

National Endowment for the Arts



2003 ANNUAL REPORT





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



NATIONAL ENDOWMENT FOR THE ARTS

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington DC 20506-0001
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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 2003.

Since its establishment in 1965, the National Endowment for the Arts has awarded approximately 120,000 grants to organizations and artists residing in all 50 states and the six U.S. jurisdictions, in communities large and small.

The activities highlighted in this report illustrate the National Endowment for the Arts' continuing commitment to supporting excellence in the arts—both new and established, providing leadership in arts education, and bringing art to all Americans.

Sincerely,


A handwritten signature in cursive script that reads "Dana Gioia".

Dana Gioia

Chairman


CONTENTS

Chairman's Statement	1
National Initiatives	7
State & Regional Partnerships	11
Lifetime Honors	13
NATIONAL MEDAL OF ARTS	13
NEA JAZZ MASTERS FELLOWSHIPS	14
NEA NATIONAL HERITAGE FELLOWSHIPS	17
Grant Highlights (by state)	19
ALABAMA	20
ALASKA	21
ARIZONA	22
ARKANSAS	23
CALIFORNIA	24
COLORADO	25
CONNECTICUT	27
DELAWARE	28
DISTRICT OF COLUMBIA	29
FLORIDA	30
GEORGIA	31
HAWAII	33
IDAHO	34
ILLINOIS	35
INDIANA	36
IOWA	37
KANSAS	39
KENTUCKY	40
LOUISIANA	41
MAINE	42
MARYLAND	43
MASSACHUSETTS	44
MICHIGAN	46
MINNESOTA	47



Dancer Damien Patterson performs his solo work *Mystical Divinity* as part of Ballet Memphis's three-part program, *As the Spirit Moves You*.
Photo courtesy of Ballet Memphis

MISSISSIPPI	48
MISSOURI	49
MONTANA	50
NEBRASKA	51
NEVADA	52
NEW HAMPSHIRE	53
NEW JERSEY	55
NEW MEXICO	56
NEW YORK	57
NORTH CAROLINA	58
NORTH DAKOTA	59
OHIO	60
OKLAHOMA	61
OREGON	62
PENNSYLVANIA	63
RHODE ISLAND	64
SOUTH CAROLINA	65
SOUTH DAKOTA	66
TENNESSEE	67
TEXAS	69
UTAH	70
VERMONT	71
VIRGINIA	72
WASHINGTON	73
WEST VIRGINIA	74
WISCONSIN	76
WYOMING	77
Literature Fellowships	79
National Council on the Arts	85
Financial Summary	87
Appropriations History	89



The McCarter Theatre's performance of Anton Chekhov's play *Uncle Vanya*, starring Steven Skybell and Amanda Plummer, was supported by the NEA.

Photo by T. Charles Erickson

CHAIRMAN'S STATEMENT



Photo by Vance Jacobs

When I began my term as Chairman in February 2003, I was confident that the National Endowment for the Arts could be restored to its rightful place as the nation's leading institution for the promotion of art and arts education.

The Arts Endowment had weathered many years of controversy, retrenchment, and reorganization that had often left it uncertain and apologetic about its mission. Generally characterized as embattled or weakened, the agency had developed a confused public identity. Despite the good work of recent chairmen, there also remained widespread concern among both cultural and civic leaders that the agency had become marginal in addressing the nation's needs in arts and arts education.

It was my conviction that the National Endowment for the Arts could best reestablish itself by focusing on its stated core mission to foster excellence in the arts—both new and established—and to make the best of the arts accessible to all Americans. We also needed to increase our efforts in improving arts education.

The Arts Endowment needed to be confident and unapologetic about that mission as we communicated the value of our programming to the nation. It was my belief that by working in a positive, inclusive, and non-divisive manner with members of Congress, the Administration, arts and arts advocacy organizations, and artists, we could build a constructive new consensus in support of the Arts Endowment.

As this annual report will demonstrate, 2003 was a time of renewal for the Arts Endowment. We continued support for all our existing programs while launching several new national initiatives that significantly expand the agency's reach and coverage, especially in smaller and rural communities. We also greatly expanded our commitment to arts education.

Budget

Our congressional appropriation in Fiscal Year (FY) 2003 was \$115,731,000. Of this total appropriation, \$38 million went to our important partners, state arts agencies and regional arts organizations.

In 2003, Congress once again funded the NEA initiative Challenge America, providing \$17 million to bring the arts to underserved communities throughout the country and to better serve the Challenge America goal of providing artistic excellence and extensive outreach.

An even more significant development in 2003 was the substantial increase, from \$5 billion up to \$8 billion, in the authorized limit for the Arts and Artifacts Indemnity Program, administered by the NEA for the Federal Council on the Arts and the Humanities. This program is a federal partnership which helps make possible international exhibitions in museums across the country by minimizing the costs of insurance.

National Initiatives

Our most important national initiative is Shakespeare in American Communities, the largest tour of Shakespeare in American history. This ambitious program, which combines theatrical touring with arts education, represents an innovative joint venture between the NEA and more than 100 partners, including numerous theater companies and arts presenters—all coordinated by Arts Midwest, a regional arts organization.



Shakespeare in American Communities began with six professional theater companies touring all 50 states. In an unprecedented partnership with the Department of Defense, we added a seventh company exclusively to tour military bases across the country. With support from The Sallie Mae Fund, we also expanded our reach among American high school students. Shakespeare in American Communities is reviving a great American theatrical tradition of touring Shakespeare.

By the end of 2005, the Shakespeare in American Communities initiative will have engaged 29 theater companies to tour more than 200 cities and 1,000 high schools in all 50 states, and 18 military bases. Over the next few years, it is our hope to bring one million students to a live,

professional production of Shakespeare. For most of these students, these performances will be their first experience with professional theater.

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



Opening night for the Shakespeare in American Communities initiative in New London, Connecticut in September 2003.
Photo by A. Vincent Scarano

Grants to Arts Organizations

While the Shakespeare program may have the highest profile of NEA-funded initiatives, the Endowment has continued to provide grants to arts organizations of all sizes, in all areas of the country, in all disciplines. In FY 2003, the NEA awarded more than \$99 million in funding, totaling more than 1,900 grants. These include not only the Challenge America grants, but grants to organizations in creativity, heritage and preservation, arts on radio and television, arts learning, and organizational capacity; fellowships for creative writing in poetry and translation; lifetime achievement awards in jazz and the folk arts; and partnership agreements with state arts agencies and regional arts organizations.

Leadership Initiatives

The Arts Endowment also funded leadership initiatives such as the Mayors' Institute on City Design, which helps mayors throughout the country develop design resources for their cities

through sessions with colleagues and design professionals. The agency also funded the National College Choreography Initiative, which supports professional dance artists working with colleges and universities nationwide to create new works or restage classics with and for students.

Federal Partnerships

In addition to national initiatives and grants, the NEA partnered with fellow federal agencies on a number of initiatives, from international exchanges to arts initiatives in rural communities.



Installing climate control systems in the Jackson Pollock-Lee Krasner home in East Hampton, New York to preserve this historic site was one of the Save America's Treasures projects in 2003.

Photo by Helen A. Harrison

One of the most important of these is Save America's Treasures, dedicated to the preservation of our nation's rich artistic and cultural heritage. This initiative was created through a partnership with the National Endowment for the Humanities, the Institute of Museum and Library Services, and the President's Committee on the Arts and the Humanities to fund grants administered by the National Park Service. This initiative supports preservation and conservation work on nationally significant intellectual and cultural collections and historic properties. These grants provide much needed financial support to save those artistic accomplishments that are a testament of America's greatness.

Technology

The NEA maintains not just a connection to the past, but also a path to the future. In FY 2003, 13 innovative projects received Resources for Change: Technology grants in amounts ranging from \$50,000 to \$165,000. These grants were awarded to nonprofit arts organizations to help them develop distinctive ways of using new technology to advance the arts and better serve the public. Many arts organizations lack the resources to realize their full technological potential to serve their patrons; these grants provided significant assistance so that the organizations can better utilize today's advancing technologies.

Arts and Accessibility

The NEA also has continued championing accessibility issues through our Office for AccessAbility's activities. In FY 2003, the office funded the final year of a three-year study, Impact of the Arts on Older Americans, to measure and evaluate the effects that professional arts programming has on the quality of life of older adults. In addition, the office partnered with the National Endowment for the Humanities, the National Assembly of State Arts Agencies, the John F. Kennedy Center for the Performing Arts, and MetLife Foundation to publish *Design for Accessibility: A Cultural Administrator's Handbook*. This publication is designed to help arts organization administrators not only comply with Section 504 of the *Rehabilitation Act of 1973* and the *Americans with Disabilities Act*, but to assist them in making access an integral part of their organization's planning, mission, programs, outreach, budget, and staffing.

Research

To broaden the conversation about American culture, the NEA funds research that examines various aspects of the arts, from audience participation to artist employment to economic trends of arts organizations. In FY 2003, the NEA Office of Research and Analysis produced *Raising the Barre: The Geographic, Financial, and Economic Trends of Nonprofit Dance Companies*. This report used newly available data to examine trends in the nonprofit dance field spanning the late 1980s through the late 1990s, detailing factors such as growth in the number of dance companies, geographic concentration, and financial aspects such as the importance of ticket sales and the effects of the 1990-1991 recession. The analysis also investigates the role the National Endowment for the Arts plays in leveraging funding for dance companies that serve communities across America.



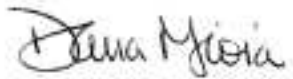
Expanded Reach

All these activities demonstrate something fundamental about the NEA. The agency is committed to reaching beyond big cities and large organizations. We now travel on the back roads of this vast country as well, bringing art to all areas, providing funding and leadership in

the arts to support work of indisputable artistic merit, engaging the American people in the best that our culture has to offer.

We believe a great nation deserves great art. That simple but ambitious statement has been our motto over the past year, and with good reason. The arts represent a central part of America's identity and legacy. In this sense, the National Endowment for the Arts represents an essential expression of the country's highest aspirations.

In these pages, you will find examples of projects the NEA has supported in every state, projects representing the vast array of lively, rich, and diverse art being created in this country. It is our goal to broaden our national coverage to include not only every state, but also every community, so that all our citizens can be enriched through the arts.

A handwritten signature in black ink that reads "Dana Gioia". The signature is written in a cursive, flowing style.

Dana Gioia
Chairman

NATIONAL INITIATIVES

National Initiatives are NEA-supported projects that have a nationwide impact, bringing artistic activities and performances to areas of the country that usually do not have easy access to the arts. The first National Initiative undertaken by the NEA in FY 2003 was Shakespeare in American Communities.

Shakespeare in American Communities addresses the three fundamental goals of the NEA: supporting excellence in the arts, bringing the arts to all Americans, and providing leadership in arts education. The program began with a nationwide tour of six professional theater companies producing Shakespeare's plays. Thanks to an unprecedented appropriation of one million dollars from the Department of Defense, a seventh company was added to tour exclusively to military bases. By the end of 2005, the tour will include 29 theater companies, reach more than 200 small and mid-sized communities across all 50 states, play to more than 1,000 middle and high schools, and, we hope, reach one million students.

The tour, which was launched in September 2003 in New London, Connecticut, already had been recognized as the largest theatrical tour of William Shakespeare's plays in our nation's history. It is not only the size of the tour that is important, but also its reach. Places such as Beaver Creek, Colorado and Sheridan, Wyoming—not the usual stops for a national tour—are two of the American communities visited by high quality theater productions.

The plays touring the country are as follows:

SEPTEMBER 2003 – NOVEMBER 2003

- *Othello* (The Aquila Theatre Company)
- *Romeo and Juliet* (Chicago Shakespeare Theater)

JANUARY 2004 – APRIL 2004

- *Othello* (The Aquila Theatre Company and The Guthrie Theater)
- *Richard III* (The Acting Company)

Lloyd Notice as Othello and Kathryn Merry as Desdemona in the final scene of the Aquila Theatre Company's production of *Othello*.
Photo by A. Vincent Scarano



APRIL 2004

- *Romeo and Juliet* (Arkansas Repertory Theatre)

OCTOBER 2004 – NOVEMBER 2004

- *A Midsummer Night's Dream* (Artists Repertory Theatre)
- *Macbeth* will tour to designated military bases by the Alabama Shakespeare Festival in 2004 as part of the partnership between the NEA and the Department of Defense.

The performances are enhanced by artistic and technical workshops, discussions about the productions, and the combination of arts presentation with arts education. More than 25,000 free educational resource packages developed by the Arts Endowment elicited the following comments from some of the thousands of teachers who have ordered them:

“Very exciting way to teach my students the power of Shakespeare, enjoyed the video and then reciting certain verses.”

“Your materials greatly enhanced our learning about Shakespeare and his works. The students could relate more with the Bard’s work after seeing it in a context.”

“Outstanding visuals, good hands-on assignments, will definitely use it next year.”

“The children loved it and they are still quoting lines to each other. Thank you for this excellent program.”

In 2004, the NEA announced the second phase of the Shakespeare program, Shakespeare for a New Generation, which will tour 22 additional companies specifically at middle and high schools. Again, the program will focus on smaller communities that do not have easy access to live theater.

Shakespeare in American Communities is made possible through cooperation with the Minneapolis-based regional arts organization Arts Midwest and educational support from The Sallie Mae Fund. In addition to its financial support for the initiative, The Sallie Mae Fund also has contributed by sponsoring “The Sallie Mae Fund Free Seats for Students” program. In each city of the Shakespeare in American Communities tour, 50 complementary tickets will be given to deserving high school students and a parent or chaperone to enjoy the performance.

