues Trail heritage marker at the grave site of blues artist Charley Patton in Sunflower County, Mississippi.

Photo courtesy of the Delta Center for Culture and Learning at Delta State University



Adolphus Ward and James A. Williams in Missouri Repertory Theatre's production of August Wilson's *Two Trains Running*, directed by Lou Bellamy.

Photo by Don Ipock Photography

Missouri Repertory Theatre

Kansas City

Missouri Repertory Theatre (MRT) serves the greater Kansas City area (both the Kansas and Missouri regions), producing classical and contemporary works annually. In addition, MRT offers outreach and

education programs, including study guides for teachers, school performances, and workshops.

In FY 2005, Missouri Repertory Theatre received an NEA Access to Artistic Excellence grant of \$25,000 to support the production of August Wilson's *Two Trains Running*. The play was performed at two venues in January and February 2005: the Spencer Theatre on the campus of

the University of Missouri and the Gem Theatre in the 18th and Vine district, the historic center of African-American life in Kansas City. Performing *Two Trains Running* at the Gem, reaching nearly 1,700 people, allowed MRT to directly serve the African-American community with a goal of building new audiences for the theater. August Wilson was able to attend the performances at the Gem. MRT

Missouri

Better Family Life

St. Louis

gave a total of 33 performances at the two venues, including two student matinee performances.

MRT's Producing Artistic Director Peter Altman has a long history with Wilson's work, having produced the world premieres of six of his plays. Set in a restaurant in Pittsburgh in 1969, *Two Trains Running* examines the lives and struggles of a neighborhood's black residents. Performances at the Spencer Theatre drew audiences of more than 12,000 people.

In addition to the performances, MRT held four free pre- and post-production public lectures, a free public reading of the play at a church daycare center in the 18th and Vine district, and six in-school artist residencies for high school students. Matinee performances and related outreach activities served 14 area schools and 1,457 students.

Better Family Life (BFL) was founded in 1983 to promote community development programs to foster positive change within the metropolitan St. Louis, Missouri, and East St. Louis, Illinois, communities. Part of BFL's programming involves cultural endeavors, such as the construction of a cultural center and museum and Black Dance-USA: A Celebration of Movement, a seven-day national dance festival.

In FY 2005, Better Family Life received an NEA Access to Artistic Excellence grant of \$10,000 to support the 20th anniversary of the Black Dance-USA festival. The festival took place May 23-29, 2005 at the historic West End Community Center, featuring the Muntu Dance Theater of Chicago, Illinois. The dance company performs interpretations of contemporary and traditional African and African-

American dance, music, and folklore. In addition to the performances, the dance company also participated in a lecture demonstration and master class for the community.

The lecture demonstration was for an audience of more than 300 elementary, middle, and high school students. A master class in dance for festival participants also was held. The concert performance, held at the Edison Theatre at Washington University, drew more than 1,000 audience members.

In addition to the Muntu Dance Theater's participation, classes were offered in various forms of dance, including Capoeira Angola, tap, traditional African dance, hip-hop, and belly dancing. Classes in traditional African songs and percussion also were available.

Montana



Pilot and Index Peaks, Wyoming (1952) by Isabelle Johnson, one of the works featured in Yellowstone Art Museum's exhibition on modernism in the American West, *Making Connections*.

Image courtesy of Yellowstone Art Museum

Yellowstone Art Museum

Billings

The Yellowstone Art Museum, founded in 1964 in the former Yellowstone County Jail, includes contemporary and historic art from both celebrated and emerging artists in its collection, with an emphasis on Montana and surrounding regions.

The museum offers six to ten exhibitions each year from its permanent collection as well as from collections held by other museums and collectors.

In FY 2005, Yellowstone Art Museum received an NEA Access to Artistic Excellence grant of \$25,000 to support the exhibition *Making Connections: Modernism and Contemporary Art on the High Plains, 1945 to the Present, Works from the*

Permanent Collection of the Yellowstone Art Museum. The exhibition, on display from July 2005 to January 2006, was a major installation of the museum's permanent collection, highlighting the evolution of abstraction, modernism, and contemporary art in the American West. The exhibition was accompanied by an in-depth catalogue, which offered a scholarly perspective on the evolution of contemporary art in the West.

The artists featured include those who began work after World War II—such as early Montana modernists Isabelle Johnson, Robert and Gennie DeWeese, and Bill Stockton—alongside a later generation of artists such as Walter Piehl, Jaune Quick-to-See Smith, and Dennis Voss. Also on display was the only extant collaborative piece by Montana artists John Buck and Deborah Butterfield. The legacy of these early modernists is preserved today not only in the distinctive, innovative works displayed in the exhibition, but also in the work of the contemporary artists who have been powerfully affected by their style.

Tundra Club

Bozeman

Tundra Club, incorporated in Montana in 1995 (with offices in Utah), supports independent productions for public broadcasting, film, and the Web. It has helped to produce a series of public radio shows on the environment, experimental videos, a film festival, and the *Hearing Voices* project, which combines classic works from public radio's past with new stories by established and emerging producers.

In FY 2005, Tundra Club received an NEA Arts on Radio and Television grant of \$35,000 to support the production of new stories for the radio series *Hearing Voices*. The series presents special episodes that mix creative nonfiction documentaries, sound-portraits, and personal essays with other genres, such as radio theater, poetry, music, and comedy. Each special is built around a theme and designed for broadcast around a specific event or day. A different guest host anchors each episode. Many of the stories have aired on popular series, such as National Public Radio's *All Things*

Considered and Pacifica Radio International's *This American Life*.

Specials created in 2005/06 included "John Ono Lennon," hosted by Lynn Neary and broadcast in December 2005 to coincide with the 25th anniversary of Lennon's murder in December 1980, with interview clips of Lennon and material on people's reaction to his murder; "Love's Labors," hosted by Amy Dickinson of the *Chicago*

Tribune and broadcast in February 2006 to coincide with Valentine's Day and including various recordings dealing with love; and "Wordshakers," hosted by NPR's Andrei Codrescu and broadcast in April 2006 to coincide with National Poetry Month, including clips of Walt Whitman, Denise Levertov, Ed Sanders, and Carl Sandburg, among others. The specials and other stories also are available online at www.hearingvoices.com.



Tundra Club's *Hearing Voices* radio series featured a special on Valentine's Day called "Love's Labors" in February 2006.

Valentine's Day postcard painted by Victoria Golding, courtesy of Hearing Voices

Omaha Symphony Association


Omaha

Founded in 1921, the Omaha Symphony annually presents approximately 60 performances, altogether reaching more than 300,000 patrons, including 40,000 students, pre-K through 12th grade who participate in the symphony's multiple education and outreach programs. Omaha Symphony's annual tours provide a way to reach new audiences in areas where residents are unlikely to travel to large cities for concerts. In addition, Omaha Symphony collaborates with Opera Omaha, providing music for four productions each year.

In FY 2005, the Omaha Symphony received an NEA Access to Artistic Excellence grant of \$10,000 in support of a tour by the symphony's string quartet to three communities in rural western Nebraska: Minden, Cozad, and Grand Island. In each community the symphony presented two evening community concerts in addition to providing in-school educational programs that reached approximately 350 students. For Mission: Imagination, designed for students pre-K through 3rd grade, the musicians used rhythm and rhyme to showcase classic children's stories and poems. At the end of the session, the students were invited to sing along with the music and conduct the musicians. Another education program, In-School Ensembles, a hands-on

workshops for students in pre-school through high school, allowed students to interact with the musicians and learn how the instruments work and how the musicians communicate with one another while performing.

By creating an enthusiasm for music among the children, not only do more families attend the evening concerts, but more important, Omaha Symphony is cultivating an appreciation for and interest in classical music among students.



Omaha Symphony Association's string quartet performs in Minden, Nebraska, as part of their tour to rural communities.

Photo by Jim Edgecombe

Willa Cather Pioneer Memorial & Educational Foundation

Red Cloud

Founded in 1955, the Willa Cather Pioneer Memorial & Educational Foundation (WCPM) in the rural town of Red Cloud, Nebraska, preserves and promotes the life, times, setting, and work of Pulitzer Prize-winning novelist Willa Cather. Through symposia, conferences, and international seminars, WCPM perpetuates an interest in Cather's life, both among scholars and the general public. WCPM recently restored the 1885 Red Cloud Opera House—where Cather attended performances in her youth—and now presents programming there.

In FY 2005, WCPM received an NEA Challenge America grant of \$10,000 for a musical theater production of *A Singer's Romance*, based on



Selma Schumann (Ariel Bybee) is greeted by the Young Man (Anthony Radford) in the Willa Cather Pioneer Memorial & Educational Foundation production of *A Singer's Romance*.

Photo by Jim Ford

Cather's short story of the same name. Professor Jim Ford of the University of Nebraska was commissioned to write, direct, and stage a dramatic adaptation of *A Singer's Romance*, featuring Ariel Bybee, a mezzo soprano who sang for 18 years with the Metropolitan Opera, in the lead actress role.

Prior to the performances, Cather scholars studied the script to insure its adherence to the original work and measure its artistic merit. Nationally known scholars attended the performance to evaluate the scholarly significance of experiencing the short story in a different media. A total of six performances took place in four venues: the Red Cloud Opera House hosted three performances in April and June of 2005, and the Carson Theatre in Lincoln, Nebraska, the Minden Opera House in Minden, Nebraska, and the York Theatre in York, Nebraska each hosted one performance in September of 2005.

Nebraska

Community College of Southern Nevada

North Las Vegas

The Community College of Southern Nevada (CCSN) serves a four-county, 42,000-square-mile area—including two of the most rapidly growing cities in the nation, Las Vegas and Henderson—with three main campuses and 15 learning centers. CCSN’s Performing Arts Department offers diverse music, dance, and theater programming, working closely with the college’s Performing Arts Center to provide events that reflect community interests.

In FY 2005, CCSN received an NEA Challenge America grant of \$10,000 to support the International New Music Festival from September 23-25, 2005. The festival has been an annual event since 2002, bringing composers, performers, and listeners together for three days to engage in new music chamber compositions.



Clarion Synthesis (D. Gause-Snelson and Gerald Errante) were one of the featured musical performers at the Community College of Southern Nevada’s 2005 International New Musical Festival in Las Vegas, Nevada.

Photo by Tony Scodwell

In 2005, eight free concerts were offered at the Performing Arts Center, beginning with a grand opening gala featuring all the musicians who were appearing at the festival. Following the gala was a tribute to Edwin London, award-winning composer and founder of the Cleveland Chamber Symphony, by violinist Laura Martin-Prokopyk and pianist Mark George.

Saturday’s concert featured the Irrelevants, a duo of violist Tim Deighton and saxophonist Carrie Koffman, as well as performances by Clarion Synthesis, a clarinet and keyboards duo, and a duet by soprano Anne Christopherson and pianist Voltaire Verzosa.

Sunday’s lineup included master percussionist Gustavo Aguilar, CCSN faculty ensemble Synchronix, and

Nevada

Netherlands duo reCYCLEd, featuring Henri Bok on bass clarinet and Rob van Bavel on piano. In addition, Clarion Synthesis, led by festival director and founder D. Gause-Snelson, performed a new work, *desert dawning*, inspired by the Red Rock Canyon National Conservation Area.

Nevada Arts Council

Carson City

The Nevada Arts Council (NAC) is the agency charged with ensuring that state and national funds support cultural activity and encourage participation in the arts throughout Nevada. In addition to awarding grants, NAC supports various programs, such as the Nevada Touring Initiative, which brings exhibitions and writers to underserved communities in the state; a Folklife Archives documenting Nevada's rich cultural heritage; and the Artist-in-Residence program to bring artists to schools and communities.

In FY 2005, the Nevada Arts Council received an NEA Folk & Traditional Arts Infrastructure Initiative grant of \$20,000 to support expansion of its Folklife Education Initiative. The program, initiated in 1998, was developed by NAC's Folklife Program to bring traditional artists into Reno and Carson City schools to broaden students' knowledge of Nevada's diverse cultures. The program was expanded to include workshops and presentations with local arts organizations and senior centers in northwestern Nevada, as well as at cultural institutions such as the State Museum in Carson City. Folklife Education Initiative workshops served nearly 1,500 students in northern Nevada during the past two years.

With the NEA grant, the program will be expanded further. NAC is creating a roster of visual and performing artists to present demonstrations at educational and community institutions, increasing the number of artists participating in the Folklife Education Initiative.

NAC folklorists will conduct fieldwork with each participating artist to generate content for educational materials that will be distributed to schools to enhance the artist's visit. The roster of artists reflects the cultural diversity of the state, including artists working in Japanese koto music and taiko drumming, Mexican paper flowers, Ukrainian egg decorating, and Thai and Filipino dance.

Washoe Native American Sue Coleman from Carson City is one of the participating folk artists in Nevada Arts Council's Folklife Education Initiative.

Photo courtesy of Nevada Arts Council



New Hampshire

Northern Forest Center

Concord

The Northern Forest Center (NFC) works to build healthy communities, cultures, economies, and ecosystems in the four-state Northern Forest region. The Northern Forest region includes New Hampshire's North Country, an area that includes 23 of the state's 32 poorest communities. Acting as a regional leader, NFC seeks to strengthen the cultural identity of the area, building a network of more than 100 partner organizations and providing direct assistance to more than 20 community projects. In 2002, NFC collaborated with regional partners to launch HandMade in Northern Forest, a nonprofit venture to provide support for thousands of area artisans and craftspeople and to build regional identity and pride around its cultural assets.

In FY 2005, NFC received an NEA Challenge America grant of \$10,000 to support publication of *HandMade*



HandMade in the Northern Forest, produced by the Northern Forest Center in 2005.

Image courtesy of Northern Forest Center

in the Northern Forest: A Guide to Fine Art and Craft Traditions in Maine, New Hampshire, Vermont, and New York in spring 2006. The guidebook, co-published with Businesses for the Northern Forest, lists 365 traditional and contemporary artists and craftspeople, and associated businesses and galleries. It is organized into 13 mapped driving tours throughout the Northern

Forest. The guidebook is intended to bring more recognition to the artists working in this remote, rural area of the Northeast and expand opportunities for them in the creative economy.

NFC is distributing 4,000 copies of the 280-page, full-color guidebook free to arts organizations, state agencies for tourism, chambers of commerce, libraries, tourism outlets such as bed and breakfasts, the media, and elected officials. An additional 3,000 copies will be on sale through participating businesses, bookstores, and the Internet.

Pontine Theatre

Portsmouth

The Pontine Theatre in Portsmouth, New Hampshire, founded in 1977, uses movement and other theatrical traditions, such as masks and puppetry, to perform startling and original contemporary works. Both

a resident theater and a touring company, Pontine presents a diverse range of works—including unique stagings, adaptations, and original works—to more than 5,000 children and adults annually. The theater company also offers education programs, such as theater arts workshops and special performances at schools.

In FY 2005, the Pontine Theatre received an NEA Access to Artistic Excellence grant of \$8,000 to support its 2005/06 Touring Program, which provided artistic and educational programs for the general public, schools, and universities throughout New England. Many of the touring works explored and celebrated the history and literature of New England. The theater company traveled to 17 cities in New Hampshire, Vermont, and Maine from August 2005 through June 2006, providing performances, master classes, and workshops. Approximately 2,500 people were reached on the tour.

Marguerite Mathews in the Pontine Theatre's production of *Dearly Earned*, an original play based on the lives of 19th-century New England textile workers.

Photo by Andrew Edgar

Pontine's Touring Program offered an eclectic selection of works, including a unique adaptation of Thornton Wilder's classic portrait of small-town New Hampshire life, *Our Town*, featuring a cast of Bunraku-style puppets; *Cornish Castles*, an original play based on the life and works of New England illustrator Maxfield Parrish; *The Country of the Pointed Firs*, based on Sarah Orne

Jewett's portrait of 19th-century maritime Maine; *Dearly Earned*, an original play based on the lives and experiences of 19th-century New England textile workers; *Home Is Heaven*, based on 32 poems by Ogden Nash; and *Silver Lake Summers*, based on the life and work of poet e.e. cummings, specifically his connection to New Hampshire.



Concordance by Kiki Smith, with poetry by Mei-Mei Berssenbrugge, will be part of the 25th anniversary exhibition of the Rutgers Center for Innovative Print and Paper.

Image courtesy of the Rutgers Center for Innovative Print and Paper



New Jersey

Rutgers, the State University of New Jersey

New Brunswick

The Rutgers Center for Innovative Print and Paper (RCIPP), part of the Mason Gross School of the Arts at Rutgers University, was established in 1986 as an international, national, and regional center for printmaking ideas and education. Integral to the center's mission are collaboration and interaction, whether it be among undergraduate and graduate students and artists, or artists and master printers. RCIPP contains a full computer lab and five studios, allowing for work

in all print media, including intaglio, lithography, silk screen, relief, papermaking, photo processes, and books. RCIPP also invites artists from diverse cultural, ethnic, and regional backgrounds to be in residence and collaborate with the center's master printers and papermakers.

In FY 2005, RCIPP received an NEA Access to Artistic Excellence grant of \$20,000 to help plan activities for its 25th anniversary, which will take place in 2011 and include an exhibition, book/catalogue, CD-Rom, and Web site. The exhibition will take place in multiple museums, with each venue able to select pieces from the overall group of 300 diverse artists. As a companion to the exhibition, RCIPP will develop a

book/catalogue that will be distributed at each museum and include artists's biographical information, details on each print's technical aspects, and, if significant, commentary from the printer. Furthermore, the book/catalogue will contain essays on RCIPP's history and contributions, as well as printmaking and hand papermaking's place in the art field of the last 25 years. Lastly, RCIPP will develop a CD-Rom and Web site that will work as an outreach tool to those who may not be familiar with printmaking and hand papermaking as a major cultural medium in American art.

Nai-Ni Chen Dance Company

Fort Lee

Established in 1988, the Nai-Ni Chen Dance Company provides world-class modern dance performances infused with Asian traditions. With more than 400 performances and workshops presented each year, the company reaches more than 90,000 people throughout the United States. Its Arts in Education residency programs introduce children ages K-12 to Chinese dance traditions, both through performances and dance classes.

In FY 2005, the Nai-Ni Chen Dance Company received an NEA Challenge America grant of \$10,000 to support its Year of the Rooster Chinese New Year Festival. Presented in its hometown of Fort Lee, New Jersey—as well as on Long Island, New York and in Colleagueville,

Minnesota—the festival had more than 9,000 participants, including 6,000 children and youth. The company, in collaboration with musicians from Melody of the Dragon, presented performances both during the school day and in the evening for families. The full-length presentation of dance and music included a new piece related to the Chinese Dai minority: *Peacock Dance*, accompanied by music based on the folk tune *Phoenix Bamboo under the Moonlight* and played on the *bawu*, a reed flute, by the composer Tao Chen.

For many Chinese-American families, the festival was a central component of their New Year celebration. This festival is an active way to preserve this important part of China's cultural heritage while at the same time promoting the diversity of talent in the Chinese-American community.



Min Zhou in *Peacock Dance*, part of Nai-Ni Dance Company's Year of the Rooster Chinese New Year Festival.

Photo by Carol Rosegg

New Mexico



Students in Flamenco's Next Generation, part of the Institute for Spanish Arts's children and youth programming, perform in a 2005 Christmas recital.

Photo courtesy of the Institute for Spanish Arts

Institute for Spanish Arts

Santa Fe

Founded in 1970 by Maria Benitez, the Institute for Spanish Arts (ISA) has grown from one dancer—Benitez—and a guitarist into an organization whose extensive programming reaches 25,000 people each year. Each of its programs is designed to preserve and strengthen the region's Spanish and Hispanic culture and arts. Its primary company, Teatro Flamenco, tours nationally and internationally, while its second company, Estampa Española—made up of young, emerging, native New Mexican dancers—brings the New Mexico region professional training and performance experience. Every summer ISA provides workshops in dance and music, the success of which has inspired in-school programs for children ages 5-14.

In FY 2005, the Institute for Spanish Arts received an NEA Learning in the Arts grant of

\$30,000 in support of its children and youth programming, which includes year-round after-school programs, summer workshops, and professional development. The program, which focuses on underserved Hispanic youth, works to instill in the students an appreciation and understanding of their Spanish culture by teaching flamenco dance and Spanish guitar classes. Taught by members of Estampa Española, this program reaches 150 students each year. At the end of each nine-week session, students display their new skills to their families and community in an open recital at the Maria Benitez Theatre. New students and those who wish to continue their study of dance and music can also participate in scholarship summer classes and the International Spanish Dance & Music Workshop, an intensive two-week workshop that usually includes 60-80 scholarship students.

Carlsbad Irrigation District

Carlsbad

Through a New Mexico State District Court decree and a contract with the U.S. Bureau of Reclamation, the Carlsbad Irrigation District (CID) was founded in 1933. CID protects and maintains the Carlsbad Flume, an irrigation development feature on the Pecos River designated as a historic landmark in 1966. The Carlsbad Flume was the largest concrete sculpture in existence when built in 1903 and is still used today to carry irrigation water from upstream at the Avalon Dam to the farms on the west side of the Pecos River.

CID received an NEA Challenge America grant of \$10,000 in FY 2005 for Light the Flume, a community-wide effort to design and install lights to illuminate the Carlsbad Flume. The flume is lit in

two ways: the arches in a warm orange glow and the main walls of the structure in a full moon-type glow. The final installation will be completed in October 2006. CID undertook the project in cooperation with the Carlsbad Rotary Club, the Beautification Committee of the City of Carlsbad, the Carlsbad Main Street Project, and the Carlsbad Area Art Association.

Through a previous NEA grant, used to develop a Carlsbad Streetscape concept plan, appropriate sites for public art were identified. The Light the Flume project grew out of this study as a way to use art to preserve cultural traditions and reach audiences throughout the nation. Light the Flume draws attention to the Flume not only as an example of architectural beauty, but also as a reflection of the region's agricultural traditions. By highlighting the Flume, Carlsbad can draw visitors from the Carlsbad Caverns National Park, only 15 miles south and attracting over 500,000 people annually.

The Carlsbad Flume in Carlsbad, New Mexico, to be illuminated as part of an NEA-funded community art project.

Photo by Robert Beeman



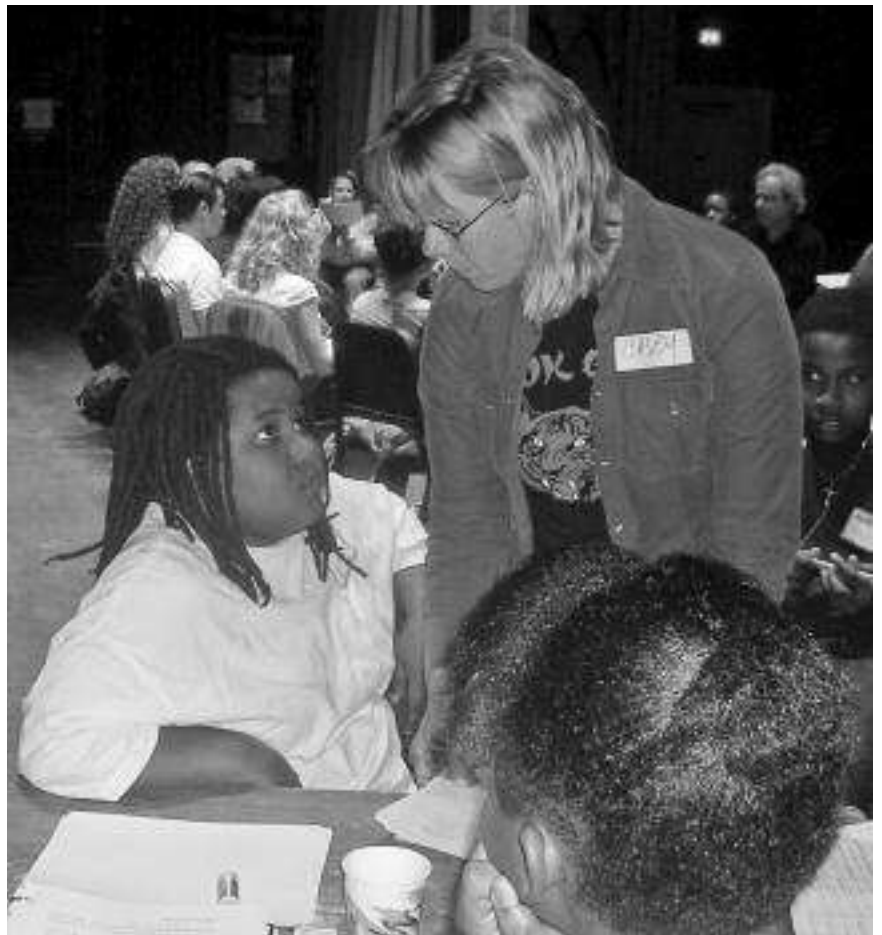
Bardavon 1869 Opera House

Poughkeepsie

The Bardavon 1869 Opera House in Poughkeepsie presents multidisciplinary and multicultural performances by professional touring artists, reaching approximately 108,000 people a year in the upstate New York community. In 1999, the Hudson Valley Philharmonic became a Bardavon subsidiary. Bardavon also provides educational programs, such as an artist residency program for schools and a Young Playwrights Festival for sixth-grade students in Poughkeepsie schools.

In FY 2005, Bardavon received an NEA Learning in the Arts grant of \$22,500 to support the Young Playwrights Festival in 2005/06. The 20-week program emphasizes the processes of playwriting and theatrical production, culminating in a performance of the students' collected work.

In 2005/06, three sixth-grade classes from the Poughkeepsie Middle School, totaling approximately 75 students, participated in the program led by



Casey Kurtti working with writers on rewrites as part of Bardavon 1869 Opera House's Young Playwrights Festival.

Photo by Kay Churchill

playwright/teaching artist Casey Kurtti. The 42-minute weekly sessions covered the basics of playwriting, including character development, monologues and dialogues, and revision. This year's program also focused on points of view.

The classes covered the basics of theatrical production, such as lighting, costumes, and directing. A new addition this year was acting

technique lessons, led by actress Maggie Low. Eventually, the students wrote their own short plays. The Young Playwrights Festival presented two performances of the students' plays in a staged reading by a professional cast on the Bardavon stage on April 28, 2006. The cast included Leanne Hutchison, Shawn Randall, David Anzuelo, Alicia Frank, and Mtume Gant.

New York

Bond Street Theatre

New York

Bond Street Theatre (BST), founded in 1976, has trained its company in the physical and gestural arts of many traditions (such as Chinese Opera and Brazilian Capoeira) to develop a theatrical language that is captivating and understandable across lingual and cultural borders. To that end, the theater company has presented its work at festivals around the world, including the Israel Festival, Mimos in France, and Cena Contemporanea in Brazil. BST also collaborates with foreign organizations on international projects, such as the collaboration with Bulgarian puppet theater company Theatre Tsvete to create a nonverbal version of *Romeo and Juliet* to tour in the Balkans in 2000.

In FY 2005, Bond Street Theatre received an NEA Access to Artistic Excellence grant of \$18,000 to support the production of a new play, *Beyond the Mirror*, in

collaboration with Exile Theatre of Kabul, Afghanistan. BST first met members of Exile Theatre when performing in the Afghan refugee camps in Pakistan following the September 11th tragedy. In 2003, BST traveled to Afghanistan to collaborate with Exile Theatre on two original pieces that they toured throughout the country, receiving an award from the Afghan Ministry of Culture for the tour.

Beyond the Mirror examines issues of war and occupation that have

dominated the last three decades of Afghanistan's history, including the Soviet occupation, the chaos and brutality of the mujahideen, the extreme restrictions of the Taliban era, and the current tenuous state of government. Traditional dance, live music, visual effects, filmed montages, and artistic movement are used to tell the story. The production ran in Baltimore from November 3-13, 2005, then played in New York November 17 – December 4 to glowing reviews.



Bakers on road to their shop (left to right: Jamil Royesh and Mahmood Salimi), a scene from Bond Street Theatre's production of *Beyond the Mirror*, performed with Afghanistan's Exile Theatre of Kabul.

Photo courtesy of Bond Street Theatre



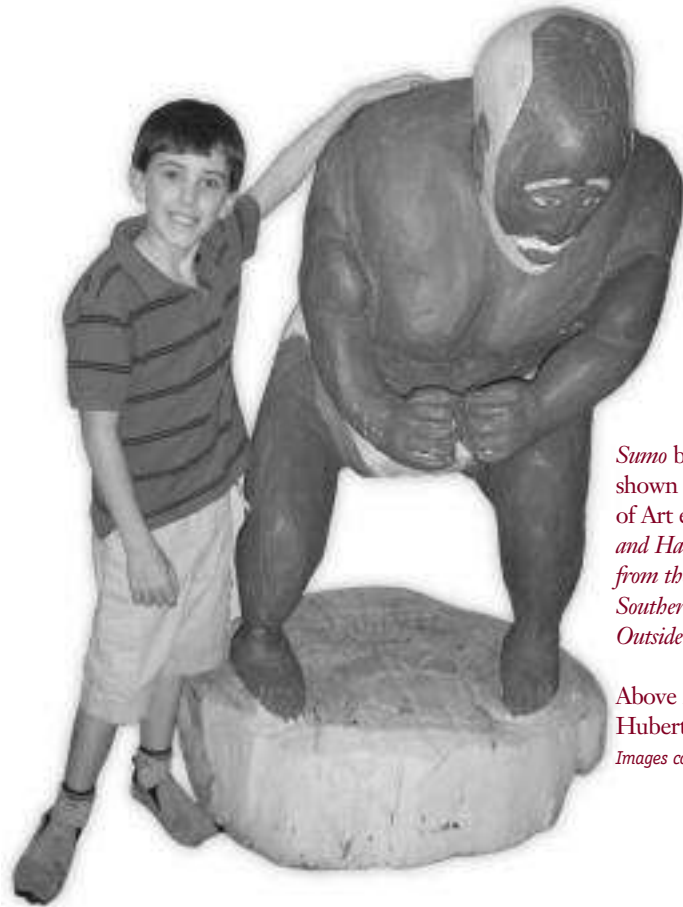
North Carolina

Hickory Museum of Art

Hickory

Although American art was almost unrecognized outside of New York and Philadelphia in 1943, the North Carolina city of Hickory became the first city in the southeast United States to establish a museum of American art. With the help of artists associated with the National Academy of Design in New York (established in 1823), the Hickory Museum of Art (HMA) became what was called the “Southern outpost of the National Academy.”

In FY 2005, HMA received an NEA Challenge America grant of \$10,000 to support the exhibition *Homegrown & Handmade: Selected Works from the Huffman Collection of Southern Contemporary Folk and Outsider Art*. The exhibition, displayed from April 23 – July 24, 2005, included more than 200 sculptures, paintings, and drawings



Sumo by Jeff Williams was shown in the Hickory Museum of Art exhibition *Homegrown and Handmade: Selected Works from the Huffman Collection of Southern Contemporary Folk and Outsider Art* in 2005.

Above left: *Love & Time* by Hubert Walters.

Images courtesy of Hickory Museum of Art

by 105 self-taught artists, many from North Carolina. A video on Vale native Minnie Reinhart, who died in 1986 and whose art is part of the collection, ran throughout the day as part of the exhibition. A 28-page catalogue accompanied the exhibition, and teacher packets were produced and distributed to local schools. More than 11,500 people attended the exhibition.