Mrs. Laura Bush and former Motion Picture Association of America CEO Jack Valenti are serving as honorary co-chairs for the project. Also providing support to the initiative is the “Players’ Guild,” a group of arts experts and accomplished stage and screen actors. The

Players' Guild members are Jane Alexander, Harold Bloom, Hilary Duff, Rafe Esquith, James Earl Jones, Michael Kahn, Angela Lansbury, Julie Taymor, and Michael York.

Numerous members of government, including Rep. Cass Ballenger (R-NC), Rep. Mark Kirk (R-IL), Rep. Jim Leach (R-IA), Rep. Thomas Petri (R-WI), Rep. Jack Quinn (R-NY), Rep. Adam Schiff (D-CA), Rep. Louise Slaughter (D-NY), Rep. Diane Watson (D-CA), Rep. Robert Simmons (R-CT), and Rep. Nick Smith (R-MI) have participated in local events celebrating the program as well as providing broad support for the tour.

For additional information regarding the tour, dates and performance venues, and participating companies, please visit: www.ShakespeareInAmericanCommunities.org.



U.S. Representatives Cass Ballenger, Louise Slaughter, and Jim Leach at the Shakespeare in American Communities celebration on Capitol Hill.

Photo by Steven Purcell

STATE AND REGIONAL PARTNERSHIPS

Something that many people don't realize is that the NEA doesn't subsidize anyone or any organization. Everything the Arts Endowment does is done in partnership. Its most enduring partnerships exist with 56 state and jurisdictional arts agencies and six regional arts organizations. In fact, 40 percent of this agency's grantmaking funds are distributed through these partnerships. It's another avenue by which NEA provides federal support for projects that are born in and benefit local communities.

For nearly 40 years, the Endowment's support for state arts agencies (SAAs) has helped to leverage state funding from other sources, which for most agencies now exceeds federal support. The SAAs play an extensive role in furthering the NEA's reach and impact by filtering national resources to arts organizations at the state and local level. The NEA works in cooperation with SAAs through partnership agreements to carry out a national plan reflecting common goals. These goals include the following components: arts education, arts in underserved communities, and Challenge America.

An example of these partnerships at work is *Challenge America: Writing Towards a Better Life in Utah*, an anthology of collected poems written by adolescents often overlooked by traditional arts programs, including those in hospitals, homeless shelters, detention centers, and alternative education facilities. With funds from the NEA's Challenge America program, the Utah Arts Council supported six separate creative writing workshops around Salt Lake Valley, serving more than 100 young people in that area.

The North Carolina Arts Council used its partnership grant to create two new music initiatives for the North Carolina Public Schools: the North Carolina Curriculum, Music and Community project (CMC) and the Junior Appalachian Musicians (JAM) program. Out of a statewide desire to preserve Appalachian musical culture, the CMC project uses local musicians and their musical traditions as a basis for teaching the state-mandated educational curriculum. As a complement to CMC, the JAM program

Young fiddler Clay Sutton plays at Bluff Mountain Festival, Madison County, North Carolina, as part of the North Carolina Arts Council's new music initiatives.

Photo by Cedric N. Chatterley



pairs children of varying musical talents with local musicians for after-school instruction in fiddle, guitar, banjo, mandolin, bass, or dulcimer.

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

One of these programs is the NEA Shakespeare in American Communities initiative, the largest tour of Shakespeare in American history. In partnership with regional arts organization Arts Midwest and private funder The Sallie Mae Fund, Shakespeare in American Communities is bringing professional Shakespeare productions and related educational activities to more than 200 communities across all 50 states (see more about the initiative in the National Initiatives section).

The National Endowment for the Arts also supports 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. Offered in partnership with the six regional arts organizations, the program provides assistance for interstate touring and gives priority to underserved communities.

Such touring efforts have included performances by the Seattle-based Geoffrey Castle Band, whose lead violinist is a self-proclaimed “crazy death-defying stunt man with an electric violin.” With support from the Eastern Oregon Regional Arts Council—a member of the regional arts organization Western States Arts Federation—and the NEA Regional Touring program, the Geoffrey Castle Band made a stop in LaGrande, Oregon, a sparsely populated area of eastern Oregon. The residents of this small town embraced the eclectic band, dancing in the aisles during the performance.

The next day, Geoffrey Castle visited the Hilgard Youth Facility, a lockdown correctional facility for young men aged 14-18. There he received an equally warm reception and taught the young men how to perceive music as a form of language. “I think I gave them something, but they gave me so much more,” said Castle. “This was one of the highlights of the many tours I’ve done. I had more fun playing for them than anywhere else.”

LIFETIME HONORS

While the NEA recognizes the importance of its primary function, that of awarding grants to promote the availability of art to all Americans, the Arts Endowment also recognizes the importance of giving something to artists that is often more valuable than financial support: recognition. For an artist, recognition of his or her work is a kind of currency that can be priceless.

The National Endowment for the Arts celebrates artists and organizations in the United States who have achieved a level of mastery and greatness in their art forms through three lifetime honors programs. The awards presented each year for master artists who have distinguished themselves in their disciplines are the National Medal of Arts, NEA Jazz Masters Fellowship, and NEA National Heritage Fellowship.



2003 National Medal of Arts recipient Ron Howard with NEA Chairman Dana Gioia.
Photo by Felicia Knight

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 nominations for the award from the public, 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.

NATIONAL MEDALISTS FOR 2003

Austin City Limits

PBS Television Program
Austin, Texas

Beverly Cleary

Children's Book Author
Carmel, California

Rafe Esquith

Arts Educator
Los Angeles, California

Suzanne Farrell

Dancer/Company Director/Educator
Morristown, New Jersey

Buddy Guy
Blues Musician
Chicago, Illinois

Ron Howard
Actor/Director/Writer/Producer
Greenwich, Connecticut

Mormon Tabernacle Choir
Choral Group
Salt Lake City, Utah

Leonard Slatkin
Symphony Orchestra Conductor
Washington, DC

George Strait
Country Singer
San Antonio, Texas

Tommy Tune
Dancer/Actor/Choreographer/Director
New York, New York

NEA Jazz Masters Fellowship

This year was pivotal for the NEA Jazz Masters Fellowship program. To reflect the esteem with which the nation holds these great American artists, the fellowships were increased to \$25,000 and the number of NEA Jazz Masters awards was increased from three to five in the following categories: rhythm instrumentalist, solo instrumentalist, pianist, vocalist, arranger/composer, and for the first time a non-musician category—jazz advocate, which is awarded to individuals who have made major contributions to the appreciation, knowledge, and advancement of the American jazz art form as a writer, patron, or presenter.

The selection criteria for the awards remain the same: musical excellence and significance of the nominee's contributions to the jazz art form. Named each year since 1982, the NEA Jazz Masters form a veritable jazz hall of fame, including such luminous past members as Dave Brubeck, Ornette Coleman, Marian McPartland, and Ella Fitzgerald. More information about submitting a nomination and the NEA Jazz Masters award is available on the NEA Web site: www.arts.gov.

In addition, a series of activities—as part of the National Initiatives part of the program—were added in 2004, including a two-CD set of recordings by NEA Jazz Masters through a partnership with the Verve Music Group, a nationally televised broadcast of the awards ceremony through a partnership with Black Entertainment Television and BET Jazz, and a touring program of NEA Jazz Masters in concert to reach all 50 states over the next two years.

This year's NEA Jazz Masters, presented at the annual International Association for Jazz Education conference, were the following:



Photo by Tom Pich

JIM HALL

Solo Instrumentalist

Jim Hall began his illustrious career at the Cleveland Institute of Music, and joined fellow NEA Jazz Master Chico Hamilton's quintet in 1955 shortly after his graduation. He continued to hone his guitar skills throughout the early 1960s by performing with contemporary giants such as Ella Fitzgerald, Sonny Rollins, and Art Farmer. This ensemble experience allowed Hall to develop a rich and free sound while still being grounded in scholarly technique. Hall still performs and records with the trio he founded in 1965, and has received numerous awards and Grammy nominations. He is the first modern jazz guitarist to receive an NEA Jazz Masters award.



Photo by Tom Pich

FORESTSTORN "CHICO" HAMILTON

Rhythm Instrumentalist

As a teenager in Los Angeles, Chico Hamilton's first band experience included as his classmates such jazz luminaries as Charles Mingus, Dexter Gordon, and Illinois Jacquet. During his 1942-46 military service, Hamilton studied drumming with NEA Jazz Master Jo Jones. In 1948, Hamilton began a seven-year relationship with Lena Horne's band until the formation of his Chico Hamilton Quintet in 1955. During the 1960s, he formed a company to score feature films and commercials for television and radio. Hamilton served on the originating faculty at Parsons New School of Jazz in New York, and currently teaches at the Mannes College of Music at the New School University.



Photo by Joselyn Augustino

HERBIE HANCOCK

Pianist

Herbie Hancock's path toward fame was evident after performing Mozart's *D Major Piano Concerto* with the Chicago Symphony Orchestra at age 11. Hancock's fascination with electric "gadgets" led him to study both electrical engineering and music composition at Grinnell College in Iowa. He was extended an invitation to join Miles Davis's band in 1963, and his five-year residence in the band allowed him to explore and re-define many of the traditional rules of jazz composition. He formed his own quartet in 1973, and their debut album *Head Hunters* launched Hancock into his present day stardom. His score for the movie *Round Midnight* won an Academy Award in 1987.



Photo by Sara Krulwich/The New York Times

LUTHER HENDERSON

Arranger/Composer

Luther Henderson was a childhood neighbor of Duke Ellington's while living in Harlem, and would go on to adapt and orchestrate some of Ellington's larger works in the 1940s and early 1950s. Henderson worked on more than 50 Broadway productions in various capacities, including the Tony Award-winning *Raisin*, *Play On!*, and *Jelly's Last Jam*. Henderson also contributed to various albums by the Duke Ellington Orchestra, the Andre Kostelanetz Orchestra, the Royal Philharmonic, and others. Sadly, Henderson died of cancer before he was able to accept the NEA Jazz Master award at the ceremony.



Photo by Tom Pich

NAT HENTOFF

Jazz Advocate

It is fitting that Nat Hentoff was awarded the first NEA Jazz Masters Fellowship for Jazz Advocate: he has been a major voice in jazz literature for more than half a century. Hentoff studied as an undergraduate at Northeastern University, then went on to pursue graduate studies at Harvard University. In 1953, he spent four years as an associate editor at *Down Beat* magazine, where he laid the foundation for a truly remarkable career as a jazz journalist. In 1980, Hentoff was awarded a Guggenheim Fellowship in education as well as a Silver Gavel Award from the American Bar Association.



Photo by Tom Pich

NANCY WILSON

Vocalist

Nancy Wilson first found her voice singing in church choirs, although she was heavily influenced by artists such as Nat King Cole and Dinah Washington. In 1959, Wilson signed with Capitol Records and went on to record 37 albums for the label. During her years with Capitol, she was second in sales only to the Beatles. Wilson won an Emmy Award in 1968 for her series *The Nancy Wilson Show*, and went on to perform and guest star in numerous other programs. She was awarded honorary degrees from Berklee School of Music and Central State University of Ohio, and currently hosts *Jazz Profiles*, a weekly documentary series on National Public Radio.

NEA National Heritage Fellowship

Since its inception in 1982, the NEA National Heritage Fellowships have been awarded to nearly 300 artists who have dedicated their lives to celebrating the nation's diverse cultural heritage. Previous honorees have included bluesman John Lee Hooker, Dakotah-Hidatsa storyteller Mary Louise Defender Wilson, duck decoy carver Lem Ward, and bluegrass musician Bill Monroe.

Eleven NEA National Heritage Fellowships, the country's most prestigious honor in the folk and traditional arts, were awarded in 2003. The fellowships include a one-time award of \$20,000. Artists who received the award included performers, such as Persian santur player Manoochehr Sadeghi, and craftspeople, such as Salish beadworker and regalia maker Agnes "Oshanee" Kenmille.

Carmencristina Moreno received the Bess Lomax Hawes Award for her lifelong contribution to Mexican American musical heritage through songwriting, performing, and teaching. This award recognizes individuals who have made major contributions to the excellence, vitality and public appreciation of the folk and traditional arts through teaching, collecting, advocacy and preservation work.

2003 NEA National Heritage Fellow Lorenzo Martínez performing at the annual celebratory concert in Washington, DC.

Photo by Jim Saah



Interviews with the 2003 awardees, as well as presentations of their work, can be found on the NEA Web site (www.arts.gov). In addition, a publication celebrating the 20th anniversary of the program is available in the publications section of the Web site.

2003 NEA NATIONAL HERITAGE FELLOWS

Rosa Elena Egipciano

Puerto Rican *Mundillo* (bobbin lace) maker
New York, New York

Agnes “Oshanee” Kenmille

Salish beadworker and regalia maker
Ronan, Montana

Norman Kennedy

Weaver, singer, storyteller
Marshfield, Vermont

Roberto and Lorenzo Martínez

Hispanic musicians
Albuquerque, New Mexico

Norma Miller

African American dancer, choreographer
Las Vegas, Nevada

Carmencristina Moreno

Mexican American singer, composer, teacher
Fresno, California

Ron Poast

Hardanger fiddle maker
Black Earth, Wisconsin

Felipe and Joseph Ruak

Carolinian stick dance leaders
Commonwealth of the Northern
Mariana Islands

Manoochehr Sadeghi

Persian santur player
Sherman Oaks, California

Nicholas Toth

Diving helmet designer/builder
Tarpon Springs, Florida

Basque (Bertsolari) Poets

Jesus Arriada, San Francisco, California
Johnny Curutchet, South San Francisco,
California

Martin Goicoechea, Rock Springs,
Wyoming

Jesus Goni, Reno, Nevada

Rosario (Emily Pulley) and Paquiro (Grant Youngblood) turn out the light in the final scene of Central City Opera House Association's production of Enrique Granados's opera *Goyescas*, with libretto by Fernando Periquet.