The exhibition was the first of four planned annual exhibitions featuring outsider art from the Huffman Collection. Dr. Allen Huffman and his wife Barry had collected this contemporary Southern folk art over the past 25 years. *Homegrown & Handmade* represents the first time the American public has had an

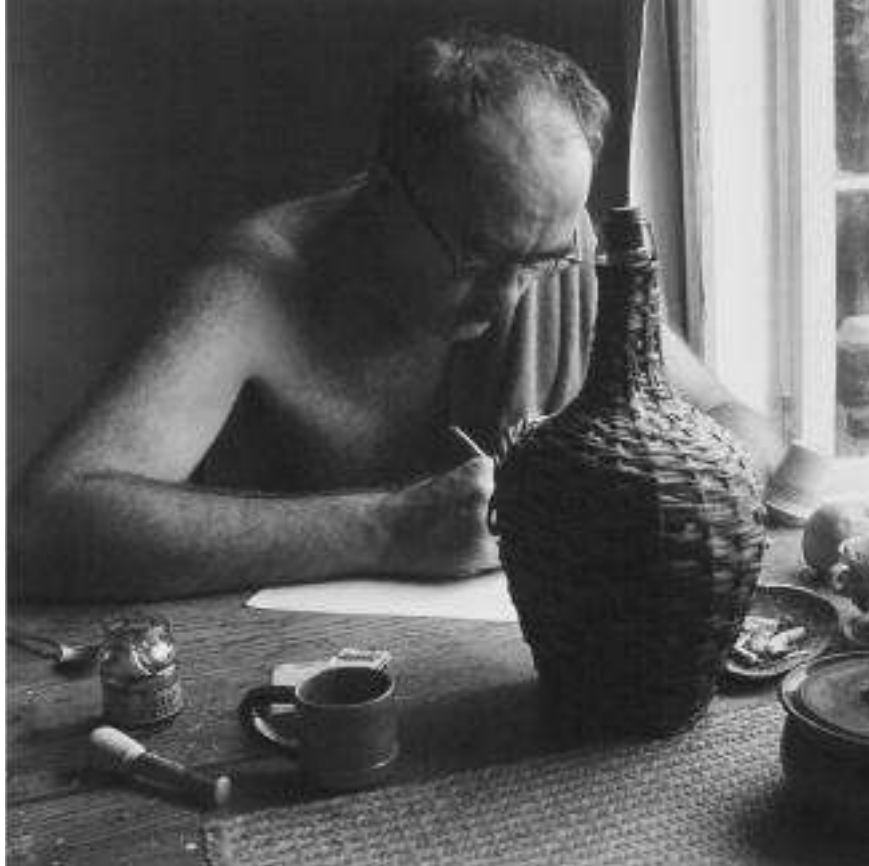
opportunity to see such a broad view of the collection, of which many pieces have been loaned to museums nationally and internationally.

Asheville Art Museum

Asheville

The Asheville Art Museum serves the rural and urban communities in 23 counties in western North Carolina, the Appalachian region of the state. Annually, the museum presents 15-20 exhibitions and more than 250 programs, reaching more than 100,000 people.

In FY 2005, the Asheville Art Museum received an NEA Access to Artistic Excellence grant of \$40,000 to support a special exhibition series on the history of artistic innovation and experimentation at Black Mountain College (1933-56) coinciding with the 50th anniversary of its closing. *Black Mountain College: An Exhibition Series* will feature three thematic exhibitions, each exploring an important aspect of the Black Mountain College experience.



Charles Olson writing The Maximus Poems, 1951, by Jonathan Williams is one of the exhibits in Asheville Art Museum's special series on Black Mountain College.

Image courtesy of Asheville Art Museum

The college was founded in 1933, 15 miles east of Asheville, as an experiment in diverse and unorthodox education. For the many artists who taught at and attended Black Mountain College from cities across America and from Europe, Black Mountain College's setting in the Blue Ridge Mountains was profoundly influential.

The first exhibition *Black Mountain College: Its Time and Place*, running from April 7 – August 6, 2006, presents work by such notable Black Mountain College alumni as John Cage, Elaine de Kooning, Aaron Siskind, and Robert Rauschenberg, all of whom became major figures of

international art and culture. The exhibition demonstrates how Black Mountain College's idyllic landscape provided these artists the necessary distance from their everyday distractions and commercial pressures to experiment and forge new directions and emerge as a force in the American cultural landscape.

The two future exhibitions will focus on the artists' experimentation in material and form and new modes of working as well as the interdisciplinary collaborations among artists working in all media and fields.

Swiftbird by Robert Meyer, whose work was featured as a pictorial background in Northern Plains Ballet's production of *The Encounter*, a dance piece based on the Lewis & Clark expedition's encounters with Native Americans.

Image courtesy of Robert Meyer

Northern Plains Ballet

Bismarck

The Northern Plains Ballet (NPB) began as a ballet training facility for student dancers in Bismarck and Dickinson, North Dakota, before becoming a professional ballet company that tours across the northern plains in North Dakota, South Dakota, and Montana. NPB continues to operate as a training facility, offering instruction to approximately 150 students annually, as well as providing the region with quality dance performances.

In FY 2005, NPB received an NEA Access to Artistic Excellence grant of \$10,000 to support the presentation of an original dance piece, *The Encounter*, based on the Lewis & Clark expedition. The piece is a theatrical account of the

expedition based on the journals of Meriwether Lewis and the perspective of the Native American tribes the expedition encountered. NPB toured the piece to Bismarck's Belle Mehus Theater on March 25, 2006, Dickinson State University on

April 5, and Jamestown College on April 11. Total attendance at the three productions was approximately 1,250, and NPB will be seeking further engagements in the summer and fall 2006.



North Dakota

The Encounter, choreographed by NPB Artistic Director Anthony Noa, unfolds as a narrative highlighting Native American views of their first encounter with European-American explorers and its present-day impact. In the piece, modern ballet is performed to contemporary Native American music and Native American dancers perform to traditional Native American music.

Photographer Robert Meyer also contributed to the dance piece, providing a pictorial background of Native Americans in their native dress performing traditional dances, which was projected behind the dancers. He also helped to develop the storyline along with Thomas Christian, a world champion powwow dancer and former board member of the Assiniboine-Sioux Tribes of the Fort Peck Reservation.

Plains Art Museum

Fargo

The Plains Art Museum was founded in 1965 in Moorhead, Minnesota, and since 1997 has been located in a renovated warehouse in historic downtown Fargo, North Dakota. The 56,000 square-foot visual arts

museum contains three climate-controlled galleries, a print studio, a reference library, a classroom, and lecture and performance spaces. More than 80,000 people visit the museum annually.

In FY 2005, the Plains Art Museum received an NEA Access to Artistic Excellence grant of \$25,000 to support the commission of a large-scale painting by American artist and native North Dakotan James Rosenquist. The 13 x 21 foot mural is to be permanently installed in the museum's public atrium in spring 2007. With inclement weather characterizing eight or more months of each year in Fargo, the museum's public atrium is a well-utilized common area in the community.

Rosenquist is one of the major American Pop artists who came to prominence in the 1960s. Full of imagery that touches on contemporary life, his large canvases are visually vibrant. He was born in Grand Forks, North Dakota in 1933, and supported himself in his early years by painting grain elevators, storage bins, and signs across the region. His work has been exhibited around the world, including a solo exhibition at the Plains Art Museum in 1979.

The mural Rosenquist is creating for the museum will be highlighted in all museum tours, and an educational guide and learning poster on the artist will be produced for distribution to local school teachers.



Artist James Rosenquist (left), here with fellow artist Star Wallowing Bull, has been commissioned to create a mural at the Plains Museum as part of *The Dream Lives On* campaign.

Photo courtesy of Plains Art Museum

Cleveland Orchestra

Cleveland

The Cleveland Orchestra, founded in 1918 by Russian-American conductor Nikolai Sokoloff, is one of the premiere American symphonic ensembles. Subsequent renowned music directors Artur Rodzinski, George Szell, Pierre Boulez, Christoph von Dohnányi, and Franz Welser-Möst have continued the tradition of providing music at the highest level of artistic excellence.

In FY 2005, the Cleveland Orchestra received an NEA Access to Artistic Excellence grant of \$100,000 to support a festival celebrating the 40th anniversary of conductor and composer Pierre Boulez's American debut with the Cleveland Orchestra. The two-week celebration, April 28 – May 8, 2005, explored the conductor and orchestra's association with the music of Igor Stravinsky.



Pierre Boulez conducting the Cleveland Orchestra as part of a special 40th anniversary celebration.

Photo by Roger Mastroiani

To establish a context for Stravinsky's work, the festival opened with Anton Webern's *Five Movements for Strings* in its first performance by the Cleveland Orchestra. Webern was a contemporary of Stravinsky and a leading proponent of twelve-tone composition, used by Stravinsky in his later works and by Boulez in his compositions. On the first program, Boulez also conducted his own *Notations No. 1, 4, 7, 3, and 2*. Prior to the performance, Boulez talked about his work and association with the orchestra, and pianist Taka Kigawa performed Boulez's *12 Notations* for solo piano on which the orchestral pieces were based. The first week of

performances included the complete rendition of Stravinsky's ballet *The Firebird*.

The second week featured premier Cleveland Orchestra performances of Stravinsky's *Eight Instrumental Miniatures* and *Le Rossignol (The Nightingale)*, as well as *Four Russian Peasant Songs*, *Les Noces (The Wedding)*, and the ballet *Petrushka*. The choral works included performances by students of the Oberlin Conservatory of Music. All the performances received glowing reviews, reaching audiences of more than 10,000 over the two weeks.

Ohio

American Folklore Society

Columbus

The American Folklore Society (AFS) is an association of more than 2,200 members involved in the folk and traditional arts that encourages interest and research in folklore in all its aspects. AFS publishes the quarterly *Journal of American Folklore*, one of the oldest and most respected folklore journals in the world, and the bimonthly *AFSNews*. An annual conference each October draws more than 700 folklorists from around the world to exchange ideas and create collaborations. Former NEA Chairman Bill Ivey is the current president of AFS.

In FY 2005, AFS received an Access to Artistic Excellence grant of \$15,000 to support a DVD documentary on the early years of public sector folklorists, focusing on Archie Green, Bess Lomax Hawes, Alan Jabbour, and the late Ralph

Rinzler. Rinzler established the Smithsonian Festival of American Folklife, held every summer in Washington, DC, creating a prominent venue for the presentation of a wide range of American folk arts and traditions. Green helped establish the Folk Arts Program at the NEA and the American Folklife Center in the Library of Congress. Jabbour was the first director of the Folk Arts Program at the NEA and the first director of the American Folklife Center. Hawes succeeded him at the NEA as director of Folk Arts, where she championed the creation of the NEA National Heritage Fellowships in 1982.

The DVD, scheduled to be completed in fall 2006, includes interviews conducted in 2003 with Green, Hawes, and Jabbour about their efforts. A 1994 interview with Rinzler also is included. These first-hand accounts present different perspectives on the contexts and climate in which these federal



Bess Lomax Hawes, one of the featured subjects of a new documentary by the American Folklore Society on the early years of public sector folklorists.

Photo by Lisa Berg, NEA file

folklife-oriented institutions were organized. An initial run of 1,000 of the DVDs will be produced and distributed to AFS members and university libraries.

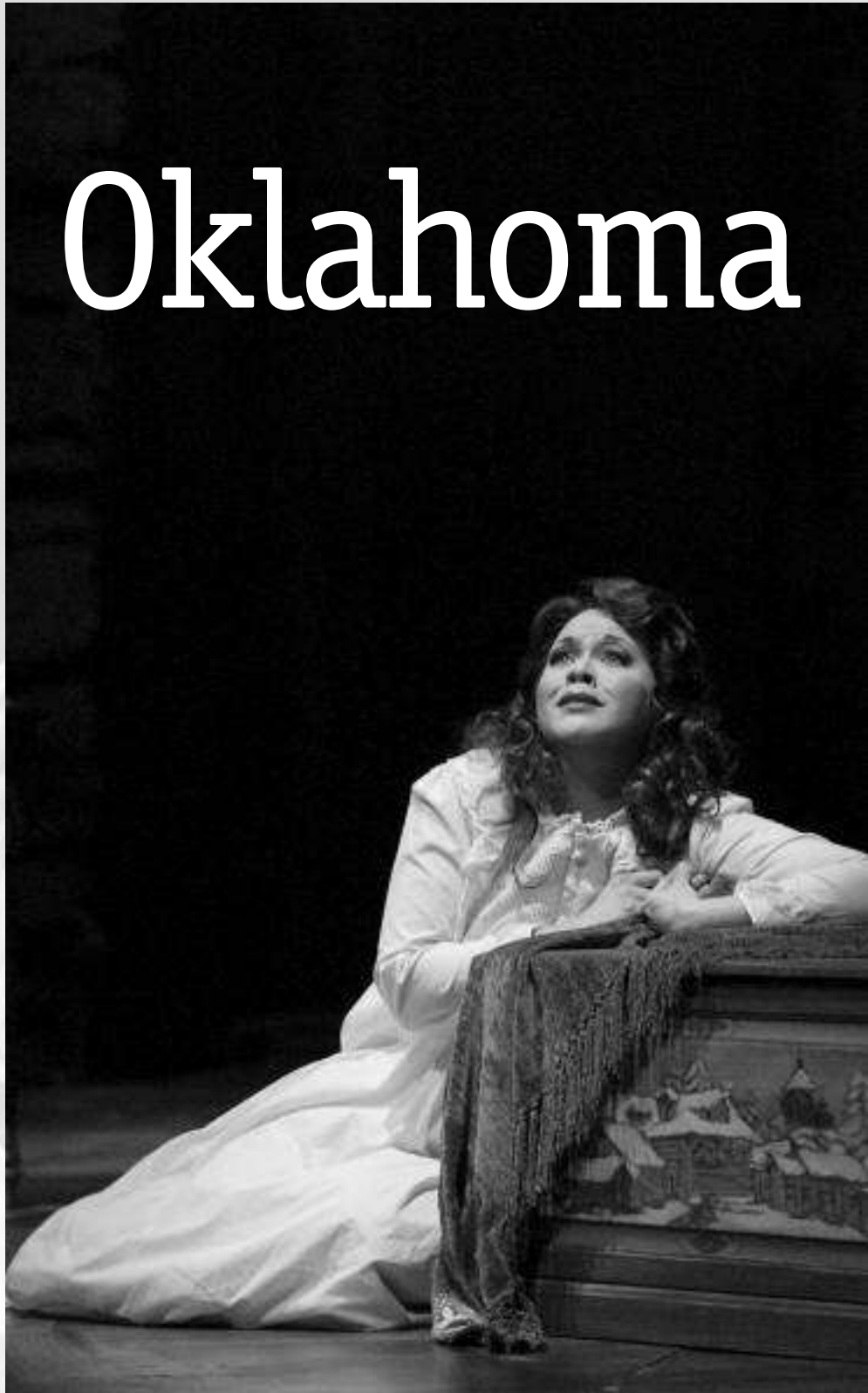
Oklahoma

Tulsa Opera

Tulsa

Tulsa Opera, founded in 1948, is the producer of grand opera in Oklahoma, serving audiences from the state and nearby regions in Kansas, Arkansas, and Missouri. Annually, the opera company's mainstage performances, education programs, and outreach activities reach approximately 75,000 adults and children.

In FY 2005, Tulsa Opera received an NEA Access to Artistic Excellence grant of \$22,500 to support performances of Peter Ilyich Tchaikovsky's opera *Eugene Onegin*. The opera was performed in Russian with English supertitles on January 29 and February 4 and 6, 2005. Nearly 5,000 people attended the performances, and community previews and pre-lectures reached an additional 880 adults and



Pamela Armstrong as Tatyana in Tulsa Opera's production of Tchaikovsky's *Eugene Onegin*. Background: The Peasant Chorus.

Photos by Cory Weaver

youths. Tulsa Opera also participated in the international children's festival, KIDS WORLD, and reached more than 20,000 youths and educators with engaging materials on *Eugene Onegin*.

The performance was Tulsa Opera's first Russian opera mounted in 25 years, and the first ever to be performed in the Russian language. Based on the poem by Alexander Pushkin, *Eugene Onegin* was given its first professional production by the Moscow Bolshoi in 1881 and is considered one of Tchaikovsky's greatest works. In this production, baritone Erik Nelson Werner made his Tulsa Opera debut in the role of Onegin, soprano Pamela Armstrong performed as Tatyana, tenor Yeghishe Manucharyan performed as Lensky, and bass Stefan Szkafarowsky performed as Prince Gremin. The opera was directed by Jonathon Pape. The 40-member Tulsa Opera Orchestra, conducted by Carol I. Crawford, accompanied the production.

Osage Tribe of Indians of Oklahoma

Pawhuska

The Osage Reservation is located in northeastern Oklahoma, encompassing 2,281 square miles with a population of approximately 43,000 people, mostly Native Americans. The tribal headquarters is in Pawhuska. The Osage Tribe of Indians of Oklahoma, or Osage Nation, provides community services to tribal and non-tribal members living on the reservation, including parenting classes, child care assistance, a book mobile program, and cultural traditions activities.

In FY 2005, the Osage Nation received an NEA Learning in the Arts grant of \$39,000 to support traditional art classes for youth on the Osage Reservation. The Traditional Osage Ways classes are aimed at youth ages 4-18 and are

held in the Youth Enhancement Center in Pawhuska. The traditional arts offered are basketweaving, ribbonwork, jewelry making, and beading. These skills are used to make Native clothes worn at the *E-lon-shka* ceremonial dances, the principal traditional activity of modern Osage life held every June in each of the three districts of the tribe.

Osage artists—with an average of 30 years experience in their art form—teach the classes, not only demonstrating the skill of the art form but also discussing the reasons these traditional ways were important in the past and why it is important to continue the culture. By not only developing the skill to perform the art, but also understanding the importance of it, the students will be more inclined to pass on the skill to future generations, thus keeping the culture alive.

Miracle Theatre Group

Portland

Over its 18-year history, the Miracle Theatre Group has provided the Northwest region with quality theater, art, and cultural experiences that highlight Hispanic culture and annually reach more than 7,000 people. The three components of its organization— theater season, touring program, and cultural programs—are all created with the Hispanic community and its culture in mind. In the last decade, Oregon’s Latino population has grown by 144 percent, creating a need for a forum to celebrate Hispanic culture and address issues in the Hispanic community. In response, the Miracle Theatre Group provides bilingual productions and outreach programs designed for the monolingual Spanish community.

In FY 2005, Miracle Theatre Group received an NEA Access to Artistic Excellence grant of \$8,000 to produce a new translation of Lope de Vega’s *Fuente Ovejuna*. A collaboration between playwright and translator William S. Gregory and Miracle Theatre Group’s Artistic Associate and native Spanish speaker Daniel Jáquez, the new translation attempts to retain elements of the original—its liveliness and urgency as well as its poetic grace—that have been missing in previous translations. In his classic masterpiece, Lope de Vega, a contemporary of Shakespeare’s, confronted many issues which resonate in today’s society—the nature of leadership, the role of government in its citizens’ lives, and a person’s ability to challenge and address social, political, and economic inequalities. In order to give audiences the

The citizens are in outrage when the usurping Comendador attacks the town’s mayor in the Miracle Theatre Group’s production of *Fuente Ovejuna*.

Photo by José González



Oregon

chance to explore and discuss these issues in depth, Miracle Theatre Group designed community outreach projects around the production, such as public lectures, study school guides, and audience talk-backs.

Mountain Writers Series

Portland

In 1973, the Mountain Writers Series (MWS) was founded as a series of campus readings at Mt. Hood Community College in Gresham, Oregon. MWS moved their home base to Portland in the early 1990s, where they serve as the hub of literary partnerships for a network of more than 90 sponsors. Readings continue to form a central part of their programming, which has grown to provide the Pacific Northwest with a variety of

readings, residencies, and writing workshops.

In FY 2005, MWS received an NEA Access to Artistic Excellence grant of \$15,000 in support of the readings, residencies, workshops, and special events. Understanding that there are many areas in Oregon and the Northwest that are not normally a part of book tours, MWS developed their Northwest Regional Residencies, which provide the opportunity for both established and emerging writers to visit these communities. Working with anywhere from 50-90 potential presenters, MWS coordinates writers arrangements for writers to travel to communities throughout the region. Writers typically remain 3-7 days and participate in activities such as lectures, readings, craft talks, and music and literary performances. In 2005, participating writers included NEA Literature Fellows William

Kittredge, Jimmy Santiago Baca, Debra Magpie Earling, and Ron Carlson visiting cities throughout Oregon and Washington.

Often provided free or at low-cost, MWS' programs are designed to benefit all aspects of the community—writers attend events at schools for students ages K-12, as well as at community centers, libraries, bookstores, colleges, and universities. For 2005, MWS reached an audience of approximately 20,000 from both urban and rural communities, from a wide socio-economic range and varying in age from students to senior citizens.



Bassist Glen Moore with poet James Grabill at the Mountain Writers Series' Wordstock 2005.

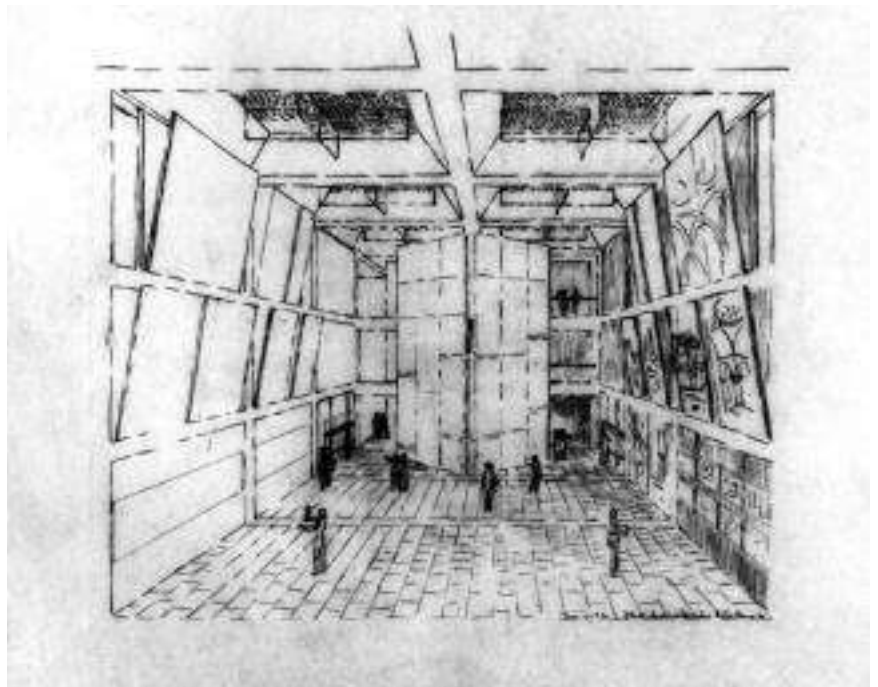
Photo courtesy of Mountain Writers Series

Louis I. Kahn Collection, University of Pennsylvania

Philadelphia

Louis I. Kahn is one of the twentieth century's most important and renowned architects, the subject of more than 100 books and many discussions in architectural and academic circles. In both his completed buildings—such as the National Assembly Building in the capital of Bangladesh—and his unbuilt projects, there is a fusion of modernism with historic forms that sets him apart from his predecessors.

The Louis I. Kahn Collection at the Architectural Archives of the University of Pennsylvania is the most comprehensive collection of Kahn's work, with 6,363 of Kahn's drawings, 29,813 developmental and working drawings from his office, 100 models, 12,140 photographs and slides, and 150 linear feet of his correspondence.



Kimbell Art Museum, Fort Worth, Texas, 1966-72, by architect Louis I. Kahn, part of the collection to be preserved by the Save America's Treasure grant.

Photo courtesy of the Louis I. Kahn Collection, University of Pennsylvania and the Pennsylvania Historical and Museum Commission

It provides an opportunity for continued analysis of Kahn's contributions to architecture, as well as his development as an artist. Because of poor storage, heavy research use, and its unstable nature, however, the collection of personal drawings, construction drawings, and sketchbooks is quickly deteriorating.

In FY 2005, the University of

Pennsylvania received a Save America's Treasures grant of \$70,000 to help preserve this important resource. Save America's Treasures grants are provided for organizations undertaking preservation and conservation work on nationally significant intellectual and cultural artifacts and nationally significant historic structures and sites. Conservators at the Conservation Center for Art and

Pennsylvania

Historic Artifacts will treat and re-house all of the items in the Louis I. Kahn Collection. This conservation process, while protecting this important resource, will increase the collection's accessibility for research by students, scholars, practitioners, and laymen, and also make it easier to exhibit the work, both at the Architectural Archives' Kroiz Gallery and on loan to other institutions worldwide.

Cook Forest Sawmill Center for the Arts

Cooksburg

Since 1975, the Cook Forest Sawmill Center for the Arts has provided programs designed to increase knowledge of northwest Pennsylvania's natural and local history. The Sawmill Center is located two hours away from any other significant cultural center, making it the hub of the region's arts programming. In addition to a wide variety of classes and education programs

designed to reach all segments of the community, the Sawmill Center also presents numerous theater productions, which are annually attended by 7,000 people, as well as four to six festivals a year.

In FY 2005, the Sawmill Center received an NEA Challenge America grant of \$10,000 for its Dulcimer/Folk Music Workshop and Festival. After 15 years of holding this festival, the Sawmill Center lost a key funder, resulting in the cancellation of the festival for one year. This grant allowed the organization to revive this important tradition. The festival took place over two days, September 16 and 17, 2006, with nearly 30 one-hour workshops on the dulcimer and other folk

instruments. In addition, an entertainment tent provided a venue for singers to perform traditional folk songs, dancers to demonstrate clogging, and musicians to play the dulcimer. There was also a full-time "jamming" tent for musicians. The festival concluded with a performance at the Sawmill Center's Verna Leith Theater.

Festivals like this one are invaluable for the excitement and interest in traditional art forms that they generate. These cultural traditions are in danger of being lost forever, but festivals such as Sawmill Center's are an important step in celebrating and preserving this piece of the region's heritage.



"Cup 'O Joe", from Pennsylvania Furnace, Pennsylvania, performed at the Cook Forest Sawmill Center for the Arts 2006 Dulcimer and Folk Music Festival.

Photo courtesy of Cook Forest Sawmill Center

Rhode Island

Musica Dolce

Westerly

Founded in 1992 as a volunteer group of 31 classical musicians, Musica Dolce currently employs more than 100 musicians and presents up to 12 affordable classical music performances each year in southern Rhode Island communities. In addition to its performances, Musica Dolce is committed to broadening the musical literacy of school children and increasing their interest in and appreciation of classical music. For more than two years, its Music in the Schools project has brought classical musicians to more than 30 local schools, reaching approximately 7,000 students.

In FY 2005, Musica Dolce received an NEA Challenge America grant of \$10,000 for three concerts in October 2005. The concerts were by

Musica Dolce's 30-member chamber orchestra and featured guest violin soloist Timothy Baker, an appearance which provided the organization with additional publicity.

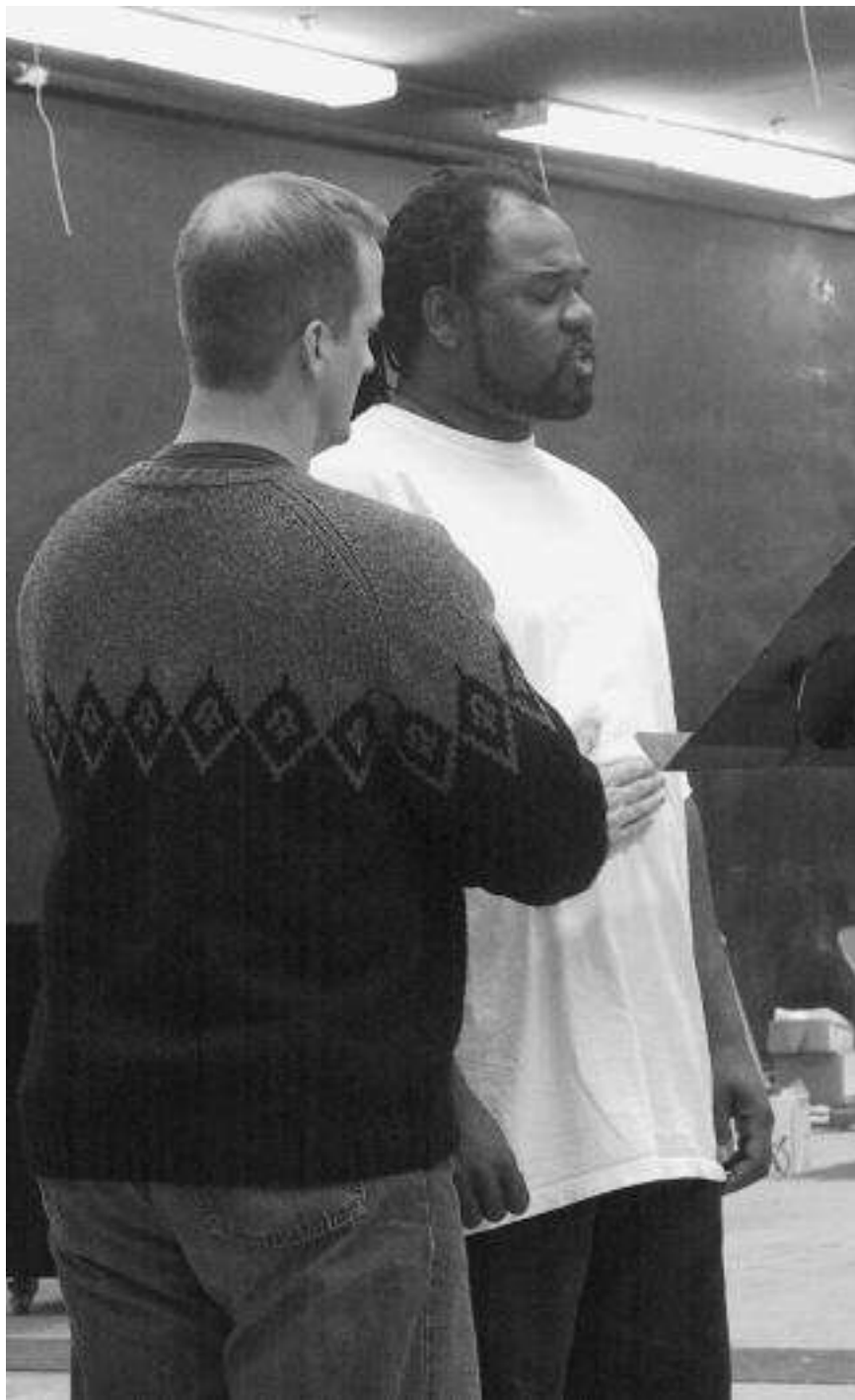
Timothy Baker is a renowned soloist, who has performed with the Moscow Philharmonic, the National Symphony, and the Boston Pops, among many others. Bringing such a recognized artist to their community was a vital step in efforts by Musica Dolce to raise its visibility. These concerts were not only a special opportunity for Musica Dolce musicians, but it also allowed 850 residents in rural, underserved areas of Rhode Island to experience a high-caliber classical music performance. Tickets for general public performances were offered at an affordable cost, and a special matinee production was offered free to students and seniors.

Providence Black Repertory Company

Providence

Since 1996, the Providence Black Repertory Company (PBRC) has celebrated the contributions of black artists throughout American history and recognized the power of theater to share universal stories across communities. PBRC provides a place for aspiring artists from local underserved communities to build their careers; a majority of its artists are from the Rhode Island area, although artists from Nigeria and Trinidad and Tobago have also been attracted to PBRC.