Photo by Mark Kiryluk

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 2003 Grant Category	APPLICATIONS: Number Received	GRANTS: Number Awarded	GRANTS: Amount Awarded
Creativity	1,459	786	\$ 19,983,000
Arts Learning	1,148	255	\$ 10,851,000
Challenge America: Access	318	310	\$ 8,235,000
Arts on Radio and Television	401	48	\$ 4,455,000
Heritage/Preservation	348	172	\$ 4,440,000
Organizational Capacity	120	58	\$ 3,015,000



ALABAMA

Sloss Furnace Association (Birmingham)

The Sloss Furnace Association in Birmingham, Alabama is a museum and national historic landmark on the 32-acre grounds where a blast furnace plant made iron from 1882 to 1971. One of Sloss's activities is an arts program focusing on cast and formed metal sculptures. The program highlights Birmingham's historic ties to the iron and steel industry.

In 2001, Sloss developed an arts-based youth apprenticeship program to build artistic, vocational, and social skills in high school students interested in the arts. The program involved an eight-week summer program that employed high school students to work 30 hours a week with professional artists. Earning a weekly stipend, the apprentices learned the complex techniques of casting and fabricating metal sculpture.

In FY 2003, Sloss received an NEA Arts Learning grant of \$35,000 to support that year's apprenticeship program. During the summer of 2003, five professional artists and a teacher taught 14 apprentices the principles of three-dimensional design and processes for creating metal art. The apprentices learned patternmaking, moldmaking, and casting by undertaking and successfully completing several projects that utilized these processes. Projects completed during the summer session included large-scale pieces such as park benches and a 16-foot tree surround, and smaller individual sculptures. Through regular feedback and evaluation by the teaching artists, the apprentices developed their artistic, design, and technical skills. The program culminated with the apprentices' work being featured at three local arts festivals.

Alabama Shakespeare Festival (Montgomery)

Since 1991, the Alabama Shakespeare Festival (ASF)—the only major professional theater in Montgomery—has hosted the Southern Writers' Project (SWP), a new play development program dedicated to telling the stories of the South. SWP



Kia Corthron's play *The Venus de Milo Is Armed* received its world premiere as part of the Alabama Shakespeare Festival's Southern Writers' Project.

Photo by Phil Scarsbrook

has cultivated more than 30 scripts since its inception, with 12 of them receiving world premieres. For the 2002-03 season, SWP was expanded to include a new play festival, sponsored by the Vesta Insurance Group, that focused on Southern issues and topics, including those emphasizing African American experiences.

ASF received an NEA Creativity grant of \$30,000 in FY 2003 to support the production of one of the plays receiving a world premiere at the festival, *The Venus de Milo Is Armed* by Kia Corthron. The play follows the struggles of a middle-class, African American family terrorized over a sudden rash of landmine explosions at tourist attractions across the United States. The play uses dark humor to make keen observations about landmine production in the United States and their use around the world.

The play premiered on the weekend of February 14, 2003, with 26 performances being held during the festival, reaching more than 2,270 people. A free lecture on the play by the director, Valerie Curtis-Newton, was held the week before the play opened; at post-show discussions, audience participation was strong and spirited.

ALASKA

Organization for Northern Development (Anchorage)

The Organization for Northern Development's Out North Contemporary Art House in Anchorage, Alaska is a multidisciplinary cultural center that produces and presents a vibrant mix of community-based and guest artist events. Honored in 1996 by the Alaska State Legislature for the role it plays in "promoting the artistic, economic, educational, and cultural development of our communities," Out North enjoys a national reputation for innovative arts and literacy activities with at-risk youth. By providing many free and low-cost programs, Out North attracts people who ordinarily do not attend arts events.

With an FY 2003 NEA Arts Learning grant of \$20,000, Out North created a new media arts program called Out North Teen Visions (O.N.T.V.), which provides access to and training in video production. The after-school and summer project involves instruction in the fundamentals of the media arts, including camera work, editing, and Web site development. Participants of the program will be encouraged to explore their creativity and learn technical skills in order to produce a media art programs for weekly Web casts and broadcasts. Anchorage UPN-affiliate KYES-TV agreed to make weekly airtime available for O.N.T.V. programs, and Alaska's cable companies also agreed to accept these programs for their Community Access channels. Out North will begin implementing the project in the fall 2004.

Anchorage Concert Association (Anchorage)

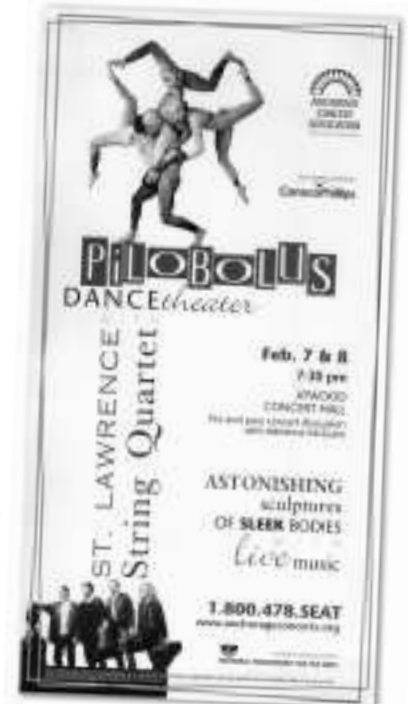
The Anchorage Concert Association was founded in 1950 by a group of classical music enthusiasts committed to bringing the finest classical artists to perform for the people of Anchorage. Since then, the Concert Association has presented more than 600 performances of the world's finest music, dance, and theater. It is the largest institution for the arts in the Anchorage community and provides a key anchor in the touring schedules of artists for the Northwest.

Audiences come from Greater Anchorage, Matanuska-Susitna Valley, all over the Kenai Peninsula, and as far away as Barrow. An average of 100,000 people of every age, income, and cultural background attend Concert Association performances during each season.

Since its inception, the Concert Association has included education programs in its regular season schedule. Master classes, lectures, demonstrations, and workshops are held in local elementary schools, high schools, universities, and community centers, and in partnership with other arts organizations.

In FY 2003, the organization received an NEA Creativity grant of \$15,000 to support the dance and music residencies of Pilobolus and the St. Lawrence String Quartet. Members of the dance group Pilobolus held school performances and lectures, as well as dance master classes, before participating in performances with the string quartet in Anchorage and Fairbanks. The collaboration between the two groups was a rare treat; their only other appearances together were in New York City and Stamford, Connecticut.

Instead of the usual one-day workshop, the two groups participated in a four-day community workshop in Anchorage, sharing their expertise on the creative process of jointly choreographing dance and composing music. At the end of the workshop, students performed what they learned for the community. More than 2,200 children and young adults ages 9-22 were reached by the residencies through the workshops and in-school activities.



An advertisement for the dance and music residencies of Pilobolus and the St. Lawrence String Quartet presented by the Anchorage Concert Association.

ARIZONA



Native Seeds/SEARCH, based in Tucson, Arizona, used a multimedia approach to teach Navajo youth about the aesthetic dimensions of farming in relation to their culture, using audio recordings, artwork, and images, such as this one of Gladys Begay working in her corn field.

Photo by Jacquie Kahn

Native Seeds/SEARCH (Tucson)

Founded in 1983, Native Seeds/SEARCH, a conservation organization based in Tucson, Arizona, works to preserve the heirloom agricultural crops used by the indigenous peoples of the American Southwest.

In FY 2003, Native Seeds received an NEA Challenge America: Access grant of \$30,000 to complete work on a CD-ROM that uses a multimedia approach to teach Navajo youth about the significance of agriculture and planting techniques to their heritage. Many young Native Americans have lost touch with the aesthetic dimensions of farming in relation to their culture. Incorporating artwork by young Diné artists, audio recordings with Navajo elders, images and interviews, the CD-ROM will demonstrate what crops have been traditionally utilized by the Navajo and how they are planted, harvested, and cooked.

The CD-ROM will also include recipes, songs, and poems. In addition, it will contain non-sacred information about the agricultural ceremonies and traditions associated with specific crops, months, or seasons of the year as they pertain to the agricultural cycle. This resource will provide an opportunity for Navajo youth to experience and learn about the richness of their cultural heritage. Copies of the CD-ROM will be distributed to Navajo schools and libraries.

Institute for Studies in the Arts (Tempe)

The Institute for Studies in the Arts (ISA), which recently evolved into the Arts, Media, and Engineering program, is an interdisciplinary research and education center at Arizona State University in Tempe. It supports the integrated creation of art works and technology and works with visual artists, musicians, choreographers, engineers, and scientists to develop much-needed media tools for the creation of digital art.

In FY 2003, ISA received an NEA Resources for Change: Technology grant of \$150,000 to create motion⁶, a project which will bring together artists and engineers to develop motion capture, analysis, rendering, and interactive arts tools. These tools will allow the creation of interactive multimedia works where dance, sound, and digital images are connected at structural and semantic levels. Furthermore, the tools will allow three-dimensional documentation of dance and facilitate computer-assisted, user-friendly analysis of dance. There are currently no widely used tools for computer-assisted analysis of dance.

The project utilized ISA's black box research and performance spaces, where choreographers Trisha Brown, Bill T. Jones, and Bebe Miller performed a series of short, carefully scripted dances. Their movements were captured using eight infrared cameras; the data from these sources was used to train the computer to analyze the dance and recognize structural elements of each choreographer's gesture vocabulary and composition style.

The project motion⁶ will culminate with the creation of three full-length multimedia works by each of the choreographers, who will work with a team of composers and visual artists. These projects will premiere in 2005, with motion capture, analysis, and documentation results being posted on a Web site accessible to the public.

ARKANSAS

Arkansas Repertory Theatre Company (Little Rock)

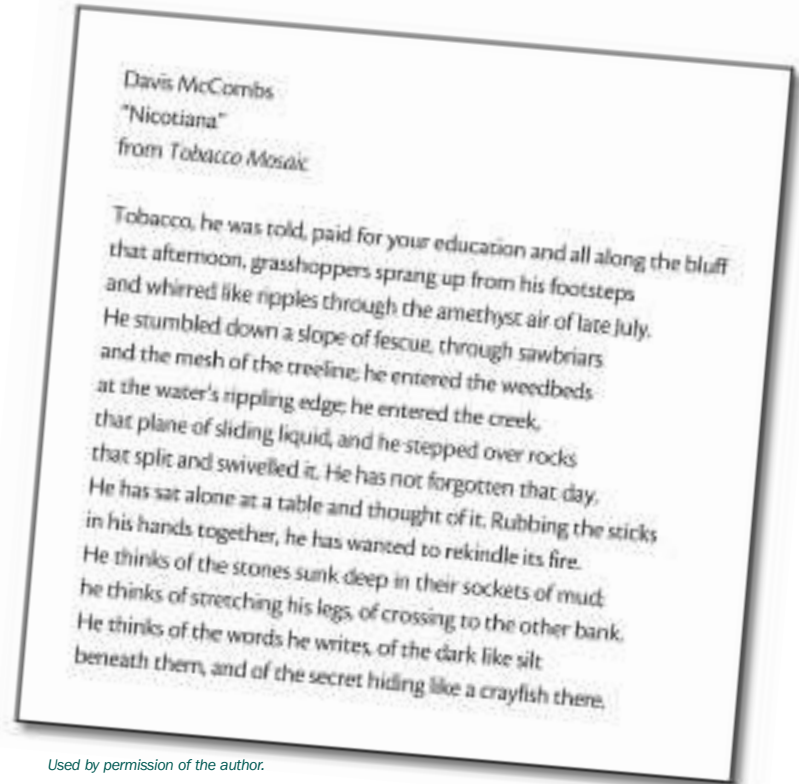
The Arkansas Repertory Theatre Company, located in downtown Little Rock, is the state's only professional nonprofit theater company, reaching an average of 70,000 audience members annually. An additional 15,000 students across the state participate in the Rep's educational outreach program each year. Underserved areas of the state also are accessed through the creation of a Free Shakespeare in the Parks program in 2002.

In FY 2003, the Rep received an NEA Challenge America: Access grant of \$48,000 to tour a production of *Romeo and Juliet* to four diverse Arkansas state parks in the summer of 2004 as part of the Free Shakespeare in the Parks program. Local residents of these underserved parts of the state will be able to attend performances free of charge. In the time before the performances, the Rep staff has been working in the communities and nearby schools, conducting workshops on the play with students and community members.

The four state parks designated for performances are not near urban areas and lack resources for professional arts opportunities in their communities. For example, Lake Chicot, one of the parks, is located in Arkansas's Delta region where 34 percent of the population live in poverty. By bringing Shakespeare to this economically challenged region, the Rep can engage residents who normally would not have the means to attend performing arts events. Each performance of the play will be preceded by a discussion with the audience that addresses issues in the play, Shakespeare's life, and the creative process of the production.

Davis McCombs (Fayetteville)

"I grew up on top of the longest cave in the world (Kentucky's Mammoth Cave), and, while working as a Park Ranger at Mammoth Cave National Park, I have been writing a series of poems about the cave itself and the lives of the people above it," Davis McCombs stated upon learning he would receive an



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NEA Literature Fellowship of \$20,000. Literature Fellowships represent the National Endowment for the Arts's most direct investment in American creativity, awarded to published creative writers and translators of exceptional talent in the areas of prose and poetry.

"With an NEA fellowship, I will take time off my current job at the University of Arkansas to continue my research and writing in the 'Caveland' of South Central Kentucky. I propose to write a series of poems called *Tobacco Mosaic*," he said, focusing on the disappearing tradition of white burley tobacco farming and the people who still carry on this tradition.