In addition to producing a full season, PBRC also provides students with after-school and weekend education programs and student matinees, including a post-show discussion with the actors. PBRC's public programs, designed to convey an appreciation and respect for the performing arts, include humanities



Voice teacher Thom Jones coaches a Providence Black Repertory Company member during a Project Langston 2005 workshop.

Photo courtesy of Providence Black Repertory Company

panels, discussions, and events related to the main stage productions.

In FY 2005, PBRC received an NEA Access to Artistic Excellence grant of \$10,000 for Project Langston 2005, which provided professional theatrical training and experience for artists of color. Using *A Tribute to Langston Hughes*, a company-created piece that integrates the words and images of Hughes with music and movement, and *Black Maria*, a book of poetry by renowned poet and National Book Award finalist Kevin Young, PBRC provided a series of actor training workshops and master classes, culminating in public presentations. In 2005, 15 artists participated in the program, including not only actors, but also a musician, singer, designer, dramaturg, and a stage manager.

PBRC saw the program's direct effect upon participating artists, who gained the experience and training needed when auditioning for theater and film projects. In addition, the program helped the organization to communicate to the Providence community its dedication to education and artistic development.

ETV Endowment of South Carolina

Spartanburg

Since 1977, ETV Endowment of South Carolina has provided foundational support for ETV television and radio, South Carolina's public broadcasting outlets. By creating strategic public/private alliances, the ETV Endowment has made South Carolina one of the major producers of programming for public broadcasting. ETV original productions include *Carolina Stories*, a weekly series highlighting South Carolina's rich historical and cultural landscape; *Making It Grow*, an Emmy Award-winning call-in show on gardening; and the weekly radio series *Marian McPartland's Piano Jazz*.

In FY 2005, ETV Endowment of South Carolina received an NEA Arts on Radio and Television grant of \$65,000 to support the production of new programs for *Marian McPartland's Piano Jazz*. Distributed on the National Public Radio network, the 25-year-old series is heard on nearly 250 stations each week by more than



Marian McPartland plays a duet with Chicago jazz musician Jodie Christian during a taping of her weekly National Public Radio series, *Piano Jazz*.

Photo by Melissa Goh

400,000 listeners. The hour-long program is also broadcast to international audiences via NPR's worldwide service. McPartland, a world-renowned jazz pianist honored as an NEA Jazz Master in 2000, presents a wide variety of guests ranging from jazz legends to emerging artists to artists outside of the genre who have been significantly influenced by jazz.

Piano Jazz guests perform solo selections and also join McPartland

for improvised duets. The free-ranging conversations between host and guest cover topics as diverse as life on the road, playing styles, and the origins of particular songs in the jazz standards repertoire. In 2005, McPartland's guests included NEA Jazz Masters Clark Terry and Randy Weston, Japanese pianist Hiromi Uehara, 20-year-old singer-pianist Peter Cincotti, and R&B star Alicia Keys.

South Carolina

Borenya West African Drum and Dance

Columbia

Borenya West African Drum and Dance of Columbia, South Carolina, is a performing and teaching ensemble focusing on traditional West African drumming and dance. The group's mission is to bring the music of Guinea to the local community and inspire an appreciation of Guinean musical arts and culture through the traditional and authentic representation of Guinean rhythms, songs, and dances. Previous activities have included a week-long Drum and Dance Institute and a two-month residency by Sekouba Camara, "the father of Guinean dance." Borenya also serves as the resident dance company at the University of South Carolina.

In FY 2005, Borenya West African Drum and Dance received an NEA Access to Artistic Excellence grant of \$10,000 to support the Guinea/Sea Island Cultural Tour, in

which folk and traditional artists from Guinea gave week-long residencies at elementary, middle, and high schools in coastal South Carolina. Beginning in February 2006, the visiting artists presented workshops in drumming, storytelling, dancing, crafts, and singing. Students at more than 35 elementary, middle, and high schools benefited from these low-cost residencies. The artists also gave performances at community venues throughout the southeastern U.S., including public libraries, arts centers, and theaters.

In addition, Borenya West African Drum and Dance held a two-week conference in summer 2006 focusing on West African and Carolina Sea Island traditional arts, including drumming, dance, singing, Indigo fabric design, and basketry. The conference took place at the University of Florida, Gainesville and featured programs for youth as well as adults. An additional 400 people benefited from the conference.

Fadiima Traore performs Lamban, a dance praising the Djeli.

Photo courtesy of Borenya West African Drum and Dance

South Dakota



Hot Club of San Francisco held a workshop at Lincoln High School, November 4, 2005 as part of Sioux Falls Jazz & Blues Society's educational programming.

Photo courtesy of Sioux Falls Jazz & Blues Society

Sioux Falls Jazz & Blues Society

Sioux Falls

The Sioux Falls Jazz & Blues Society (SFJB) presents the uniquely American art forms of jazz and blues to the South Dakota region through an annual concert series, the Sioux Falls Jazz & Blues Festival, and music education programs for children

and adults. SFJB has brought in such world-class musicians as Terence Blanchard, Jane Monheit, and Arturo Sandoval to participate in workshops and guest lectures for youth groups and schools as part of its educational programming.

In FY 2005, SFJB received an NEA Challenge America grant of \$10,000 to support Jazz & Blues for Life, a free educational program aimed specifically at underserved and at-

risk youth. The program coincided with performances that were part of the SFJB's concert series.

Free tickets were given to children and youth at the Bowden Youth Center and Children's Home Society to see jazz musicians Peter Cincotti and the Brad Mehldau Trio in February and April 2005. In addition to the free concerts, program activities included pre-concert lectures on the music and its history, question-and-answer sessions, and master workshops for the underserved youth and children.

Dr. Rick Crawley from South Dakota State University led a pre-concert discussion on jazz "crooners" before the concert by jazz singer/pianist Peter Cincotti, and jazz vocalist Connie Evingson hosted a free jazz and vocal workshop for middle and high school youth before her concert in March 2005. In November 2005, the swing band Hot Club of San Francisco held a workshop at Lincoln High School to approximately 100 students.

Augustana College *Sioux Falls*

The Children's Theatre Company of Sioux Falls (CTCS) is located on the campus of Augustana College and is the only professional Theatre for Young Audiences in South Dakota. In addition to two mainstage shows a year, CTCS tours original children's musicals, reaching more than 42,000 young people and their families throughout the Midwest.

In FY 2005, Augustana College received an NEA Access to Artistic Excellence grant of \$10,000 to support CTCS's production and tour of *Emperor, Incorporated*, a new musical for family audiences conceived by CTCS Artistic Director Nancy Halverson, written by Wesley Middleton of Seattle, Washington, and composed by Michael Keck of New York, New York. The musical was created through a partnership of CTCS and the Washington Pavilion of Arts and Sciences and premiered on January 20 and 21, 2005, reaching more than 2,000 audience members.

Emperor, Incorporated is a musical adaptation of Hans Christian Andersen's story "The Emperor's New Clothes." Set in a futuristic world pervaded by technology and ruled by consumerism, the musical explores the humorous—and sometimes dangerous—delusions that grow from a life overtaken by greed. CTCS's production of the play was the most significant undertaking of any professional theater company in the state; nationally recognized artists from seven states worked collaboratively over a two-year period on the piece. Six public readings and five workshops were held in New York City, Seattle, and Sioux Falls in the development of the musical play.



Teachers and an artist participate in a drama/literacy activity during an Advancing Literacy through Arts Learning Workshop.

Photo courtesy of Allied Arts Chattanooga

Allied Arts of Greater Chattanooga

Chattanooga

Established in 1969, Allied Arts of Greater Chattanooga provides support for cultural institutions and activities in Tennessee's Hamilton County. Each year, Allied Arts provides support for 23 arts and cultural organizations, reaching more than 44,000 children and creating community-wide opportunities for participation in and appreciation of the arts.

In FY 2005, Allied Arts received an

NEA Learning in the Arts grant of \$10,000 in support of their Advancing Literacy through Arts Learning workshops. Led by Claudia Cornett, a literacy expert and author of *Making Meaning through Literacy and the Arts*, these workshops meet three times during the school year, allowing for full implementation of the program as well as discussion and reflection.

In August 2005, the first of three workshops took place. Local teaching artists teamed up with teachers of grades K-3 to develop and implement a program that used innovative dance, theater, and visual arts instruction in promoting

reading and writing skills among students. Within these teams, the artists and teachers mentored each other throughout the school year, meeting again in January with Cornett for a day-long workshop to review, evaluate, and expand strategies. At the end of the school year, Cornett led one last workshop to evaluate and discuss the success of the program and possible next steps. With a total of 12 teaching artists and 48 teachers participating in this program, these workshops are providing teachers with exciting and original ways to engage students in arts learning and improve literacy in their schools.

Cultural Development Foundation of Memphis

Memphis

In efforts to connect its culturally diverse community, the Cultural Development Foundation of Memphis (CDFM) provides children and their families

Tennessee

with arts experiences focused on non-Western/European themes and featuring minority artists. In its five-year history, CDFM has reached approximately 40,000 people, including 20,000 students ages 8 to 18.

CDFM received an NEA Challenge America grant of \$10,000 in FY 2005 for a performance, lectures, and a master class by African-American violinist Regina Carter, who had never before performed in Memphis. Carter is a critically acclaimed musician of both jazz and classical music, known for her

non-traditional, mixed-genre style. On January 21, 2005, 768 people attended an evening performance by Carter and her quintet with the Memphis Symphony Orchestra. CDFM found that Carter's energetic style and ability to combine classical music with other genres, such as jazz and gospel, attracted many who had never before attended a symphony performance.

In addition to her evening performance, Carter presented a standing-room only lecture to 50 adults and students, a lecture and demonstration for 400 middle and

high school students, and a master class for a group of 21 strings students. The master class provided Carter with an outlet to pass along her playing style, and it provided students with an important role model. The students also were exposed to a variety of modes within the string repertoire. For example, one of the pieces the students played was from a hip-hop score.

Violinist Regina Carter gives a master class for a group of selected string students.

Photos by Renee K. Robinson



Texas

Alley Theatre

Houston

Founded in 1947, the Tony Award-winning Alley Theatre aims to deliver a diverse selection of high quality, innovative theater to the Houston area. Unlike the majority of American theaters, Alley Theatre maintains a resident company and mounts productions nationwide as well as in its two-theater complex in Houston.

In FY 2005, the Alley Theatre received an NEA Access to Artistic Excellence grant of \$28,000 to support a production of Arthur Miller's classic play *After the Fall* as part of its 2004-2005 season. Widely held to be one of Miller's most autobiographical works, *After the Fall* is set in 1950s America and addresses issues such as the disintegration of love, the communal pain of suicide, and the guilt of the survivor. Featuring members of the theater's resident company, *After the Fall* ran January



James Black as Quentin in the Alley Theatre's production of Arthur Miller's *After the Fall*.

Photo by Jim Caldwell

through February 2005 and was seen by nearly 20,000 audience members.

The Alley Theatre is committed to making theater accessible to students and members of Houston's culturally diverse and underserved communities. Educational and community outreach activities for *After the Fall* included the production and dissemination of a study guide for teachers as well as a

panel discussion on the production in collaboration with the University of Houston School of Theater. The theater's Education and Community Outreach department also sponsored several post-production audience discussions with the play's cast and artistic staff. Low-cost tickets were offered to agencies such as Crisis Intervention Houston, AIDS Foundation Houston, and the Houston Area Women's Center.

International Accordion Festival

San Antonio

Founded in 2001 by Pat Jasper, Eduardo Diaz, and Juan Tejada, the free International Accordion Festival celebrates the instrument's multicultural and international character, including its history, instrument-making traditions, and accompanying dance forms. The festival's goal is to build audiences for the understanding and appreciation of accordion-based traditions.

In FY 2005, the International Accordion Festival received an NEA Access to Artistic Excellence grant of \$40,000 to support the 5th Annual International Accordion Festival held October 15-16, 2005 in San Antonio. The festival's five venues hosted more than 20 musical groups from the U.S. and abroad including Rosie Ledet and the Zydeco Playboys, Los Macondos, and the Don Lipovac Orchestra. The two-day festival also featured nine



Rosie Ledet and the Zydeco Playboys played the 2005 International Accordion Festival in San Antonio.

Photo by Richard Cavazos

workshops, such as sessions on the Celtic influence on accordion music; music for the *garmon*, or Azerbaijani accordion; and a tribute to the many musical traditions of Louisiana. Festival-goers were also able to participate in an Irish-themed jam session and an open mike session.

A special program of the 2005 festival was "Accordions Around the World: Exploring the Old World Roots of Texas Ethnic Music," featuring the Lower Chodsko Trio from the Czech Republic. The group spent more than a week in Texas performing at the festival and interacting with Texas Czech musicians and community members. Musicians from the group joined Texan-Moravian band Mark Halata and Texavia for a workshop exploring the relationship between these two musical cousins.

Benefiting nearly 40,000 audience members, the festival was produced in partnership with the San Antonio Office of Cultural Affairs, the Witte Museum, and the San Antonio Accordion Association. An additional 300,000 audience members were reached by the electronic broadcast of the festival on local TV and radio outlets.



Sourdough Slim at the 2005 International Accordion Festival in San Antonio.

Photo by Gwen Rivera

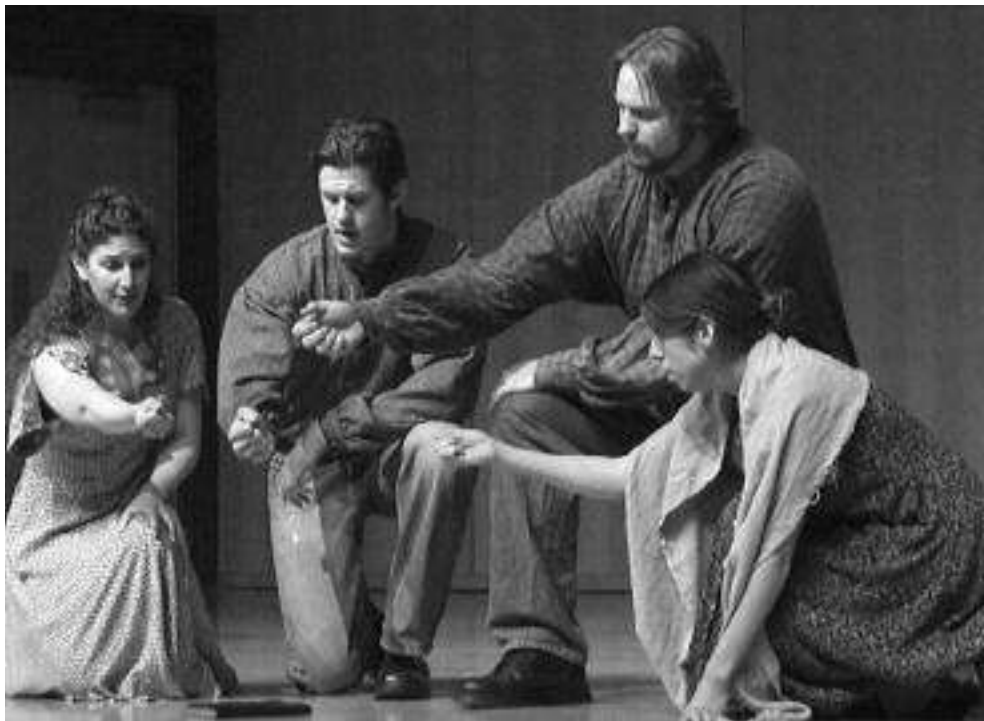
Utah

Utah Symphony & Opera

Salt Lake City

Utah Symphony, founded in 1935, merged with the 24-year-old Utah Opera in 2002 to form the Utah Symphony & Opera (US&O). US&O performs all 52 weeks of the year, producing four main stage operas and nearly 100 concerts annually. The group also sponsors more than 300 education programs reaching 160,000 students and tours to rural, underserved areas of the state.

In FY 2005, US&O received an NEA Access to Artistic Excellence grant of \$30,000 to support the development of *The Grapes of Wrath*, a new opera by composer Ricky Ian Gordon and librettist Michael Korrie based on the John Steinbeck novel set during the Great Depression. The opera was commissioned in



Maria Alu, Sean Damm, Beau Gibson, and Glorivy Arroyo perform “A Word for This Old Man” from Utah Symphony and Opera’s production of *The Grapes of Wrath*.

Photo by Paula Fowler

partnership with the Minnesota Opera. A semi-staged orchestral reading of the opera debuted in June 2006 at the Utah Arts Festival, featuring the full cast and the Utah Symphony. A full production of the opera will take place as part of US&O’s 2007 season.

US&O has worked with community partners to plan several outreach activities to coincide with the opera’s premiere. Several museums across the state will mount exhibits of their Great Depression-era holdings. Additional activities will include lectures, readings from *The Grapes of Wrath*, and feedback

discussions with museum attendees. The organization also has partnered with KSL television to produce a 30-minute documentary on the development of the new opera, which will be broadcast on KSL-TV, and KSL Radio. The group also plans to distribute a DVD of the documentary as an insert in *The Deseret News* and *The Salt Lake Tribune*, reaching more than 200,000 potential audience members.

Sundance Institute

Salt Lake City

Established in 1981, the Sundance Institute works to enhance the vitality of American film and to give voice to filmmakers working outside of the commercial mainstream. The Institute's goals include developing and presenting independent films and cultivating emerging artists. Institute programs include the annual Sundance Film Festival, the Documentary Film Program and Fund, and the archival Sundance Collection at UCLA.

In FY 2005, the Sundance Institute received an NEA Access to Artistic Excellence grant of \$115,000 to support the Feature Film Program, which offers emerging screenwriters, directors, producers, and composers the opportunity to develop new creative work. The core components of the Feature Film Program include two Screenwriters Labs and one Filmmakers Lab. Additional activities include the Screenplay Reading Series, the Independent Producers Conference, the Composers Lab, the Native American Initiative, and film festival programming.

For 2005, 25 projects were selected for the Feature Film program including co-writer/director Cruz Angeles and co-writer Maria Topete's *Don't Let Me Drown*, a film following two Latino teens in post-9/11 New

York City experiencing the transcendent power of love in a time of fear and violence; director Andrew Dosunmu and writer Darci Picoult's *Mother of George* about a woman, torn between her African culture and new life in America, struggling to please her husband with a son to carry on his family's legacy; and *Wild Tigers I Have Known*, a lyrical coming-of-age story about a 13-year-old boy learning to cope with unrequited love, by writer/director Cam Archer. Many of the films developed through the Feature Film program—including Darren Aronofsky's *Requiem for a Dream*, Kimberly Peirce's *Boys Don't Cry*, and Chris Eyre and Sherman Alexie's *Smoke Signals*—have gone on to enjoy critical and commercial success.

Director Cruz Angeles was a 2005 fellow in the Sundance Institute's Feature Film Program.

Photo by Michael Mcrae





Music Director Jaime Laredo with the Vermont Symphony Orchestra at the Middlebury College Center for the Arts as part of the VSO's Made In Vermont Music Festival statewide tour.

Photo by Albert Bitici

Vermont Symphony Orchestra Association

Burlington

Traveling throughout Vermont, in both the larger cities and smaller, rural areas, the Vermont Symphony Orchestra (VSO) provides quality musical performances and educational programs. In 2004, VSO performed 36 concerts, and its educational outreach program performed 224 concerts for 172 Vermont schools, reaching a total of 32,286 students—55 percent of Vermont's total student population.

In FY 2005, Vermont Symphony Orchestra received an NEA Access to Artistic Excellence grant of \$7,500 for its Made in Vermont Music Festival, which brings the orchestra's classical-sized ensemble to Vermont's smaller, more rural communities and economically challenged areas whose residents do not normally have access to such cultural experiences. On these tours, VSO performs in such venues as universities and theaters—places that give audience members the experience of enjoying a concert in an acoustically pleasing surrounding. Between September

21 and October 2, 2005, VSO reached nearly 2,300 residents through nine concerts, which included pieces from VSO's standard canon as well as a newly commissioned work from VSO Music Alive composer-in-residence David Ludwig. For every concert, reduced price tickets were available for students, children, seniors, and families.

In planning each concert, VSO worked with community volunteers, who provided hospitality at venues, housing and meals for musicians, and marketing assistance. In one city, ten high school students

Vermont

participated in VSO's Green Room Program, which provided them with personal exposure to VSO musicians and concerts through specially designed program notes and recordings, a pre-concert meal with the musicians and composer, and concert tickets.

Sandglass Center for Puppetry and Theater Research

Putney

The Sandglass Center for Puppetry and Theater Research was established in Germany in 1982 and moved to Vermont in 1986 where the group researches, develops, and supports innovative work in the field of puppet theater. Since its inception, Sandglass has worked to broaden the idea of "theater" to include such performance techniques as character acting, physical theater, and storytelling. Through performances, workshops, and residencies in Putney, and also

through world tours, Sandglass Center reaches more than 30,000 people each year. In its own theater, opened in 1996, Sandglass presents a biannual season and regularly presents guest puppeteers, musicians, comedians, literary artists, and theater artists. In larger Vermont venues, Sandglass organizes international puppet festivals with artists from Europe and South Africa.

In FY 2005, Sandglass received an NEA Access to Artistic Excellence grant of \$7,000 to present Voices of Community, a series of performances by and discussions with multicultural artists who use theater to address social issues.

Three companies took part in the Spring 2005 series: Cultural Odyssey from San Francisco, MUGABEE from Mississippi, and Shishir Kurup from Los Angeles's Cornerstone Theater. Each presented two public performances as well as performances for groups of middle and high school students.

The artists worked to establish a special connection with the



Rhodessa Jones and Idris Ackamoor of Cultural Odyssey, participants in the Sandglass Center for Puppetry and Theater Research's Voices of Community project.

Photo by Phyllis Christopher

community through their performances. Artists freely discussed the themes of their work and artistic process with the audience and incorporated aspects of the local community into their works.

Signature Theatre

Arlington

Known for its successful productions of challenging musicals, Signature Theatre in Arlington, Virginia, presents five to six plays and musicals each season, often either area or world premieres. Founded in 1990 and reaching an average of 40,000 people each season, Signature's performances take place in an

intimate space, with unamplified voices and a live orchestra. In addition to offering performances, Signature has three education/outreach programs: Signature in the Schools performs an original play for Arlington high school students that addresses a subject central to the students' curriculum; Overtures provides musical theatre training for emerging young performers; and Signature in the City remounts productions in Washington, DC,

introducing an urban audience to the group's work.

Signature Theatre received an NEA Access to Artistic Excellence grant of \$30,000 in FY 2005 to present a new adaptation of Stephen Sondheim and John Weidman's *Pacific Overtures*, the Theatre's 14th production of a Sondheim musical in 15 years. A musical traditionally viewed as large and difficult to produce, its score was re-orchestrated from a 27-piece



orchestra to a 7-piece orchestra, and the cast was reduced from 30 performers to ten, with each actor playing an average of six characters. The production is usually produced in Kabuki/Noh theatre fashion with an all-male cast. The director, Eric Schaeffer, broke this tradition and cast a multi-ethnic cast of both women and men.

Pacific Overtures was a critical success—playing an extended run to more than 80,000 patrons for eight weeks in the spring of 2005. Signature was faced with the challenge of scaling down the production while enhancing its impact and succeeded, ultimately creating a more focused and accessible piece. Furthermore, in adapting the production to meet its own economic and space restrictions, Signature created a production that is more viable for other small theater companies to produce.

[L to R] Harry A. Winter as the Old Man and Donna Migliaccio as the Reciter in the Signature Theatre's production of John Weidman's *Pacific Overtures*.

Photo by Carol Pratt

Poetry Daily (Daily Poetry Association)

Charlottesville

Created in 1997 as an effort to make poetry a part of more people's everyday life, *Poetry Daily* is a Web anthology of poetry from current books and journals. In one year alone, poetrydaily.org received more than five million visitors from all walks of life. The site's readers range from students to professionals to homemakers to members of the military. *Poetry Daily's* selections are from a large variety of publications—the editors have selected poems from hand-stapled journals and poems printed by large publishing houses.

In FY 2005, *Poetry Daily* received an NEA Access to Artistic Excellence grant of \$7,000 to support its online publication. Posting a new poem daily, information about poets and publishers, a weekly newsletter, essays, reviews, and poetry-related creative non-fiction, *Poetry Daily* is an excellent window into the world of contemporary poetry. For 2005, featured poets included former U.S.



The *Poetry Daily* Web site, an online anthology of poetry from current books and journals.

Poets Laureate Ted Kooser and Robert Pinsky, and NEA Literature Fellows Jane Hirshfield, Maxine Kumin, and David Rivard. For National Poetry Month, *Poetry Daily* published five additional issues of its newsletter each week and included poets' favorite classic poems with commentary.

As the premier Web site for new poetry in English, as well as commentary and news about the poetry world, *Poetry Daily* is building a community for lovers of contemporary poetry. In addition to benefiting those who read and enjoy the poetry, *Poetry Daily* has a direct effect on the poets whose work is exposed to a larger and wider audience.

Tacoma Symphony Orchestra

Tacoma

The Tacoma Symphony Orchestra (TSO), founded in 1946, provides eight concerts, three Pops specials, and six youth concerts annually to the second largest metropolitan area in the state of Washington. In addition, TSO provides master classes at local universities, pre-concert lectures, open rehearsals, and educational programming like Simply Symphonic, a music education program for fifth-graders in Pierce, Thurston, and South King Counties.

In FY 2005, TSO received an NEA Learning in the Arts grant of \$15,000 to support its Simply Symphonic program. Begun in 1996, Simply Symphonic has grown from 2,400 initial participants to more than 5,700 students in the program, serving more than 80 percent of all Pierce County fifth-graders. The program employs a program coordinator, the orchestra's music director, and 80 TSO musicians.

Simply Symphonic is integrated into the schools' basic curriculum—guides and CDs were distributed to



Artwork by students in the Simply Symphonic music education program by the Tacoma Symphony Orchestra.
Image courtesy of Tacoma Symphony Orchestra

97 classrooms in 14 school districts in February and used in instruction over several weeks. Musicians visited the classrooms to talk about the instruments and creative process. In May, students were bused downtown to hear live concert performances of the pieces they had been studying.

The 2005 curriculum theme, "The Audience Knows the Score," focused on music and science. Music became a part of the classroom curriculum, using skills and activities linked to the Washington State Essential Learning Requirements in Science, Language Arts, and Social Studies. In one lesson, students learned that sound is energy and that its

physical properties can be measured. Students listened to a variety of musical excerpts, charted the energy level of each piece, discussed their finding in small groups, and presented their reasoning to the class.

On the Boards

Seattle

On the Boards (OTB) of Seattle, Washington, presents four major programs during the year: The New Performance Series, an annual season of multidisciplinary events from September to June; The Northwest New Works Series, featuring six to eight evening-length performances by artists from Seattle and the Northwest; the Northwest New Works Festival, a two-week event featuring 20-minute showcases by Northwest regional artists; and 12 Minutes Max, a monthly series for artists to test works-in-progress before audiences. OTB is one of the leading presenters of contemporary performance in the Northwest.

In FY 2005, OTB received an Access to Artistic Excellence grant of \$25,000 to support six of the nine

Washington

events of The New Performance Series's 2004/05 season. The performances included dance, music, and theater. In addition to the performances, the artists offered master classes, workshops, and post-performance discussions.

The artists included Michelle Ellsworth in a solo dance performance, *The Monkey Saddle*; John Jaspers presenting the dance piece *Just Two Dancers*; Dutch dance

company Emilo Greco/PC fusing modern and ballet styles in *Rimasto Orfano*; and a mini music festival featuring Mikel Rouse syncing delta blues with video in *Music for Minorities* and Ethel, a modern string quartet. In addition, the SITI Company, a New York-based theater company under the direction of Anne Bogart, performed *Death and the Ploughman*, a play written in 1401 by the Bohemian Johannes

von Saaz as a poetic, powerful meditation on religion, faith, values, and meaning. The version of the play performed was a new translation by Irish playwright Michael West. All six performances took place from January through June 2005, reaching approximately 4,000 people.

Stephen Webber, Ellen Lauren, and Will Bond in SITI Company's production of *Death and the Ploughman*.

Photo by Al Zanyk, courtesy of Wexner Center for the Arts





The Wheeling Symphony performs a Young People's Concert with mime Dan Kamin.

Photo courtesy of Wheeling Symphony Society

West Virginia

Wheeling Symphony Society

Wheeling

Founded in 1929, the Wheeling Symphony is the second-oldest cultural institution in West Virginia. The orchestra regularly performs more than 18 concerts each year, including two free outdoor concerts each summer and a holiday program in partnership with a local children's chorus and young performers from the Wheeling Figure Skating Club. In addition, the orchestra sponsors the Wheeling Symphony Youth Orchestra, which offers 62 young musicians from the tri-state area a

formal, tuition-free venue in which to train and perform. The orchestra also sponsors an artist-in-residence program at two after-school programs.

In FY 2005, the Wheeling Symphony Society received an NEA Challenge America grant of \$10,000 to support Young People's Concerts with guest artist Dan Kamin, a mime. The concert tour focused primarily on West Virginia's largely rural and culturally underserved communities. From January to May of 2005, the Wheeling Symphony and Kamin performed ten in-school concerts in Elkins, Farmington, Morgantown, Sisterville, and Wheeling, West Virginia. More than

15,000 students benefited from these in-school performances, many of whom had never before experienced live symphonic music or theater.

Prior to each performance, teachers at participating schools received teacher's guides and CDs of the repertoire to be performed. Post-show discussions also were held after each performance, giving students opportunities to interact with Kamin and members of the orchestra. Kamin and the orchestra also performed two free Saturday Lollipop Concerts targeted to families with pre-school children. More than 200 children benefited from these performances.

Greenbrier Repertory Theatre

Lewisburg

Greenbrier Repertory Theatre is the official state professional theater of West Virginia. Founded in 1966, the theater has evolved from a summer repertory company to a year-round Actors' Equity-affiliated theater. In addition to producing a regular season of plays, the company also sponsors an after-school drama program and a summer camp for youth. The company hosts classes, literary readings, special events performances, lectures, discussions, and workshops in its downtown theater space.

In FY 2005, Greenbrier Repertory Theatre received an NEA Access to Artistic Excellence grant of \$10,000 to support the development and production of *Stories of Mountain Railroads*, a new play with traditional music. Written by playwright KC Davis and Artistic Director Cathey Sawyer, the play spotlights the crucial role and impact of railroads in Appalachia. The text of the play was developed through historical research, developmental workshops, and public open readings.

From May to July 2005, the theater presented two readings and a staged reading/workshop of the play. A full production of the play opened September 23, 2005,

running for eight shows at the company's theater space. In October, Greenbrier Repertory Theater also presented student matinees of the play and toured the play to Hinton, Marlinton, and Richwood, West Virginia. More than 2000 local and regional audience members benefited from performances of *Stories of Mountain Railroads* and accompanying post-show discussions. For school performances, the company also produced free student study guides.



Joe Lehman (above) and Bus Howard as John Henry (right) perform in Greenbrier Repertory Theatre Company's production of *Stories of Mountain Railroads*.

Photos by G.P. Cooper

Folklore Village Farm *Dodgeville*

Since 1967, the Folklore Village Farm has created opportunities for individuals and communities to honor, experience, and support ethnic and traditional folklife. With more than 140 events each year, the Folklore Village Farm annually reaches nearly 14,000 people, representing a broad range of ages, education backgrounds, and income levels. Programs include Paths of Tradition, concerts featuring master folk artists in the region; Folk Culture Learning Retreats, presentations and workshops by folk and ethnic artists from around the world; and education programs and heritage exhibits.