"The way I feel about the tobacco poems now is similar to the way I felt about the cave poems while I was writing them. I am certain that the poems are important, that they must be written, but what keeps me up at night is the worry that I'm not up to the task, that I can't make the poems as good as they should be, as they deserve to be. With the help of the NEA, I can now devote myself fully to writing them," McCombs said.

CALIFORNIA



Master guitarist Ralph Towner (second from left) was commissioned to create a composition for the 2003 Monterey Jazz Festival that featured bassist Glen Moore (far left), vibraphonist Gary Burton (third from left), oboist Paul McCandless (far right), and the Monterey Jazz Festival Chamber Orchestra.

Photo courtesy of the Monterey Jazz Festival

Monterey Jazz Festival (Monterey)

The Monterey Jazz Festival is the longest running jazz festival in the world. Since 1958, it has provided a creative platform for the most innovative and upcoming jazz musicians in the field. Past legendary performers include Dizzy Gillespie, Billie Holiday, Duke Ellington, Miles Davis, Sonny Rollins, and John Coltrane. Distinctive in commissioning new works, the Monterey Jazz Festival programs a wide range of jazz styles, from traditional to highly experimental, and incorporates resident artists for both performance and outreach purposes.

In FY 2003, the Monterey Jazz Festival received an NEA Creativity grant of \$25,000 for three key components of its festival, held September 19-21, 2003: the commission and premiere of a new jazz work, fees for artists in residence, and performances by emerging jazz musicians. Composer Ralph Towner was selected to write a commissioned work entitled *Monterey Suite, Parts I, II, & III*, which

premiered to a sold-out audience on September 20, 2003. A master of the 12-string and classical guitar, Towner performed with vibraphonist Gary Burton, oboist Paul McCandless, bassist Glen Moore, and percussionist Mark Walker, along with the Monterey Jazz Festival Chamber Orchestra.

Selected 2003 artists-in-residence were brothers John and Jeff Clayton (bassist and alto saxophonist, respectively) of the Clayton-Hamilton Jazz Orchestra, vibraphonist Gary Burton, drummer Jeff Hamilton, and Towner. The artists worked with the festival's High School All-Star Band and appeared in a variety of public settings, including panel discussions, moderated conversations, and technical clinics.

The distinguished group of emerging jazz artists appeared throughout the three-day festival in more than 50 concert performances. The 2003 Monterey Jazz Festival attracted more than 45,000 participants and reached an additional one million listeners through live music broadcasts.

COLORADO

Radio Bilingüe (Fresno)

Radio Bilingüe is a public radio service that produces and distributes original programming to more than five FM radio stations in the Latino communities of the San Joaquin, Salinas, and Imperial Valleys and to 57 affiliates in the continental U.S. and Puerto Rico.

It reaches weekly radio audience of more than 500,000 individuals, many of whom speak English as a second language.

In FY 2003, Radio Bilingüe received a \$46,000 NEA Creativity grant to support production in 2003 and 2004 of the annual ¡Viva El Mariachi! Festival, which showcased local, national, and international mariachi groups. The festival also provides workshops where community members can work with master musicians as a means of passing along this rich cultural tradition.

The first day of the annual festival includes a daylong, hands-on Mariachi Musical and Cultural Workshop, where NEA National Heritage Fellow Natividad Cano (artistic director of the festival) and other master mariachi musicians lead workshops for groups of up to 200 people. These workshops, which are open to people of all ages and ability levels, offer instruction in the violin, *vihuela*, guitar, *guitarrón*, trumpet, and vocals. Students spend the day working with the musicians to master new techniques and eventually master new songs.

The highlight of the festival is the final concert, which occurs at the end of the weekend, featuring several top mariachi groups, including Mariachi Vargas de Tecalitlán, Nati Cano y el Mariachi Los Camperos, Mariachi Imperial de Mexico, Mariachi Garibaldi, Los Cenzontles, Mariachi Mujer 2000, and Mariachi Mexico de Pepe Villa for the 2003 and 2004 festivals. Some of the intermediate students who attended workshops at the festival also took the stage and performed the songs they rehearsed together.

Naropa University (Boulder)

Naropa University in Boulder, Colorado was founded in 1974 with a unique blend of Buddhist heritage and traditional Western scholastic and artistic disciplines. The university's Department of Writing and Poetics, known as the Jack Kerouac School of Disembodied Poetics and created by noted writers Allen Ginsberg and Anne Waldman, has brought some of the most significant literary figures of the 20th century to participate in workshops, lectures, and readings.

These events were recorded on analog cassette tapes, some of which are deteriorating due to age. The collection—which includes readings by such important artists as Ginsberg, Waldman, William Burroughs, Diana diPrima, John Ashbery, Meredith Monk, and John Cage—is in danger of being lost forever if preservation measures are not implemented soon. The tapes include more than 5,000 hours of poetry and prose readings, panel discussions, and lectures.

In FY 2003, Naropa University received an NEA Heritage/Preservation grant of \$25,000 to support the preservation of 800 hours of these recordings. The potential value of the collection to scholars in the arts, humanities, and social sciences is immense. Providing readings by a vast array of postmodern American writers, the recordings are an excellent resource for understanding our nation's literary and cultural heritage.

The preservation project will not only clean up the tapes and transfer them to digital formats, which last longer than analog formats, but also make the recordings more available to scholars and the general public through library in-house use and the development of a Web site for the archive.

Central City Opera House Association (Central City)

Located 35 miles west of the city of Denver, Colorado, Central City was once the center of a gold rush that led to the building in 1878 of the city's own opera house. In 1932, the Central City Opera House Association was formed to renovate the building,

which had become dilapidated. The Opera House has provided both traditional and contemporary works to the region for more than 70 years. Besides the popular Summer Opera Festival, the Opera House Association provides year-round outreach to schools and rural communities.

For its 2003 season, the Opera House Association received an NEA Creativity grant of \$20,000 to support a new production of Enrique Granados's opera *Goyescas*, with libretto by Fernando Periquet. The opera, sung in Spanish, has been fully staged in the United States only rarely since its premiere at the Metropolitan Opera in 1916.

Using his piano suite of the same name, Granados presents music and story that is thoroughly Spanish.

The piano suite is named after scenes from the works of the artist Francisco Goya and is considered the beginning of modern Spanish music, using the country's folk music motifs for the various pieces. Using Goya's pictures as the basis of the opera, the one-act work is set in early 19th century Madrid and involves the love stories of a bullfighter Paquiro and his girlfriend Pepa, and of the aristocratic Rosario and her captain, Fernando.

Central City's performance starred soprano Emily Pulley, baritone Grant Youngblood, and tenor Chad Shelton. The opera was performed on July 5, 2003 on a double bill with Ruggiero Leoncavallo's *I Pagliacci*.

The chorus sings and dances in ceremonious fervor in a scene from Central City Opera House Association's production of Enrique Granados's opera *Goyescas*, with libretto by Fernando Periquet.

Photo by Mark Kiryluk



CONNECTICUT

The Artists Collective (Hartford)

The Artists Collective of Hartford, Connecticut was created in 1970 by jazz musician Jackie McLean (2001 NEA Jazz Master) and his wife Dollie, an actress and dancer, to provide training in dance, music, drama, African arts, and visual arts to children in some of the poorest neighborhoods of the city. The Collective's professional staff of working artists structure programs not only to provide high quality arts instruction, but also to develop cultural awareness and self-discipline within the participants.

In FY 2003, the Artists Collective received an NEA Arts Learning grant of \$40,000 to support music and dance workshops and master classes for students. Since Hartford Public Schools have been scaling back and eliminating their arts education programs, the Collective is one of the few community organizations filling that void. The youth who participate in the Collective's programs are predominately African American, Caribbean, or Latino from low-income neighborhoods. For many of these children, it is their only exposure to the arts.

The classes met Monday through Saturday from September to June, with the most talented youth auditioning for the two performing ensembles and the Youth Jazz Orchestra. Dance classes included instruction in traditional African, Afro-Cuban, jazz, tap, modern, and ballet. The music classes involved beginning and advanced theory and instruction in bass, piano, reeds, violin, brass, guitar, drums, and voice. Altogether, more than 800 youth participated in the classes.

Curbstone Press (Williamantic)

Curbstone Press of Williamantic, Connecticut was founded in 1975 to focus on creative literature that encourages a deeper understanding between cultures, which involves a great many literary translations of works by writers American readers might not otherwise have the opportunity to read. In FY 2003, Curbstone received an NEA Creativity grant of \$20,000 to support the translation, publication, and promotion of some of these contemporary poetry and fiction writers.



Artists Collective founder Jackie McLean (2001 NEA Jazz Master) assisting a student during the annual student showcase.

Photo courtesy of the Artists Collective

Curbstone publishes 8-12 works annually; the NEA grant will assist in the publication of three of these by writers from Vietnam, Guatemala, and El Salvador: *The Time Tree* by Huu Thinh (translated by George Evans and Nguyen Qui Duc), *Cascabel* by Arturo Arias (translated by Sean Higgins), and *Casting Off* by Claribel Alegria (translated by Margaret Sayers Peden). Since commercial publishers usually neglect translations outside of the infrequent bestsellers, small nonprofit publishers like Curbstone fulfill the need to bring this wealth of literature from other cultures to U.S. audiences.

Huu Thinh is one of the premier poets of Vietnam, having received awards for his poetry from the Vietnam Writers' Association. George Evans, founder and editor of the public arts project *Streetfare Journal* as well as author of five books of poetry, has translated exclusively from Huu Thinh's work with Nguyen Qui Duc. Arturo Arias, whose work includes a credit for the screenplay of *El Norte*, is the author of several books of fiction and criticism, specializing in ethnic issues. His novel *Cascabel* was originally published in Spanish in 1998. Sean Higgins had previously translated Arias's novel *Rattlesnake* with Jill Robbins. Claribel Alegria, one of the major living poets of El Salvador, has written more than 40 books, including her latest, *Casting Off*, which examines personal loss and the contemplation of death. Margaret Sayers Peden has translated more than 35 books by Latin American authors such as Isabel Allende, Pablo Neruda, and Octavio Paz.

DELAWARE

Delaware Symphony Orchestra (Wilmington)

The Delaware Symphony Orchestra, based in Wilmington, has grown from offering two performances a year in the 1930s to approximately 50 annual concerts and other activities. The DSO is Delaware's only statewide arts organization, and serves the entire state with its concerts, touring, and outreach activities.

To support these outreach activities, in FY 2003 the DSO received a Challenge America: Access grant of \$20,000 to reach the underserved, rural parts of the state. From September to November 2003, DSO members participated in 30 visits to schools in rural southern Delaware, providing lectures and performances. These outreach activities reached more than 1,000 students and teachers who would not otherwise be exposed to classical music. Specifically, the DSO provided a woodwind quartet, string quintet, brass quintet, and percussion trio to interact at eight schools in the communities, showing how the various instruments interact with one another, how orchestral music is related to other music the students listen to, and career options as musicians.

Every January, the DSO conducts Lollipop Concerts for families and their children in Wilmington and southern Delaware. In January 2003, movement artist Dan Kamin conducted a week-long residency in the community, performing at elementary and middle schools, nursing homes, and shopping malls. He then performed with the DSO for the annual Lollipop Concert, *The Lost Elephant*. The piece involved Kamin miming to music provided by the DSO a storyline involving a zookeeper who loses an elephant. The piece was performed in Wilmington and the rural town of Milford. Through its many activities, the DSO is able to reach thousands of new audience members.

Smyrna School District (Smyrna)

In Smyrna, Delaware, a small town of 6,000 people, history is being revisited, or more accurately, preserved. At the middle school, John Bassett Moore School, eight murals hang in the auditorium and library. Created in the 1930s by the Brandywine River School artists Walter Pyle, Jr., Stafford Good, and Edward Grant as part of the U.S. Work Projects Administration (WPA), these murals reflect Delaware's regional life and culture, depicting the shipping industry, scenes of agriculture, student activities, the heritage of Shakespeare in America, and a history of America that focuses on Delaware.

To ensure that the murals survive and are able to be viewed by more people, a preservation project was begun. With support from an NEA Heritage/Preservation grant of \$10,000 in FY 2003, the Smyrna School District had the murals conserved at an off-site location while the middle school was being renovated. Two of the murals in the auditorium were covered by a streaky brown varnish, which was removed. The other six had a grayish coat of grime from approximately 70 years of exhibition, and scattered punctures and tears.

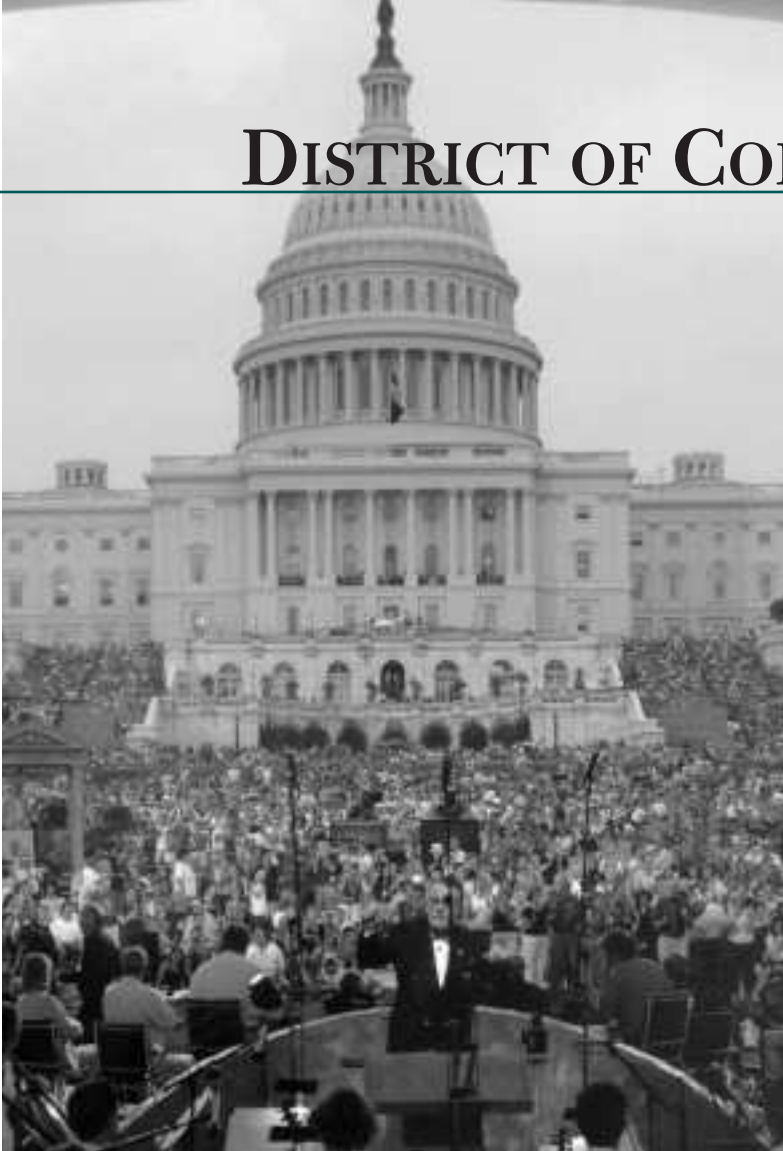
MBNA Corporation stored the murals free of charge in its climate-controlled warehouse while the restoration plans were developed. Senior art conservators from the University of Delaware's Art Conservation Department supervised the restoration of the murals while the renovation of the middle school was taking place. When the renovation was completed in December 2003, the murals were reinstalled in the school.

A conservation project involving murals created during the Work Projects Administration in the 1930s was undertaken in 2003 at the John Bassett Moore School in Smyrna, Delaware, restoring murals that depicted scenes reflecting Delaware's life and culture.

Photos courtesy of Smyrna School District



DISTRICT OF COLUMBIA



The National Symphony Orchestra perform in front of the Capitol for A Capitol Fourth, an annual concert series celebrating the nation's independence day. Photo courtesy of Capital Concerts

Capital Concerts (Washington)

In FY 2003, Capital Concerts, a Washington, DC-based production company, received an NEA Arts on Radio and Television grant of \$25,000 to put on two of our nation's greatest celebrations: The National Memorial Day Concert and A Capitol Fourth. The concerts, held at the U.S. Capitol, were broadcast on the Public Broadcasting System and National Public Radio, reaching more than 13 million households, in addition to the more than 250,000 individuals who attended them in Washington, DC.

The National Memorial Day Concert featured moving musical productions, dramatic readings, and archival footage that honored all those who fought on

behalf the United States. The National Symphony Orchestra performed alongside the U.S. Joint Armed Forces Color Guard, U.S. Army Chorus, U.S. Navy Sea Chanters, and the Choral Arts Society of Washington. The event also featured appearances by a wide range of officials and celebrities, including Chairman of the Joint Chiefs of Staff Richard Myers, Senator John Glenn, Tom Wopat, Renee Fleming, Michael Crawford, Tony Randall, and Dylan McDermott.

The concert included a patriotic tribute, which honored the soldiers serving in the Persian Gulf, commemorated the fifty-year anniversary of the end of the Korean War, and remembered the sacrifices of those lost in the Vietnam War, in addition to memorializing the civilians and members of the armed forces who died on September 11, 2001.

The Capitol Fourth concert serves as a birthday celebration for the nation, where a wide range of performers honor the American spirit, including artists such as Dolly Parton, Kristen Chenoweth, Barry Bostwick, the Chieftains, and James Ingram. The concert also included a tribute to composer John Williams by the National Symphony Orchestra.

The Octagon (Washington)

The Octagon, the Museum of the American Architectural Foundation, is a museum of architecture and design in Washington, DC. In FY 2003, the Octagon's Prints and Drawings Collection received a Save America's Treasures grant of \$62,000 to restore the original presentation model of the World Trade Center, constructed by the office of project architect Minoru Yamasaki between 1969 and 1971. The federal Save America's Treasures program, begun in 1999 as a millennium initiative, addresses the urgent preservation needs of the nation's most significant historic sites and collections.

This model is all that remains of the WTC site in its original form, and provides the public with a unique view of the original complex of six buildings as completed in the early 1970s. Measuring approxi-

FLORIDA

mately 8 x 10 feet at the base, with the twin towers measuring 7 feet high, the piece is a three-dimensional icon and a testimonial to the craftsmanship of the Minoru Yamasaki Associates (MYA) model shop.

A specially trained team of model makers and conservators, aided by original members of the MYA model shop, were assembled to conserve the model. New molds were fabricated to recreate missing model pieces. Paint was carefully matched, and utilizing the same techniques employed by the original team, pieces were cast, painted, hand waxed, and individually applied to the model. Damaged roofs were stabilized, missing model automobiles and pedestrians were located and painted, brass handrails and missing fencing were reproduced, loose pieces were reattached, and water-damaged paper areas were replaced.

Brevard Community College (Cocoa)

In the 1950s, a small group of African American artists began traveling around Florida, painting the waterscapes, marshes, and inlets of the state. Excluded from the art galleries because of their race, these artists sold their works out of the trunks of their cars in the central Florida area between the cities of Fort Pierce, Daytona, and Orlando. Discovered by art historian Jim Fitch in the 1990s, they became known as the Highwaymen and are now receiving recognition for their artistic achievements.

In FY 2003, the Moore Multicultural Center of Brevard Community College in Cocoa, Florida received an NEA Heritage/Preservation grant of \$10,000 to support an exhibition and educational activities featuring the Highwaymen's work. The exhibition of Highwaymen's artwork was shown in March 2004 at the center. On a quarterly basis, the center will feature additional Highwaymen's work, with some of the artists participating in residency.

A festival celebrating the Highwaymen's work was held for the exhibition opening in March, attended by five of the artists who discussed and demonstrated their work. Through the exhibition, the Moore Multicultural Center brought this diverse group of artists greater visibility in the community in which they worked, and was able to both preserve their stories of struggle for artistic expression and help them pass their artistic traditions on to future generations.

In addition, some of the artists have been conducting community workshops and lectures/demonstrations at local public schools. Highwayman R. L. Lewis, Jr. conducted the first workshops in January and April 2004 for 20 area residents, and three more are scheduled over the next year for an additional 40 participants. In April 2004, Lewis also conducted a lecture and painting demonstration for 100 area high school students. Additional educational activities at elementary and secondary schools are planned for fall 2004 and spring 2005.

A fan examines the work of Highwayman Isaac Knight at the exhibition in March 2004 at the Moore Multicultural Center of Brevard Community College in Cocoa, Florida.

Photo courtesy of the Moore Multicultural Center, Brevard Community College



GEORGIA

Florida Dance Association (Miami Beach)

The Florida Dance Association (FDA), formed in Miami Beach in 1972, began holding a summer dance festival in 1979, becoming the first statewide gathering of dance artists. Since then, audiences for the Florida Dance Festival have grown to more than 4,000, including people from across the United States and internationally.

To support their 25th season, the Florida Dance Association received an NEA Creativity grant of \$35,000 in FY 2003. The two-week event in June 2003 included ten public performances and events and an extensive series of more than 200 master classes, workshops, and panel discussions. The classes and workshops covered just about every style of dance, from ballet to African to modern. Topics included improvisation, finding form, writing and moving, and repertory. Approximately 300 students, dancers, choreographers, teachers, and performing artists attended the educational sessions.

Artists at the event included Giovanni Luquini and Dancers, a theater-dance company; Creach/Company, a contemporary modern dance company; danceAble, a company featuring artists with and without disabilities; and a program by Liz Lerman Dance Exchange.

Besides generating additional tourists to the area during a traditionally non-active time of the year, the festival highlights Florida's dance talent and treats audiences to a variety of dance forms and artists they may not otherwise see.

Atlanta Educational Telecommunications Collaborative (Atlanta)

The work of Jacob Lawrence, one of the great African American artists, has been getting more and more exposure in recent years, including an NEA-sponsored touring exhibition put together by the Phillips Collection in Washington, DC. To continue providing access to this exceptional visual artist, Atlanta Educational Telecommunications Collaborative (AETC)—a partnership of the Atlanta Public Schools and various colleges and universities in Atlanta—is creating a one-hour documentary on Lawrence's life with the support of an FY 2003 NEA Arts on Radio and Television grant of \$45,000.

Lawrence's art addressed many of the social, political, economic, and philosophical issues facing African Americans in the 20th century. The film will follow Lawrence's life, from his upbringing in Harlem in the 1930s through his attendance of the Harlem Art Workshop and his early artistic success to his struggles with fame. The film also addresses his creative process, how his style changed over time, and how he decided which topics to focus on. Lawrence's work is tied tightly to the African American community, and often reflects their lives and struggles.

AETC is working with the Phillips Collection and Gancie Television of Washington, DC on the project. The two organizations are providing technical assistance and footage of interviews with Lawrence from 1992 through 2000.

The film will be publicized through several means. To expand the Jacob Lawrence Web site, the program producers will provide interview transcripts, audio and video clips, and additional production-related information on Lawrence, his art, and the Harlem community. The film is also being screened at several museums, such as the Phillips, and at events such as the National Black Arts Festival in Atlanta and the National Association of Black Journalists.

Valdosta State University (Valdosta)

Founded in 1998, the South Georgia Folklife Project of the Valdosta State University began through an NEA Folk and Traditional Arts Infrastructure Initiative grant to promote and preserve traditional arts and offer technical assistance to traditional artists and arts organizations.

One of the programs the South Georgia Folklife Project is developing, with assistance from an FY 2003 NEA Challenge America: Access grant of \$13,000, is a new radio series on the traditional arts of diverse communities in southern Georgia, *Changing Sounds of South Georgia*. The series will be packaged in 13 five-minute segments, highlighting the exemplary traditions of artists and communities in this underserved, rural area of the state. The South Georgia Folklife Project hopes to create a new audience for the region's folk arts and demonstrate the influence of these artists on the

heritage of the region. The radio series will be linked to future educational materials for K-12 educators.

Changing Sounds of South Georgia will focus not only on the older, long-established traditional arts, but also the newer cultural communities in this region, such as the growing Asian and Latino populations. The series provides visibility to the growing diversity of the state's cultural heritage. Topics for particular segments include the Gullah traditions of the Georgia Sea Islands featuring NEA National Heritage Fellows, the McIntosh County Shouters; the large Lebanese community of Lowndes County; and migrant workers from Mexico and Guatemala.

The NEA grant will provide assistance in doing fieldwork, location sound recording, and production for the radio series. Up to 50 artists' work will be featured, and the show is expected to reach an audience of 850,000 people.

Members of the McIntosh County Shouters (1993 NEA National Heritage Fellows) participated in one segment of the radio series, *Changing Sounds of South Georgia*, developed by the Georgia Folklife Project of the Valdosta State University.
Photo courtesy of Valdosta State University



HAWAII



Flamenco dancer La Tania and her dancers are one of the performers sponsored by the Maui Arts and Cultural Center in Hawaii during their 2003 season.

Photo by Karen Fischer

National Organization for Traditional Artists Exchange (Honolulu)

The National Organization for Traditional Artists Exchange (NOTAE) in Honolulu, Hawaii promotes, documents, and preserves the unique cultural heritage of Hawaii through the presentation of concerts, exhibitions, and events. It was founded by ethnomusicologist J.W. Junker and Dr. Michael Schuster. Schuster has dedicated his life to preserving and understanding these art forms as an extension of his commitment to the people and traditions of Hawaii, and acts as the resident folklorist for NOTAE. In FY 2003, NOTAE received an NEA Folk and Traditional Arts Infrastructure Initiative grant of \$25,000 to support a resident folklorist.

Schuster performed a variety of functions in this role, including acting as a liaison to other arts groups, organizing events, participating in workshops, and developing outreach programs on neighboring islands, including Hawaii, Maui, and Molokai. He put together exhibits on Okinawan music, traditional

Hawaiian artists, Japanese tea ceremonies, and bowl making using video pieces he produced in conjunction with students in local housing projects. He also organized a concert featuring NEA National Heritage Fellow Harry Seisho Nakasone, who performs Okinawan *Uta-Sanshin*, a type of Japanese classical singing.

In addition to these activities, Schuster interviewed local and visiting artists for the *Pacific Visions* radio series. Broadcast on Hawaii Public Radio, this is the only series in the state that focuses exclusively on traditional arts and artists. The one-hour program combines interviews, recordings, and in-studio performances by artists from the United States, China, Japan, India, and Korea.

Maui Arts and Cultural Center (Maui)

The Maui Arts and Cultural Center (MACC) is one of the most comprehensive arts facilities in Hawaii, featuring two indoor theaters, an outdoor amphitheater, an art gallery, a *pā hula* (hula stage), dance

IDAHO

studios, and classrooms. These state-of-the-art facilities have been home to a variety of artists, including hula dancers, folk singers, salsa dancers, and high school bands.

In FY 2003, MACC received an NEA Challenge America: Access grant of \$40,000 to support a year of programming, outreach activities, and workshops. MACC offered several series of programs: a dance series; Tune In, a chamber music and jazz series; and Local Voices—Mele, which presents Hawaiian musical artists. Performers who appeared during the period of support included the Art of Rice Traveling Theatre, flamenco dancer La Tania, the Gryphon Piano Trio, and ukulele player Shimabukuro. This year, the MACC began a new series called Local Voices—Talk-Story, which presents works by local playwrights about life in Hawaii.