Performing at the Midwest Folklife Festival, Sones de Mexico Ensemble specializes in *son*, a rich and lively Mexican music tradition with many regional styles.

Photo by Bill Christopher

In FY 2005, the Folklore Village Farm received an NEA Access to Artistic Excellence grant of \$23,000 for the Midwest Folklife Festival, presented in cooperation with other state folk arts programs in Iowa and Minnesota. The festival rotates annually among the three states, showcasing the Upper Midwest's multicultural heritage in a family-friendly setting. More than 1,000

people attended the two-day festival August 20 and 21, 2005. Each day there were seven performances on the main stage, highlighting diverse regional music and dance, as well as five narrative sessions, providing artists a forum to share how they learned their art form and what they want to express in their work. In addition, there were folk arts demonstrations, display booths, and a hands-on workshop and scavenger hunt for children. A two-and-a-half day teachers' institute was held in conjunction with the festival to educate teachers on ways to include folk arts in their curriculum.

A total of 95 ethnic and folk artists took part in the festival, 85 from Wisconsin and 10 from Iowa and Illinois. The Folklore Village Farm recorded sound and took photos of

Wisconsin



Sidonka Wadina, a well-known creative weaving master, demonstrates wheat weaving, a traditional Slovakian art she learned as a teenager on a visit to Czechoslovakia.

Photo by Anne Pryor

all of the festival artists and activities; these materials were archived at the University of Wisconsin Mills Music Library.

Wausau Dance Theatre

Wausau

The Wausau Dance Theatre (WDT), founded in 1973, cultivates the art of dance through education, instruction, and performance. WDT's performances, classes, and activities are all designed to attract individuals with different interests and abilities and instill in each an appreciation of the beauty of dance and an understanding of the necessity of art and culture. WDT makes dance accessible to underserved youth by offering them free classes.

In FY 2005, the WDT received an NEA Challenge America grant of \$10,000 for its signature program, the Storybook Weekend Event, which reached a total of 25,000 people through a variety of activities. For 2005, Wausau focused on *Alice in Wonderland*, adapting it into dance through a partnership with choreographer Derryl Yeager, Designers Integrity Designworks, and Lydia Harmon.

May 6-8, 2005, Wausau presented two public performances and three student performances, with many tickets available free of charge to economically challenged school groups and to organizations such as the Boys and Girls Club of Marathon County and the Children's Service Society of Wisconsin. In addition, Wausau arranged readings at the local library; *Alice's Adventures in Wonderland: Painting a Story*, an exhibit of paintings by Diane Lakes at the Leigh Yawkey Woodson Museum; and the Mad Hatter's Tea Party, where more than 9,000 visitors from Wisconsin and its

surrounding states joined characters from *Alice in Wonderland*, played games, and participated in arts and crafts projects.

Prior to the performances, Wausau visited more than 3,000 elementary school students, giving them a sneak peek at the production and explaining how the music, costumes, and choreography are chosen and put together to create a production. Wausau also made visits to other schools, museums, cultural centers, and senior housing to share costumes, stories, and movements from the production.

Carolyn Willems Van Dijk as Alice, Anna Grilley as the Queen of Hearts, and Patrik Kasper as the King of Hearts in Wausau Dance Theatre's production of *Alice in Wonderland*.

Photo by Lois Freeberg Hagen



Wyoming



A group of Teton Science School Students on a trip to the National Museum of Wildlife Art learn from Artist-in-Residence painter Nancy Howe.

Photo courtesy of the National Museum of Wildlife Art

National Museum of Wildlife Art

Jackson

The National Museum of Wildlife Art (NMWA), established in 1987, is visited by more than 90,000 people annually. With its collection of more than 30,000 paintings, sculptures, and works on paper, the museum is instrumental in efforts to have wildlife art recognized as its own genre. NMWA developed and regularly conducts diverse education programs, including film festivals, teacher workshops, and

classroom and museum visits for students grades pre-K through 12. More than 13,000 children and adults participate in at least one education program each year.

In FY 2005, NMWA received an NEA Learning in the Arts grant of \$20,000 in support of There's an Art to Education, a program to demonstrate to students in grades pre-K through 12 the interrelatedness of biology, history, and art. A total of 7,950 students were reached by the program, which adheres to the Wyoming Fine and Performing Arts Content and Performance Standards.

Three components comprise the program: in-school presentations; early release day classes; and understanding nature through art, science, and film. In the first component, class topics are looked at in the context of the arts. The second component provides two- to five-hour classes on the arts on days when the normal school schedule is interrupted for parent-teacher conferences or in-service training. The last component teaches students to look at a subject both from artistic and scientific viewpoints. In this component, students view a film related to an animal type being studied, then split into groups to participate in hands-on exhibits and art projects led by biologists and artists.

Wyoming Arts Council

Cheyenne

The Wyoming Arts Council enhances the quality of life for the people of Wyoming by providing resources to sustain,

Eastern Shoshone doll and miniature tail feathers by Manfred Guina, Sr. of the Wind River Reservation in Wyoming, a Master Artist with the Wyoming Arts Council Folk Arts Program.

Photo by Marirose Morris, courtesy of the Wyoming Folklife Collection.

traditions within Wyoming schools and communities.

The folklife specialist oversaw two grant programs: an apprenticeship program and a projects and festivals program. For 2005, three apprenticeship grants were awarded for work on the Wind River Reservation through the Eastern Shoshone Cultural Center: one in traditional saddle-making, one in doll-making, and one in cradle boards, a traditional baby carrier. The folk arts specialist also managed the events and festivals program, funding 18 events and festivals that highlighted local, traditional, and ethnic communities. The diverse events in 2005 included a powwow, a Yiddish food festival, and a Cinco de Mayo celebration. The excitement around these events provided the state with proof that there was a demand and an interest in the community for folk and traditional arts programming, and resulted in state-approved funding for a full-time folk arts specialist position.

promote, and cultivate the arts. The state of Wyoming contains a variety of rich cultural traditions, with influences from a variety of different cultures, such as Shoshone and Arapaho Native Americans, Chinese, Basque, Mormon, and Polish. The Arts Council's folk arts program, one of its central programs, works to identify, preserve, present, and celebrate

these important folk arts and traditions.

In FY 2005, the Wyoming Arts Council received an NEA Folk and Traditional Arts Infrastructure grant of \$40,000 to add a folklife program specialist to their staff for the first time in 20 years. This position is key in supporting and promoting the state's cultural

Literature Fellowships

The National Endowment for the Arts has provided direct support to literary writers since awarding its first grants in 1966. In 1967, at the encouragement of National Council on the Arts members Ralph Ellison, Paul Engle, Harper Lee, and John Steinbeck, a formal program was initiated to support creative writers. Twenty-three grants were awarded that first year, including grants to poet Mona van Duyn, a future U.S. Poet Laureate, and fiction writer Isaac Bashevis Singer, a future Nobel Laureate.

For many Literature Fellows, NEA support is crucial to affirming their vocation as a writer. Writer Julia Alvarez, who received an NEA Literature award in 1987, said, “Every year I’d send off my application for an NEA grant, hoping that this would be the year my work was recognized. When I got my NEA grant, I felt as if I was now included among the storytellers and poets of my new country!”

Although artistic merit always has been at the heart of the fellowship awards, today it is the sole basis on which the grants are given. Over several months, a diverse panel of readers, comprised of distinguished American writers and one knowledgeable layperson, read through the blind submissions. All applicants must be U.S. citizens. Panelists do not know the identities of the writers, their publishing histories, academic achievements, or previous awards. The highest ranked applications are recommended to the National Council on the Arts and the NEA Chairman as meriting an individual writing fellowship.

Overall, the National Endowment for the Arts has awarded \$40 million through its Literature Fellowships to more than 2,750 writers and translators. The record of the Literature Fellowships program shows unparalleled support for writers at critical, early stages of their careers; many have gone on to win major awards 10 to 20 years after receiving Arts Endowment support. NEA Literature Fellows include 20 U.S. Poets Laureate and have garnered six National Medal of Arts, five National Humanities Medals, 91 American Book Awards, 45 National Book Awards, and 41 Pulitzer Prizes.

This year's Literature Fellowships are for Poetry (Prose and Poetry fellowships are given in alternate years). Of the 1,590 applications received, 45 writers from 22 states and one living abroad were awarded \$20,000 grants, totaling \$900,000.

In addition to the creative writing fellowships, each year Literature Fellowships are awarded for translation of literary works written in foreign languages into English (alternating between prose and poetry to coincide with the creative writing fellowships). Unlike the creative writing fellowships, translation fellowships are awarded for specific projects. The art of literary translation facilitates the international exchange of fiction, poetry, and drama among cultures. Without translation, most Americans would not be able to enjoy Ovid, Anna Akhmatova, Marguerite Duras, or Orhan Pamuk. In 2005, 49 applications for Translation in Poetry grants were received, of which 14 translators in 10 states and one living abroad were awarded grants totaling \$200,000. Grants to translators are awarded in grants of either \$10,000 or \$20,000, depending on the translation project.

CREATIVE WRITING FELLOWSHIPS—POETRY:

(all grants are \$20,000)

Mary Adams is an associate professor of Writing at Western Carolina University. Her book, *Epistles from the Planet Photosynthesis*, was published by the University Press of Florida.

David Baker is the author or editor of ten books. He holds the Thomas B. Fordham Chair of English at Denison University and serves as Poetry Editor of *The Kenyon Review*.

Michael Blumenthal is the author of six books of poetry, most recently, *Dusty Angel*. Formerly Director of Creative Writing at Harvard, he is currently a visiting professor of

American Literature at the Université Jean-Monnet.

Allen Braden of Puyallup, Washington, has published poetry and prose in *The Southern Review*, *The Georgia Review*, and *Shenandoah*. He has also received an Artist Trust/Washington State Arts Commission Fellowship in Literary Arts.

Cyrus Cassells has won a Lannan Literary Award, a William Carlos Williams Award, a Pushcart Prize, and a Lambda Literary Award. He is the author of four books of poetry.

Robert Cording has published four books of poetry, most recently *Against Consolation*. He teaches at Holy Cross College in Worcester, Massachusetts.

James Daniels is the head of the Creative Writing Department at Carnegie Mellon University. His books include *M-80* and *Blessing This House*. He also edited the anthology *Letters to America: Contemporary American Poetry on Race*.

Jon Davis, Creative Writing Chair at the Institute of American Indian Arts, is the author of the screenplays *Gift of the Condor* and *Catamount Falls*, and a play, *Anna Without Angels*. His poems have appeared in *Luna* and *American Letters & Commentary*.

Sally Dawidoff's poetry has appeared in several literary journals including *Agni* and *Boston Review*. She currently teaches a poetry workshop at the City University of New York.

Ramola D holds an MFA in Poetry from George Mason University, and an MBA and a BS in Physics from the University of Madras, India. Her poetry has been twice nominated for Pushcart Prizes and appeared in *Best American Poetry 1994*.

Matthew Donovan received his MFA from New York University. The 2003 recipient of Vassar College's W. K. Rose Fellowship in the Arts, he is currently an assistant professor of Literature and Creative Writing at the College of Santa Fe.

B. H. Fairchild is the author of four books of poems. He is the recipient of Guggenheim and Rockefeller Fellowships, the National Book Critics Circle Award, and the Bobbitt National Prize for Poetry.

Marlon Fick is an assistant professor of English at Kansas State University. He has translated the work of 20 Mexican poets for the anthology *The River is Wide*, and his honors include the Conaculta Award.

Kathleen Flenniken holds an MS degree in Civil Engineering. Her first collection, *Famous*, won the 2005 Prairie Schooner Book Prize in Poetry. She lives in Seattle.

Gregory Fraser currently teaches creative writing at the University of West Georgia. A two-time finalist for the Walt Whitman Award, Fraser also won the Walt McDonald Poetry Prize for his first book, *Strange Pietà*.

Alice Fulton is currently the Ann S. Bowers Professor of English at Cornell University. Her most recent book of poems was *Cascade Experiment*. She has received a Pushcart Prize, Bobbitt National

Prize for Poetry, and Guggenheim Fellowship.

Greg Glazner is a professor at the College of Santa Fe in New Mexico. He is the author of two books of poetry, *Singularity* and *From the Iron Chair*, which won the 1991 Walt Whitman Award.

James Harms is the author of five collections of poetry from Carnegie Mellon University Press. He also directs the MFA Program in Creative Writing at West Virginia University.

Terrance Hayes has won the Whiting Writers Award, the Kate Tufts Discovery Award, a National Poetry Series award, a Pushcart Prize, and a Best American Poetry selection. He teaches at Carnegie Mellon University.

Grey Held was nominated for a Pushcart Prize in 2002. His poems have appeared in *Slipstream*, *Sahara*, and the *Brooklyn Review*. He is the senior industry analyst for a research firm.

Jane Hirshfield's sixth book of poetry, *After*, was published in 2006. She has received Guggenheim and Rockefeller Fellowships as well as the Academy of American Poets Fellowship for Distinguished Writing.

Cathy Hong has been awarded a Van Lier Fellowship and a Pushcart Prize. Her poetry has appeared in the *Columbia Journal*, *Field*, *McSweeney's*, and *Mudfish*.

John Isles is the author of *ARK*. He has been awarded a Ruskin Art Club prize from the *Los Angeles Review*, and his work has appeared in *American Letters & Commentary*, *Boston Review*, and *Colorado Review*.

Tyehimba Jess's first book of poetry, *leadbelly*, was a winner of the 2004 National Poetry Series. Recognized as one of 2005's eighteen debut poets to watch by *Poets and Writers*, he teaches at the University of Illinois Urbana-Champaign.

Kimberly Johnson holds graduate degrees from Johns Hopkins, the Iowa Writers' Workshop, and the University of California-Berkeley. Her work has appeared recently in *The New Yorker*, *The Southern Review*, and *Arion*. She lives in Salt Lake City.

Laura Kasischke is the author of three previous books of poetry, *Wild Brides*, *Housekeeping in a Dream*, and *Fire & Flower*, in addition to three novels. She lives in Chelsea, Michigan.

Sarah Kennedy is the author of four books of poems. She is the Book Review Editor for *Shenandoah* and teaches at Mary Baldwin College in Staunton, Virginia.

James Kimbrell has been the recipient of the Whiting Writers' Award, the Ruth Lilly Fellowship, the "Discovery"/The Nation Award, a Ford Foundation Fellowship, and has twice received the Academy of American Poets Prize. His latest book of poems is *My Psychic*.

Karen An-hwei Lee's first book-length collection, *In Medias Res*, won the Kathryn A. Morton Prize and the Norma Farber First Book Award. She holds an MFA in Creative Writing and a doctorate in Literature.

Alex Lemon is the assistant editor of *Luna: A Journal of Poetry and Translation* and teaches at Macalester College in St. Paul, Minnesota. His translations of contemporary Chinese poets have appeared in *Tin House* and *New American Writing*.

Robert Hill Long helped found the North Carolina Writers' Network in 1984. His work has been anthologized in *Best American Poetry*, *Flash Fiction*, and *The Best of the Prose Poem*.

Ted Mathys is the author of *Forge*. His poems have appeared in *Chelsea*, *Colorado Review*, and *Verse*. Originally from Ohio, he currently lives in Manhattan.

Jill McDonough has been a fellow at the Fine Arts Work Center and the Boston Athenaeum and teaches writing in Massachusetts universities and prisons. Her poems have been published in *Poetry*, *Harvard Review*, and *Slate*.

Eric Pankey is the author of seven collections of poetry, most recently *Oracle Figures and Reliquaries*. He teaches in the MFA Program at George Mason University.

Kathleen Peirce's work has won her the AWP Award, the Iowa Prize, the William Carlos Williams Award, and a fellowship from the Whiting Foundation. She teaches in Texas State University's MFA Program.

Belle Randall is the author of *One Hundred and One Different Ways of Playing Solitaire*. Her poems and essays have appeared in *Poetry*, *The Threepenny Review*, and *TriQuarterly*.