In addition to these programs, the MACC presented the Ho'onanea Hawaiian series, which featured a variety of artists from around the state. In 2003, the series hosted artists such as vocalist Nā Leo, hula master Sonny Ching and Hālau Nā Mamo O Pu'uanahulu, and contemporary music duo Cecilio Rodriguez and Henry Kaponu. Many of these artists participated in the variety of outreach activities the MACC offers, including free concerts in nearby communities, workshops, and lectures.

Idaho Shakespeare Festival (Boise)

Since 1980, the Idaho Shakespeare Festival's Rural Outreach project has brought high-quality theater productions to more than 45,000 students. The project, which was supported by an NEA Challenge America: Access grant of \$18,000 in FY 2003, reaches students in 90 percent of the school districts in Idaho, many of whom will experience live theater for the first time through this program. It also tours in Oregon, Washington, Nevada, Montana, and Wyoming.

The program includes two components: Shakesperience, intended for middle and high school students; and Idaho Theatre for Youth for grades K-6. Shakesperience presents abridged versions of classic Shakespeare plays; in 2003, they performed *The Comedy of Errors* and provided study guides, a Web site, and additional educational material to help teachers integrate the experience into their curriculum.

The Idaho Theatre for Youth performs specially commissioned adaptations of works of interest to young audience. In 2003, it featured a play based on the short story "Moss Gown" by William H. Hooks for its three-month tour. Programs were also distributed, which included a synopsis of the play, lesson plans, and study questions about the performance.

The Rural Outreach Program tours year-round; works are performed by professional actors and talented amateurs who audition for the performances. The company also includes several individuals who saw performances by the festival as children and were inspired to participate as adults. Additional components of the outreach program include a matinee series for high school students, a drama school, and apprenticeship opportunities.

As part of the Idaho Shakespeare Festival's program, the Idaho Theatre for Youth performed a play based on the short story "Moss Gown" by William H. Hooks in 2003.

Photo courtesy of the Idaho Shakespeare Festival



ILLINOIS

Sun Valley Center for the Arts (Sun Valley)

The Sun Valley Center for the Arts was founded in 1971 with the goal of making this remote area of Idaho not only a ski resort, but also a community. In FY 2003, it strengthened community ties using an NEA Challenge America: Access grant of \$25,000, allowing it to create a new series of lectures, classes, and events celebrating the Mexican heritage of many local residents. More than 3,500 people attended these activities.

The Dos Culturas Project was created with the intent of celebrating the large Latino population of Sun Valley. As part of this initiative, the center sponsored piñata-making workshops, wax flower demonstrations, poetry readings, Mexican cooking classes, and lectures on the history of Mexican Americans in Idaho. Several exhibitions of artwork were also featured, including tile-covered cars by Betsebee Romero, linocuts by Alfredo Zalce, and documentary photographs by Barbi Reed. Romero also placed decorative signs along the trail which crosses the valley as a comment on the trail's role as a symbolic and literal connection between the Mexican and non-Mexican residential areas.

One element of the project was a month-long residency with poet Rigoberto Gonzalez, author of several collections of poetry, including *Skin Preserve Us* and *Crossing Vines*. He worked with the Hailey Public Library to increase the attendance of Spanish-speaking individuals at the library, gave lectures, and read from his books of poetry. Several workshops were included as part of a residency, including one to help younger children discover a love of poetry, and another for older students who wrote their own autobiographical books in Spanish.



The Glen Ellyn Children's Chorus offers instruction to children of all ability levels, from preschool through high school, performing a wide range of music. Photo courtesy of the Glen Ellyn Children's Chorus

Glen Ellyn Children's Chorus (Glen Ellyn)

For the past 39 years, the Glen Ellyn Children's Chorus (GECC) has helped nurture budding musicians in the western suburbs of Chicago, Illinois with the belief that all children are inherently musical. In FY 2003, it received an NEA Arts Learning grant of \$15,000 to support the continuation of its many classes, workshops, performances, and outreach activities.

GECC offers instruction to children of all levels of ability from preschool through high school. The chorus performed a wide range of music, from classical masterworks to jazz and opera. Music from different cultures and in different languages was used as the curriculum, and the repertory included works from Australia, Latin America, Newfoundland, and Africa. GECC also regularly commissions new works, and in the past five years has commissioned works by composers Stephan Paulus, Steven Leek, Wayland Rogers, and Jennifer Shelton.

INDIANA

GECC tours locally, nationally, and internationally, performing recently throughout the Midwest, at Carnegie Hall, and in Australia, New Zealand, and Brazil. Following its successful tour in Australia in 2002, GECC invited the Australian National Children's Chorus, or Godwana Voices, to perform with them during its Honors Chorus SingFest, an annual day-long workshop. In 2003, 75 local music teachers and 450 of the most interested students participated in classes, rehearsals, and musical activities. The day culminated with a joint performance of the GECC, Godwana Voices, and the Honors Chorus.

3-D Chicago (Chicago)

Every year, 3-D Chicago hosts the biggest exhibition of large-scale sculpture in the world, Pier Walk. In FY 2003, 3-D Chicago used an NEA Challenge America: Access grant of \$25,000 to install 35 sculptures on and around Chicago's Navy Pier. One of Chicago's most prominent landmarks, Navy Pier originally served as a shipping facility but later was renovated to become a shopping center, conference hall, theater, ballroom, and promenade. Approximately six million visitors saw Pier Walk in 2003, making it the most viewed exhibition in the world.

Pier Walk offers visitors to Chicago the unique opportunity to experience art up close and in an interactive environment. The exhibition provides free tours, an illustrated guide, and an accompanying Web site. Each year, pieces are selected for the exhibition by a single individual respected by the art community; in 2003, Pier Walk was judged by David Pagel, a Los Angeles critic, curator, and educator. The sculptures he chose were created by artists from around the world, including Irina Koukhanova, Wayne Littlejohn, Pat McDonald, Clement Meadmore, and Joyce Audy Zirin.

Sculptures ranged from five to thirty-five feet tall, and the heaviest weighed more than 12 tons. Each piece conformed to certain criteria based upon the unique nature of the exhibition—since the sculptures are unsupervised, each one needed to be immovable, rounded, and sturdy to prevent injury to viewers. Following the exhibition, pieces were sold, put on tour, or loaned to surrounding communities for display.

Fort Wayne Philharmonic (Fort Wayne)

The Fort Wayne Philharmonic has been crucial to the musical landscape of northern Indiana since its debut in 1944. Under the current direction of Edvard Tchivzhel, the philharmonic continues to bring the highest quality classical music to the community through a 38-week concert season and a variety of educational and outreach initiatives.

In FY 2003, the Fort Wayne Philharmonic received an NEA Arts Learning grant of \$20,000 to continue the Preschool Music Program for the 2003-2004 school year, in collaboration with the Childhood Alliance of Northeast Indiana Head Start and the Early Childhood Alliance. Now in its fifth year, this program was created to battle the declining arts curriculum in minority and inner-city preschools of Fort Wayne, with the aim of exposing and involving these children in music through classroom activities and ensemble performances.

Two essential components of the Preschool Music Program include specialized classroom music curricula and two live ensemble performances by philharmonic musicians. Each of the participating teachers receive a music curriculum, which includes 24 lesson plans and two compact discs teaching music fundamentals through interactive activities with the students. Additionally, each preschool has access to a variety of rhythm instruments, which will allow students to learn musical concepts by hands-on participation.

The Preschool Music Program culminates in two ensemble performances led by Fort Wayne

Fort Wayne Philharmonic musicians interact with preschool children as part of the Preschool Music Program.

Photo courtesy of the Fort Wayne Philharmonic



IOWA

Philharmonic musicians, offering students close interaction with both the musicians and their instruments. The Preschool Music Program will serve 17 Head Start and Early Childhood Alliance sites, reaching more than 900 “at-risk” children in the greater Fort Wayne area.

Sheldon Swope Art Museum (Terre Haute)

Made possible by a large bequest from local jeweler Sheldon Swope, the Sheldon Swope Art Museum in Terre Haute, Indiana opened its doors to the public in 1942. Acquiring a magnificent collection of late nineteenth-century and early twentieth-century American art, the Swope Art Museum exists to preserve, exhibit, and interpret this collection, as well as to feature artists from the Wabash Valley area. The museum remains equally dedicated to introducing children of this area to the fine arts by focusing on the strengths of its own collection.

In FY 2003, the Sheldon Swope Art Museum received an NEA Arts Learning grant of \$10,000 to support the Rural Arts Initiative for the 2003-4 to 2004-5 school years. This initiative will provide fourth- and fifth-grade teachers in rural underserved schools of Wabash Valley with interdisciplinary lesson plans centered on American art, artists, and art history. Museum educators will also make follow-up, in-class visits to prepare students for a trip to the museum, discussing everything from the artworks to appropriate museum behavior.

The Rural Arts Initiative culminates in a class trip to the Swope, during which the students view collections and go to the Education Center to participate in hands-on activities, including photography and print-making. The Swope also intends to create a section on its Web site for post-visit resources, which will feature games, stories, activities, and slide shows that compliment the visit and teachers’ lesson plans.

The goal of the Rural Arts Initiative is not only to build fine arts resources for underserved schools but also to encourage a life-long appreciation for the arts. An estimated 2,500 students will benefit from the program.

Des Moines Metro Opera (Des Moines)

The Des Moines Metro Opera has put together several programs, beyond its seasonal performances, that show its commitment to the community. The Apprentice Artist Program, begun in 1975, brings young professionals together for seven weeks of intensive training in all aspects of opera performance, providing greater opportunities for those seeking an operatic career. Operation Opera provides clients from community social and human service organizations access to a year-long calendar of opera-related educational opportunities and performances. Opera Iowa is a 13-week touring program that travels to rural communities throughout Iowa and nearby states, providing performances and workshops to both the communities and the schools.

In FY 2003, the opera company received an NEA Arts Learning grant of \$15,000 to support its Opera Iowa program in 2003-2004. Since 1986, Opera Iowa has reached more than 500,000 people in nine states as well as China and Japan, and has earned the Governor’s Award for Distinguished Service to the State of Iowa.

For the 2003-2004 season, Opera Iowa toured schools throughout Iowa and neighboring states with two productions. *A Tale of Peter Rabbit* by Iowa composer Michael Patterson and *Hansel and Gretel* by Engelbert Humperdinck provided more than 80 performances and 320 classroom workshops. Approximately 25,000 students participated in the spring tour, which ran from February 2 – April 16, 2004.

Hancher Auditorium (Iowa City)

Hancher Auditorium at the University of Iowa in Iowa City has been one of the best places in the state to find some of the world’s finest performing arts. Since 1986, Hancher has commissioned more than 100 new works, creating a diverse body of performances that have attracted audiences from all over the region.

In FY 2003, Hancher received an NEA Creativity grant of \$15,000 to support commissions of new works by the preeminent modern dance companies Paul Taylor Dance Company and Cloud Gate Dance Theatre of Taiwan. Hancher has a long history with these companies, both of which were celebrating milestone anniversaries in 2003-2004.

Paul Taylor, recipient of numerous awards and honors in his long career, including a National Medal of Arts in 1993, celebrated his 50th anniversary in 2003-2004. The piece commissioned to celebrate the company's anniversary was *Dante Variations*, set to *Musica Ricercata* by noted composer Gyorgy Ligeti and adapted for barrel

organ. The dance piece takes a line from Dante's *Inferno* as a subtitle: "These are the nearly soulless whose lives concluded neither blame nor praise," and addresses the themes of frustration and struggle.

The Cloud Gate Dance Theatre of Taiwan, whose repertoire has its roots in Asian myths, folklore, and aesthetics, celebrated its 30th anniversary in 2003-2004. The commissioned piece, *Cursive*, is inspired by Chinese calligraphy. The work explores the energy of the brush stroke through dance and includes computer-enhanced video projections that allow the calligraphy to move along with the music and movement.

Chou Chang-ning of the Cloud Gate Dance Theatre of Taiwan performs in *Cursive*, a dance piece co-commissioned by the Hancher Auditorium at the University of Iowa in Iowa City.

Photo by Liu Chen-hsiang



KANSAS



Bluesman Eddie C. Campbell performs at the 2003 Kansas City Kansas Street Blues Festival, a free community music festival.

Photo by T. Michael Stanley

Unified School District #497 (Lawrence)

The Lawrence, Kansas Public School system serves approximately 10,000 students, about a third of whom are from low-income families. In order to ensure that all students receive instruction in the arts, the Lawrence Public School District created the Strategies in Math, Arts and Reading for Teachers and Students (smARTS) project, which makes available a teaching model to integrate the arts into reading and math curricula using arts-based teacher training and hands-on activities with students. The project involves collaboration among the Lawrence Public Schools, Baker University, and Adventures in Imagination, a business/education partnership of the school district, Lied Center of Kansas, and US Bank. To help implement the program, the school district received an NEA Arts Learning grant of \$85,000 in FY 2003.

In September 2003, Kennedy Center artist-in-residence Marcia Daft held a week-long residency with first- and second-grade teachers in the school district, focusing on integrating music with math instruction. Daft conducted two days of training with 37 teachers,

working on lesson plans and activities. She also taught the lesson plans for a class of 90 first-graders for two days to demonstrate how the instruction can integrate the arts with the math curriculum. In the fall of 2004, she will conduct another week-long residency for first- through fourth-grade teachers. The dance company Pilobolus Too will also perform a week-long residency in the fall of 2004, including a performance for approximately 650 fourth-grade students. In addition, a five-day summer institute will be held in 2004 for pre-kindergarten teachers to get training and hands-on experience in arts integration.

Kaw Valley Arts & Humanities (Kansas City)

The Kansas City Kansas Street Blues Festival was started in 2000 to honor the rich heritage of blues music that originated in the city. The festival takes place in the Third Street neighborhood of Kansas City, Kansas, a hotbed for blues in the 1950s through 1970s. The KCK Street Blues Festival focuses on performers who were born, raised, and lived in Kansas City, Kansas, or who played a significant number of years there.

Kaw Valley Arts & Humanities, which runs the KCK Street Blues Festival, received an NEA Heritage/Preservation grant of \$10,000 in FY 2003 to support the two-day festival's fourth year. Over the four years, audiences for the free community festival have grown from 1,300 to more than 6,500 people.

KCK is a real street festival, closing down three long city blocks to stage the event, with side streets and vacant lots used for parking. Local musicians celebrate their culture and their community. Although held in a neighborhood with a reputation for crime, the festival has been held for four years without incident and proves to be a positive event for the community.

The performers for the 2003 event included nationally known bluesmen Lazy Lester, Bobby Watson, and Eddie C. Campbell, as well as less known but powerful local artists such as Myra Taylor, Eugene Smiley, and King Alex.

KENTUCKY

Appalshop (Whitesburg)

Appalshop is a multidisciplinary arts and education center in Whitesburg, Kentucky, that runs outreach programs throughout Appalachia. In addition, it creates original films, video, theater, music and spoken-word recordings, radio, photography, multi-media, and books. Appalshop began in 1969 as a federal War on Poverty program to train young people for jobs in the film and television industries.

In FY 2003, using an NEA Arts Learning grant of \$40,000, Appalshop began a series of free programs and classes for young people in traditional mountain music. The Passing the Pick and Bow Project provided instruction in fiddle, banjo, guitar, and mandolin to students in Letcher County, Kentucky and Mingo County, West Virginia. More than 60 students, ages 7-14, attended weekly classes taught by local master musicians. The children who participated come from rural areas, many from low-income households. For most of them, these classes are their only opportunity to learn a musical instrument.

In November 2003, many of the students who took these classes also participated in the first Old Time Day for Youth, a program where children and

members of the community could learn about their musical heritage. In the morning, local music masters such as Rayna Gellert, Randy Wilson, Ray Slone, and Roy Tacketts gave lessons for several musical instruments as well as storytelling, square dancing, and old-time singing. Students participated in 11 morning workshops, and in the afternoon, hundreds of people from over seven counties came to enjoy a jam session by children in the classes, performances by the masters, and clogging demonstrations.

Actor's Theatre of Louisville (Louisville)

The Actor's Theatre of Louisville, the state theater of Kentucky, is one of the most innovative companies in the United States. In 1976, it started the internationally celebrated Humana Festival of New Plays, which has become a major force in introducing audiences to an eclectic mix of original plays by emerging playwrights. In March 2003, with the aid of an NEA Creativity grant of \$45,000, the festival showcased six full-length plays, the winners of the National 10-Minute Play Competition, a special anthology play, and a mix of innovative dance, hip-hop, and theater performances. More than 30,000 people from 30 states and 25 countries attended the festival.

The plays highlighted during the festival included *Orange Lemon Egg Canary* by Rinne Groff, the story of a magician with a dangerous past; *The Second Death of Priscilla*, a dark look at the classic story of the three little pigs; and *Omnium Gatherum* by Theresa Rebeck and Alexandra Gersten-Vassilaros, a unique look at the events of 9/11. This play was later performed off-Broadway, and was named as a 2004 Pulitzer Prize finalist.

There is fierce competition for getting a play produced at the festival; more than 600 submissions were received for the festival, of which six were chosen, and more than 1,300 submissions were received for the 10-Minute Play Competition. Many of the plays premiered at the festival have gone on to win awards, including the Pulitzer Prize, and eight have been adapted for film.

Theresa Rebeck and Alexandra Gersten-Vassilaros's play *Omnium Gatherum*, starring Edward A. Hajj and Robert Lee Simmons, was performed at the Humana Festival of New Plays, produced by the Actor's Theatre of Louisville in Kentucky.

Photo by John Fitzgerald



LOUISIANA

University of New Orleans (New Orleans)

American Routes, a two-hour weekly radio series covering the American musical and cultural landscape, travels through many different musical genres and topics, from surf music one week to Louis Armstrong's home recordings the next. In this way, it represents a rare entity on the radio: music presented for its artistic worth rather than its commercial appeal.

The NEA has supported *American Routes* throughout its five-year existence. In FY 2003, the University of New Orleans received an NEA Arts on Radio and Television grant of \$85,000 to support another season of the popular program. Reaching approximately 500,000 listeners each week, *American Routes* combines recordings with in-studio performances and interviews to present the various musical and cultural styles that make up the American experience. Many of the people interviewed on the show are not well known, but their life experiences and ability to articulate their art make them ideal voices of American regions, communities, and occupations.

Host Nick Spitzer, Professor of Folklore and Cultural Conservation at the university and the first Louisiana State Folklorist, has more than two decades of experience working with musicians, musical styles, and American cultures. Recorded in New Orleans—home to a diverse mix of American music, including blues, soul, country, rockabilly, and jazz—*American Routes* is able to use the eclectic aura of the region to reflect the many faces of the United States. Programs also can be found on the program Web site (www.americanroutes.org) as well as useful information about the musicians and their music.

Louisiana Philharmonic Orchestra (New Orleans)

Formed in 1991 following the financial collapse of the 60-year-old New Orleans Symphony Orchestra, the Louisiana Philharmonic Orchestra (LPO) is a musician-owned and -operated orchestra. Since then, LPO has grown to become one of the most important orchestras in the Gulf South, with 70 members and a



Nick Spitzer interviews zydeco musician Buckwheat Zydeco as part of the radio series, *American Routes*.
Photo courtesy of the University of New Orleans

full 36-week concert season of more than 125 performances in New Orleans and across the region.

In FY 2003, LPO received an NEA Heritage/Preservation grant of \$25,000 for a unique project: a concert celebrating the mostly unexplored connection between New Orleans and the Harlem Renaissance of the 1920s and 1930s. Collaborating with the New Orleans Museum of Art and the Armistad Research Center of Tulane University, LPO created a concert combining the literary elements of the Harlem Renaissance, from such writers as Langston Hughes and Countee Cullen, with the music of the period from such luminaries as Louis Armstrong, Duke Ellington, and NEA Jazz Master Count Basie. In addition to the music and readings, photography from the era was projected on large screens on either side of the stage to make the performance a full multidisciplinary event. Noted composer and scholar Roger Dickerson, professor emeritus of music at Southern University in New Orleans, assisted with the creation of the concert program. The premiere concert was held on January 31, 2004, in the Orpheum Theatre.

The New Orleans Museum of Art featured a concurrent exhibition by African American artists working during the time of the Harlem Renaissance.

MAINE

Bates College (Lewiston)

For more than 20 years, the Bates Dance Festival (BDF) at Bates College in Lewiston, Maine has brought together professional dancers, talented students, and audience members from throughout the Northeast to appreciate contemporary dance. It offers classes for adult dancers as well as a Youth Dancers Workshop for adolescents. The festival provides a supportive environment for emerging talents to learn and for choreographers to premiere unusual works.

In FY 2003, an NEA Creativity grant of \$20,000 helped support the festival, which included four artist residencies. Doug Varone and Dancers, AXIS Dance Company, Greer Reed, and Mark Bamuthi Joseph each conducted three-week residencies as part of the New Voices/New Works program. These residencies

allow students to gain insight into the process of a master choreographer and improved their technical and creative skills. Participants included adult dance students as well as 70 children, ages 6-17, who participated in BDF's Youth Arts Program. The program allows festival members to work with professional artists and to help them develop, perform, and create new works.

In addition, the festival sponsored the creation of a unique series of dances as part of *The Atrium Project*, a multidisciplinary, site-specific event. Choreographer Stephan Koplowitz, composer Robert Een, and lighting designer David Covey created the work with the help of festival participants and faculty. Using 30 dancer and 20 musicians, they created eight unique performances for the 8,000-square-foot Perry Atrium.

Students at the Bates Dance Festival in Lewiston, Maine, perform in Stephan Koplowitz's *The Atrium Project*, one of the eight unique performances utilizing the 8,000-square-foot Perry Atrium.

Photo by Phyllis Graber Jensen



MARYLAND

Maine Acadian Heritage Council (Madawaska)

The Maine Acadian Heritage Council (MAHC) in Madawaska, Maine has been working since 1997 to preserve the unique cultural traditions of northern Maine, where more than 85 percent of the population are descendents of French settlers from Quebec or the Acadie region of France. It is dedicated to promoting Acadian culture and preserving historical landmarks in northern Maine. In FY 2003, using an NEA Heritage/Preservation grant of \$30,000, MAHC began work on a trail that will increase cultural tourism to the area and educate residents about their unique history.

The currently unnamed cultural heritage trail will encompass much of St. John Valley and will also connect to sites on the Canadian side of the St. John River. It will include historic Catholic churches, cemeteries, roadside prayer sites, landscape vistas, and several French and American forts that were built during the Aroostook War of 1839. The trail also connects to the Acadian Village, a small group of preserved homes and buildings. Artists will be on hand to demonstrate art forms such as snowshoe making, fiddling, rug braiding, weaving, ballad singing, and the traditional French song form *complaint*.

These sites will be featured in a cultural guide and an accompanying bilingual CD, which will include historical information, music, and storytelling as an additional way of communicating Acadian culture. The guide will focus on the importance of the region in American history, from the Revolutionary War to the modern age.

Writer's Center (Bethesda)

The Writer's Center is a regional literacy center in Bethesda, Maryland that hosts book fairs, lectures, readings, and apprenticeship-oriented workshops for the 6.5 million people in the Washington, DC-Baltimore, Maryland region. It also provides technical and support services for individual writers, groups, and organizations, such as a Web server and workspace for writing. Past writers who have worked with the center include Richard Blanco, Susan Lessard, Diane Leatherman, and Maxine Hong Kingston.

The center also offers a wide range of workshops for all ages, in activities such as writing mystery novels, creative non-fiction, poetry, screenplays, and historical fiction. It produces several publications, including *Poets-Lore*, the oldest continuous poetry magazine in the country, and *Writer's Carousel*, a bimonthly publication with articles about writing, reviews, a market section, and a calendar of literary events in the region.

In FY 2003, the Writer's Center received an NEA Creativity grant of \$10,000 to develop a visiting writer's circuit that would cover areas in Maryland, Virginia, West Virginia, Delaware, and Washington, DC. As part of the project, the center will invite nationally known writers to participate in two-week residencies. The writers will spend a day at four different venues, where they will run a master workshop for fifteen local writers. Each writer will also give a master workshop and a reading at the center. Activities are planned for fall 2004.

Baltimore Choral Arts Society (Baltimore)

Since 1966, the Baltimore Choral Arts Society (BCAS) has been one of the premiere cultural institutions in the state of Maryland, performing a wide range of new and traditional choral music. It collaborates regularly with local and nationally known artists to perform original, multidisciplinary works.

In FY 2003, BCAS received an NEA Creativity grant of \$17,000 to present a concert featuring the Dave Brubeck Quartet, led by NEA Jazz Master Dave



Baltimore Choral Arts Society artistic director Tom Hall confers with NEA Jazz Master Dave Brubeck on the performance of Brubeck's cantata *Beloved Son*.

Photo courtesy of Baltimore Choral Arts Society

Brubeck and conducted by Russell Gloyd. The performance included 100 singers from the BCAS conducted by artistic director Tom Hall and the Morgan State University Choir conducted by Nathan Carter.

The concert took place on March 30, 2003, and brought a diverse audience of more than 2,000 people to Morgan State University's Gilliam Concert Hall. The quartet performed several selections, including the Baltimore premiere of Brubeck's 1978 cantata *Beloved Son*, a work that integrates elements of classic jazz and choral music. The cantata was performed for the first time in four years. The evening included the reading of two poems by Langston Hughes, which were set to music by Brubeck. The BCAS also hosted a traveling exhibit designed by the Dave Brubeck Archives that chronicles his 60-year career.

MASSACHUSETTS

North Shore Musical Theatre (Beverly)

North Shore Musical Theatre (NSMT) in Beverly, Massachusetts is one of the most respected musical theater companies in the country, known for both its innovative classic musicals and exciting new works. More than 300,000 patrons attend plays in the intimate, arena-style stage annually. In addition to performing, the theater also offers a variety of classes and workshops, including monthly Saturday workshops, the Theatre for Young Audiences Program, professional development workshops for teachers, and a National College Internship Program.

In FY 2003, NSMT received an NEA Challenge America: Access grant of \$30,000 to begin development on a new 16-month project, SignStage, which creates workshops, classes, and performances opportunities for deaf and hard of hearing individuals. Created in partnership with the Massachusetts State Association of the Deaf, the project will introduce classes and workshops where deaf and hard of hearing students can work together to create a performance piece. This project will increase the number of opportunities for deaf, hard-of-hearing, and hearing students to work together on stage.

Sixteen students will be chosen to participate in the program, evenly divided between hearing and deaf or hard of hearing students. They will spend two weeks in classes and rehearsal working with NSMT staff to create an original theatrical piece combining sign language, the spoken word, dance, mime, and visual elements. During the third week of the camp, the students will tour their production to local camps, schools, and community agency programs. The final production will take place on NSMT's main stage as part of Friday Morning Summer Children's Musicals.