For fertility, a new bride is lifted to touch it with her left hand,
or possibly kiss it.
The sound close in, my friend told me later, is almost silent.

At ten kilometers, even those who have never heard it know what it is.

If you stand near during thunder, she said,
you will hear a reply.

Six weeks and six days from the phone's small ringing,
replying was over.

She who cooked lamb and loved wine and wild mushroom pastas.
She who when I saw her last was silent as the great Zygmunt mostly is,
a ventilator's clapper between her dry lips.

Because I could, I spoke. She laid her palm on my cheek to answer.
And soon again, to say it was time to leave.

I put my lips near the place a tube went into
the back of one hand.
The kiss—as if it knew what I did not yet—both full and formal.

As one would kiss the ring of a cardinal, or the rim
of that cold iron bell, whose speech can mean "Great joy,"
or—equally—"The city is burning. Come."

"THE BELL ZYGMUNT" BY JANE HIRSHFIELD
from *After* (HarperCollins, 2006)

Used by permission of the author

Spencer Reece is the recipient of the Eighth Annual Levis Reading Prize for his collection of poetry *The Clerk's Tale*. He is an assistant manager at Brooks Brothers in Palm Beach Gardens, Florida.

Richard Siken won the Yale Series of Younger Poets Prize for his book *Crush*. He is also the founder of the literary magazine *spork*. He lives in Tucson, Arizona.

Sean Singer was born in Guadalajara, Mexico, and currently lives in New York City. His first book *Discography* won the 2001 Yale

Series of Younger Poets Prize and the Norma Farber First Book Award.

Young Smith is an assistant professor of English at Eastern Kentucky University. His poems have appeared in *Poetry*, *Pleiades*, and *Crazyhorse*.

Mark Smith-Soto received his doctorate in Comparative Literature from the University of California at Berkeley. His full-length collection, *Our Lives are Rivers*, was published in 2003.

Michael Teig earned his MFA in Creative Writing from the University

of Massachusetts, where he studied with the late Agha Shahid Ali. He also founded the literary magazine *Jubilat*. His book, *Big Back Yard*, won the 2002 A. Poulin Jr. Poetry Prize.

Jeffrey Thomson has published three collections, most recently *The Country of Lost Sons*. His work has won the Academy of American Poets Prize on three occasions. He directs the MFA in Writing Program at Chatham College.

Mark Wunderlich is the author of *Voluntary Servitude* and *The Anchorage*, which won the Lambda Literary Award. He is currently a professor of Literature at Bennington College in Vermont.

Kevin Young's work has appeared in *The New Yorker*, *The New York Times Book Review*, *The Paris Review*, and *The Kenyon Review*. He teaches at Emory University in Atlanta, Georgia.

TRANSLATION PROJECTS IN POETRY:

John J. Balcom

Monterey, CA • \$10,000

To support the translation from Chinese of selected poems by Lo Fu. Born in China's Hunan Province, Lo Fu served in the military during the Sino-Japanese War (1939-45), began writing poetry in the 1940s, and moved to Taiwan in 1949. His 12 volumes of poetry have received major literary awards in Taiwan, including the China Times Literary Award and the National Literary Award.

John Balcom is an associate professor at the Monterey Institute. His translations include *Death of a Stone Cell* by Lo Fu, *The Four Seasons* by Xiang Yang, *My Village* by Wu Sheng, and *Black and White* by Lin Hengtai.

Wayne Cox

Greenville, SC • \$10,000

To support the translation from Catalan of selected poems by Miquel Martí i Pol (1929-2003). Cox will collaborate with his wife, Lourdes Manyé i Martí. One of the most widely read poets in contemporary Catalan literature, Martí i Pol was awarded the Gold Medal for Excellence in Fine Arts from the Spanish Ministry of Culture in 1992, and was nominated for the Nobel Prize for literature in 2000.

An associate professor at Anderson College, Wayne Cox translated *Vacation Notebook* with his wife in 1995. It remains the only volume of Martí i Pol's poetry available in English.

Aaron Crippen

Houston, TX • \$10,000

To support the translation from Chinese of selected poems by Gu Cheng (1956-1993). Gu Cheng is one of the most important voices to emerge from China's Cultural Revolution. He arrived on the literary scene during the Democracy Wall movement of 1979, publishing in Communist China's first underground magazine, *Today*.

Currently pursuing a PhD at the University of Houston, Aaron Crippen has published numerous translations in such journals as *Northwest Quarterly*, *Oklahoma*

Review, *Nimrod*, *Mid-American Review*, and *Manoa*.

Marjolijn de Jager

Stamford, CT • \$10,000

To support the translation from Dutch of *The School by the Sea* by Huub Beursken (1950-). Beursken is a painter, translator, critic, and writer. *The School by the Sea*, a recent work, shows the influence of American poet William Carlos Williams and Beursken's interest in the visual arts.

Born in Borneo, Indonesia, when the nation was still a colony of The Netherlands (the Dutch East Indies), Marjolijn de Jager grew up with Dutch as her first language. She spent her adolescent years in Amsterdam and immigrated to the U.S. in 1958. She currently teaches Dutch at New York University's School of Continuing and Professional Studies.

Leonard Fox

Charleston, SC • \$20,000

To support the translation from Malagasy of Jean-Joseph Rabearivelo's *Almost Dreams* (1934), *Translated from the Night* (1935), and from French of his *Old Songs from the Imerina Lands*, a collection of translations and adaptations of traditional Malagasy oral poetry (published posthumously, 1939). Considered the most important 20th-century poet of Madagascar, Rabearivelo wrote in both Malagasy and French.

Leonard Fox works as an independent translator for publishers and other private clients throughout the U.S. His translations include *Hainteny: The*

Traditional Poetry of Madagascar, the first study in English of Malagasy traditional poetry.

Kent L. Johnson

Freeport, IL • \$10,000

To support the translation from *Spanish of The Night*, a book-length poem by Bolivian writer Jaime Saenz (1921-1986). Johnson will collaborate with Forrest Gander. Published in 1984, *The Night* was Saenz's last poem, composed of four parts touching on the themes of alcoholism, identity, and Bolivian history.

Kent Johnson currently teaches at Highland Community College. His translations include *Immanent Visitor: Selected Poems of Jaime Saenz*, published in 2002.

Kerry Shawn Keys

Boiling Springs, PA • \$20,000

To support the translation from Lithuanian of a book-length selection of poetry by Laurynas Katkus. In addition to newer pieces, many of the poems included will be from two previously untranslated books, *Voices, Notes* (1998) and *Diving Lessons* (2003).

Kerry Shawn Keys is a widely published translator and author who divides his time between Pennsylvania and Lithuania. He has published numerous books and anthologies of both poetry and prose, and his work has appeared in many American and international journals and magazines.

Janet Lembke

Stauton, VA • \$20,000

To support the retranslation from

Latin of Virgil's four-book *Georgics*. Virgil's *Georgics*, the second of his three poetic works, comprises 2,172 lines of Latin hexameters on farming. This project will add a new translation in American English with the goal of reaching general readers interested in poetry and ancient history, as well as gardening and farming.

Janet Lembke is a writer, translator, and naturalist. Her translations include Euripides's *Electra and Hecuba*, Aeschylus's *Persians and Suppliants*, and *Bronze and Iron: Old Latin Poetry from Its Beginnings to 100 B.C.*

Bill Porter (Red Pine)

Port Townsend, WA • \$10,000

To support the translation from classical Chinese of the poetry of Wei Ying-wu. Born in 737, Wei Ying-wu is recognized as one of the great poets of the T'ang period, especially in terms of his ability to describe landscapes and natural settings, and to conjure the moods of seclusion and serenity. This project renders into English about one-third (150-200) of his surviving poems.

Bill Porter, who writes under the pseudonym Red Pine, first began translating Chinese poetry in 1973, while living in a Buddhist monastery in Taiwan. The author of numerous translations, his most recent anthology of China's best-known T'ang and Sung poetry, *Poems of the Masters*, was published in 2003. Over the years, he has received many honors for his work and has produced more than one thousand radio programs about Chinese culture.

Martha Ann Selby

Cambridge, MA • \$20,000

To support the retranslation from classical Tamil of *Ainkurunuru*, a fourth-century anthology of love poems. The *Ainkurunuru* contains the work of five poets, each of whom composed 100 poems devoted to one of five "landscapes" of reciprocal love (jealous quarreling, tortured separation and lament, clandestine love, abject separation, and domestic bliss). Only one complete translation of the text has been published in English, and it is marred by inaccuracies and outdated usages.

Martha Ann Selby is an associate professor of Asian Studies at the University of Texas at Austin. Her previous translations include *Grow Long, Blessed Night: Love Poems from Classical India* and *A Circle of Six Seasons: Old Tamil, Prakrit, and Sanskrit Verse*.

Andrew Shields

Switzerland, FO • \$20,000

To support the translation from French of selected poems by Jacques Réda. Born in Luneville, France, in 1929, Réda currently lives in Paris. This project includes poems from nine volumes published since 1968. No English volume of his work is currently in print.

Since receiving his PhD in Comparative Literature from the University of Pennsylvania in 1995, Andrew Shields has been an English language teacher in Switzerland. An accomplished translator of both French and German, he has had his work published in journals such as *Poetry*, *Marlboro Review*, and *Grand Street*.

Adam Sorkin

Havertown, PA • \$10,000

To support the translation from Romanian of Magda Cârneci's book of poems, *Chaosmos*. Born in 1955, Cârneci is a widely respected poet, essayist, and art critic. *Chaosmos* (combining chaos and cosmos) was originally published in 1992 and was seen as a breakthrough work in its introduction of elements of daily life into poetic language.

Adam Sorkin is Distinguished Professor of English at Pennsylvania State University, Delaware County, where he has taught since 1978. He has translated more than 135 contemporary Romanian poets and published 19 books.

Steven Stewart

Reno, NV • \$10,000

To support the translation from Spanish of Angel Crespo's *Poemas en Prosa 1965-1994*. In the 1940s, Crespo co-founded the Postism movement in Spain, which emphasized imaginative play on language, and has had far-reaching influence on contemporary Spanish poetry.

Steven Stewart teaches in the English Department at the University of Nevada, Reno. He holds his PhD in Creative Writing from Florida State University, and his translations have appeared in numerous journals and magazines including *Harper's*, *Crazyhorse*, and *jubilat*. His book of translations of the work of Rafael Perez Estrada, *Devoured by the Moon*, was recently published by Hanging Loose Press.

Virlana Tkacz

New York, NY • \$20,000

To support the translation from Ukrainian of Serhiy Zhadan's two most recent books of poetry. Tkacz will collaborate with Wanda Phipps. Born in 1974, Zhadan is one of the most popular poets of the post-independence generation in Ukraine.

*The green river water
slows in warm bends
fish zeppelins
scatter the plankton
and tired bird catchers
attempt to catch
every word.*

Hold on to
the brightly colored rags and scotch tape
that bind the slashed wrists
of these heroic times.
One day you will turn off this radio,
you'll get used to her,
to her breathing
and, dressed in your T-shirt,
she'll bring you water in the middle of the night.

On the terrace the left-over cups of tea,
are filling up with rain water
and cigarette butts,
you and I share a cold
you and I share long conversations—
you don't notice the morning rain
you go to sleep late
and you wake up late
I write poems about how I love
this woman and I invent
newer and newer words
to avoid
telling her.

"ALCOHOL" BY SERHIY ZHADAN

Translated from Ukrainian by Virlana Tkacz and Wanda Phipps
Used by permission of the author

Virlana Tkacz is a translator, writer, and theater director, and currently serves as the artistic director of Yara Arts Group, a resident company at La MaMa Experimental Theatre. With her long-time collaborator, Phipps, she has translated Ukrainian poetry of more than 20 poets, and they received the National Theatre Translation Fund Award for their translation of Lesia Ukrainka's verse drama *The Forest Song*.

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.



Sworn in by then Supreme Court Justice Sandra Day O'Connor (2nd from left) are from left James Ballinger, Terry Teachout, and Gerard Schwarz.

Photo by Kathy Plowitz-Worden

The following Council members served in FY 2005:

James Ballinger

Museum Director
Phoenix, Arizona

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 H. Gelernter

Author/Critic/Educator
Woodbridge, Connecticut

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

Gerard Schwarz

Symphony Orchestra Conductor
Seattle, Washington

Terry Teachout

Critic/Author
New York, New York

Karen Lias Wolff

Music Educator
Ann Arbor, Michigan

** End of term in FY 2004 but served in FY 2005 until their replacements were confirmed.*

*** Resigned in FY 2005.*

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)

Patrick Leahy

U.S. Senate
(D-Vermont)

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)

Patrick Tiberi

U.S. House of Representatives
(R-Ohio)

** End of term in FY 2005*

Financial Summary

SUMMARY OF FUNDS AVAILABLE¹	FY 2005
Appropriated Program and State/Regional Grant Funds	\$99,451,734
Appropriated Balance, Prior Year ¹	3,457,133
Nonfederal Gifts ¹	2,907,143
Interagency Transfers ¹	2,994,625
TOTAL PROGRAM FUNDS AVAILABLE	\$108,810,635
TOTAL PROGRAM SUPPORT FUNDS AVAILABLE²	1,793,161
TOTAL SALARY AND EXPENSE FUNDS AVAILABLE^{3,4}	22,794,726
TOTAL FUNDS AVAILABLE	\$133,398,522

¹ Includes FY 2004 unobligated funds brought forward into FY 2005 and prior year deobligations carried forward into FY 2005.

² Includes appropriated funds and nonfederal gifts including FY 2004 unobligated funds brought forward into FY 2005 and prior year deobligations brought forward into FY 2005.

³ Includes appropriated funds, nonfederal gifts, and interagency transfers including FY 2004 unobligated funds brought forward into FY 2005 and prior year deobligations brought forward into FY 2005.

⁴ Includes nonfederal gifts and interagency transfers held on behalf of the President's Committee on the Arts and Humanities.

SUMMARY OF FUNDS OBLIGATED¹**FY 2005**

(\$ in thousands)

Access to Artistic Excellence:

Direct Endowment Grants	
Project Support ²	37,895
Challenge America: Reaching Every Community	13,408
American Masterpieces	1,183
Total Access to Artistic Excellence	52,486

Learning in the Arts

Direct Endowment Grants	
Project Support	9,526
Partnerships for the Arts	1,850
Total Learning in the Arts	11,376

Partnerships for the Arts

State Partnerships	
State & Regional	23,961
Underserved	6,552
Challenge America: Reaching Every Community	8,570
Subtotal State Partnerships	39,083
Direct Endowment Grants	1,467
Total Partnerships for the Arts	40,550

Total Program Funds **104,412****Total Program Support** **1,290****Total Salaries & Expenses**³ **21,386****TOTAL** **127,088**¹ Includes appropriated funds, appropriated fund balances brought forward into FY 2005 from prior years, nonfederal gifts and interagency transfers.² Includes \$2,225,000 for Save America's Treasures and \$3,900,000 for Arts on Radio and Television³ Includes funds from nonfederal gifts and interagency transfers obligated on behalf of the President's Committee on the Arts and Humanities of which \$216,000 was obligated in support of grants and cooperative agreements.

Appropriations History

Fiscal Years 1966 – 2005

<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	2005	\$121,263,000
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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Don Ball, Publications Manager/Editor

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Researched and written by

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and to grantees for their photographs and information.*

This annual report, as well as all grant and panel information for FY 2005, can be ordered free of charge and accessed electronically at the NEA Web site: www.arts.gov.

National Endowment for the Arts

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Cover Photo: *Carnation, Lily, Lily, Rose* (1885-86) by John Singer Sargent, part of the *Great Expectations: John Singer Sargent Painting Children* exhibition indemnified under the Arts and Artifacts Indemnity Program administered by the National Endowment for the Arts.

Image courtesy of Tate Gallery, London/Art Resource, New York



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