The Revolving Museum (Lowell)

The Revolving Museum of Lowell, Massachusetts is an organization of artists founded in 1984 by artistic director Jerry Beck. For the past 20 years, it has created multidisciplinary projects in unused spaces, from an abandoned Civil War-era fort to a 100-year-

old rum cellar. Each of these pieces has tried to incorporate members of the surrounding community in an effort to create public art that is truly by and for the public.

For its 20th anniversary in 2003, it paid tribute to its first installation in a series of forgotten railway cars by creating an exhibition centered on the railroad. *LocalMotive: Public Art Off the Beaten Path* was a series of public artworks, exhibitions, and community events revolving around the inactive railroad tracks in Lowell. The project was supported by an FY 2003 NEA Creativity grant of \$26,000.

The outdoor exhibition was opened in conjunction with the Lowell Folk Festival, where nearly 200,000

visitors viewed the pieces on display. Twelve large works were created by 16 artists and hundreds of local students and community members. The pieces were scattered around the city, placed over unused railroad tracks, in empty alleys, and on canal ways. Works included a hundred-foot-long mural on the side of a wooden train, a two-story art tower, and a giant wheel made out of fabric.

In addition to the outdoor exhibit, several interactive works were put on display at the museum. Visitors were invited to interact with the pieces, create their own works of art, and in some cases alter existing sculptures. In total, more than 2,000 people contributed to the creation of the artwork in the gallery.

As part of the 20th anniversary of the Revolving Museum in Lowell, Massachusetts, its exhibition centered on the inactive railroad tracks in the city, including *Dream Locomotive*, created by Nora Valdez with 100 students from the Lowell Community Charter School.
Photo by Meghan Kriegel



MICHIGAN

Detroit Symphony Orchestra (Detroit)

For more than three decades, the Detroit Symphony Orchestra (DSO) has been committed to increasing public awareness of African American musical traditions and to nurturing African American composers, musicians, and conductors. In FY 2003, the Detroit Symphony Orchestra received an NEA Heritage/Preservation grant of \$75,000 through a consortium with the National Association of Negro Musicians (NANM) to support the 2004 NANM conference.

Taking place in Detroit from August 1-7, 2004, the conference offered a diverse program highlighting contributions of African American composers, musicians, and conductors, including performances of orchestral, jazz, gospel, and choral music. Scheduled performers ranged from middle-school students to DSO musicians to the legendary Detroit jazz trumpeter Marcus Belgrave.

Highlights of the conference included professional development workshops for conference attendees and educational workshops for young musicians, ages 6-21, intended to increase technical abilities and awareness of African American music. The 2004 NANM Conference culminated in a final DSO public performance of Beethoven's *Symphony No. 7* and soprano Jessye Norman performing with pianist Mark Markham.

An estimated 7,000 people, including 500 convention attendees and 200 students, benefited from the 2004 National Association of Negro Musicians Convention and related performances, furthering the Detroit Symphony Orchestra and the National Association of Negro Musicians' commitment to extending the reach of African American music and musicians.

Flint Institute of Arts (Flint)

The Flint Institute of Arts (FIA) houses an invaluable collection of American art, representing major artists and artistic movements from the 16th to 21st centuries. Significant works—including those by John Singer Sargent, Mary Cassatt, Martin Johnson Heade, Alexander Calder, and Romare Bearden—



Registrar Mike Martin relocates part of the Flint Institute of Arts's collection to temporary storage vault during the renovation of their storage space, supported by a Save America's Treasures grant.

Photo courtesy of the Flint Institute of Arts

have been lent to museums around the country and the world. Additionally, the FIA holds comprehensive collections of Native American, African, and Asian art and artifacts.

In FY 2003, the Flint Institute of Arts received a Save America's Treasures grant of \$300,000 to preserve this collection. The FIA currently stores its collection in a basement art storage vault, which has proven detrimental to the artworks and artifacts. Ground water, corroded sewage pipes, outdated climate control systems, and space limitations threaten the safety of the collections, and the FIA intends to alleviate these problems by creating a ground-level storage facility.

With the grant, the FIA will restructure the first floor space to provide a 1,748 square foot art storage vault with climate control and security systems; firewalls and fire suppression system; and free standing cabinets, drawers, racks, and shelves for storage. The expanded vault is also necessary to house the more than 40 new acquisitions the FIA receives each year, as the current space has reached capacity. Slated for completion in 2005, the new storage vault will ensure that these treasures at the Flint Institute of Arts will be available for generations to come.

MINNESOTA

American Composers Forum (St. Paul)

The American Composers Forum (ACF) in St. Paul, Minnesota has been supporting composers and developing new markets for their music since 1973. By facilitating the connection between communities and composers, ACF helps to develop and inspire future generations of composers, musicians, and music patrons. ACF's programs range from composer residencies to music education curricula, and as a service organization it serves more than 1,700 members and 4,500 artists each year.

In FY 2003, the American Composers Forum received an NEA Arts Learning grant of \$85,000 to facilitate the development of CD-ROMs for two band music curricula as part of the ACF's BandQuest project. Each of the CD-ROMs will be based on compositions written specifically for middle-level bands; the two selected compositions are *Grandmother Song* by Brent Michael Davids and *Old Churches* by Michael Colgrass.

The CD-ROM for each piece will include a professional recording of the work, composer interview clips, an analytic overview of the music, and rhythmic and compositional games, among other related activities. For example, *Grandmother Song* is an introduction to the Mohican tradition of "sung syllables," and the related curriculum includes sections about American Indian music, both traditional and contemporary, pow-wows, and the science of sound.

The MacPhail Center for the Arts, one of the nation's largest community art schools, is partnering with ACF and will be testing the CD-ROMs to target

groups of students, teachers, and parents. The CD-ROMs were produced in May 2004; nearly 15,000 middle schools are expected to receive copies.

Minnesota Society for Traditional Arts and Resources (Minneapolis)

Established in 1989 by Minnesota S.T.A.R. (Society for Traditional Arts and Resources), the Cedar Cultural Center is dedicated to preserving cultural diversity through the promotion and presentation of traditional music and dance from a variety of cultures. Located in the West Bank district of Minneapolis, the Cedar presents the best of bluegrass, jazz, folk, blues, gospel, world music, and dance from acclaimed local, national, and international artists in more than 170 events per year.

In FY 2003, an NEA Heritage/Preservation grant of \$20,000 supported the Cedar Cultural Center's Fifth Annual Nordic Roots Festival, which took place from September 19-21, 2003. The festival was made up of nine performances, comprising some of the finest contemporary performers of traditional Nordic music and dance.

One of the highlights of the festival was a collaborative performance between U.S. percussive dance troop Joe Chvala and the Flying Foot Forum and Filarfolket, the legendary 10-piece Swedish ensemble, making its U.S. debut. Filarfolket provided live accompaniment to the Flying Foot Forum, which included a piece featuring Chvala's student dancers at the high school and college levels. The performance was so well received that plans are being made for a future collaboration in Sweden.

The Fifth Annual Nordic Roots Festival drew more than 1,200 attendees of all ages from 17 states and six countries, in addition to live radio broadcasts. The festival also featured more than 11 hands-on workshops and master classes, including workshops in vocal styles, *nyckelharpa*, and Nordic fiddling.

Grandmother Song by composer Brent Michael Davids (pictured) is a featured composition on the American Composers Forum's CD-ROM as part of their BandQuest project to provide band music curricula to middle schools.

Photo courtesy of the American Composers Forum



MISSISSIPPI

Mississippi Cultural Crossroads (Port Gibson)

Mississippi Cultural Crossroads (MCC) began in 1978 to encourage the children of economically poor, rural Clairborne County to explore and appreciate the arts and culture of the community. Over the past 25 years, MCC provided programs in the arts and humanities for young people to celebrate their heritage, develop their talent, and find new means of personal expression.

In FY 2003, MCC received an NEA Arts Learning grant of \$25,000 to further two of its youth programs: Peanut Butter & Jelly (PB&J) Theater and Summer Art. The theater program brings theater professionals together with high school students to create and perform productions for young children. The productions are performed in the home community and throughout areas in Mississippi and Louisiana, reaching an average of 4,000 audience members. The summer art program provides artists-in-residency to teach the participants painting, drawing, and other visual arts forms over a three-week period.

The NEA grant provided support for the 2003 and 2004 seasons of PB&J Theater and the 2004 Summer Art program. Under the guidance of director David L. Crosby, the PB&J performed *Be a Reader* in 2003, a show that used poems, folktales, stories, and songs to emphasize good reading skills. In 2004, PB&J Theater again toured the popular show with a new cast. Auditions began in April and rehearsals started June 1. Performances in the local community started June 14 and then traveled throughout the state. For the 2004 Summer Art program, artist-in-residence Dennis Sullivan worked in half-day sessions with approximately 25 elementary-age children on the basic concepts of drawing and painting.

Yoknapatawpha Arts Council (Oxford)

The Yoknapatawpha Arts Council, based in Oxford, Mississippi, provides invaluable local support for arts activities for the residents of Lafayette County. In



Under the guidance of director David L. Crosby, Peanut Butter and Jelly Theater actors perform *Be a Reader* for elementary schools in Mississippi and Louisiana.

Photo courtesy of Mississippi Cultural Crossroads

2003, the Council collaborated with the Center for the Study of Southern Culture at the University of Mississippi to develop the first Oxford Film Festival. With the support of an NEA Challenge America: Access grant of \$10,000, the festival was successful enough to repeat again in 2004, becoming an annual event.

Held in June 2003, the first Oxford Film Festival brought some of the film industry's top screenwriters to participate in festival activities and provided local residents with 60 independent films from around the world, workshops and panels on screenwriting, documentary-making, animation, legal issues, and children's films.

MISSOURI

Out of 200 entries, 60 films were chosen to be screened, including films from Scotland, India, New Zealand, Spain, England, and the Netherlands. The festival showed feature films such as *Ghengis Blues*, documenting the journey of a blind blues musician to Mongolia to play with their world-famous throat singers, and director Charles Burnett's contribution to the PBS series on the blues. Featured documentaries included *Rebel Forrest*, an in-depth look at Confederate General Nathan Bedford; *The Rough South of Larry Brown*, following the life of the famous Southern writer; and *Honey Boy*, about 2002 NEA National Heritage Fellow David "Honeyboy" Edwards. Twenty-seven of the filmmakers whose work was presented were from Mississippi, with 12 from Oxford, which gave the festival a local flavor.

Kansas City Ballet (Kansas City)

The Kansas City Ballet is the only professional repertory ballet company within an eight-state area, serving the Kansas City metropolitan area in two states as well as providing touring and residency activities in neighboring states. KC Ballet is unusual among ballet companies in that it takes on contemporary works in addition to the traditional ballets. The company also works within the community with outreach programs such as Reach Out and Dance, an educational program that uses movement as a motivational tool for children and educators.

In FY 2003, the KC Ballet received an NEA Creativity grant of \$20,000 to support four major additions to their repertory as part of the company's 45th season. In the spring season, the company performed Merce Cunningham's *Duet* set to the music of John Cage and Alonzo King's *Handel Trio*. The fall performances included Jerome Robbins' *Afternoon of a Faun* and Nacho Duato's *Jardi Tancat*. Audiences totaled more than 13,000 people for the four performances.

Kansas City Ballet dancers Lisa Choules, Stephanie Greenwald, and Aisling Hill-Connor in Alonzo King's *Handel Trio*.
Photo by Steve Wilson



MONTANA

The combination of the works by two masters of modern dance (Cunningham and Robbins) with members of the current generation of choreographers (King and Duato) provided a wide variety of works by some of the twentieth century's most impressive choreographers that community members otherwise might not have had the opportunity to see. By adding these works to its repertory, the KC Ballet strengthened the already high quality of performances that it presents to the public.

Mid-America Arts Alliance (Kansas City)

The U.S.-Mexico Binational Alliance of Regional Arts Organizations was created by the NEA in collaboration with Mexico's National Fund for Culture and the Arts and the U.S.-Mexico Fund for Culture to develop projects stimulating cultural interaction between the two countries. The first meeting was held in May 2002, and 28 potential projects were proposed in arts education, dance, folk arts, music, and visual arts exhibitions.

One of these projects was the touring exhibition *El Ojo Fino (The Exquisite Eye)*, which presented works by nine of Mexico's most prominent women photographers. The Mid-America Arts Alliance, based in Kansas City, Missouri, undertook the tour and development of educational and programming materials for the exhibition with the support of an NEA Leadership Initiative grant of \$100,000.

The exhibition, featuring three generations of photographers, toured to 14 communities across America in 2003-2004. Working primarily in black and white, these artists provide rare insight into Mexican life, from the urban landscapes of Mexico City to the countryside and small towns. All of the photographers featured have shown their work widely, both in Mexico and internationally, and this exhibition will allow more people in the United States to experience and share in their artistic accomplishments.

The exhibition is accompanied by a bilingual catalogue and educational material such as a slide show presentation and pre- and post-visit lesson plans for middle and high school students.

YMCA of Billings (Billings)

Since 1991, the Billings chapter of The Writer's Voice, a part of the YMCA's Arts and Humanities Program, has provided rural communities with access to the arts. It regularly sends artists, writers, musicians, and actors into small towns where they perform a variety of outreach activities and help local residents tell their own stories. In FY 2003, the program received an NEA Challenge America: Access grant of \$20,000 to support Native Voices, a series of readings, lectures, workshops, and discussions.

Several prominent Native American writers from the Crow, Cheyenne, Lakota, and Cherokee tribes participated in the program, including Diane Glancy, Linda Hogan, and Alison Hedge Coke. The writers worked in local schools, gave readings, and participated in workshops with local residents.

These individuals were also part of a group of 90 writers who contributed to the High Plains BookFest, a first-time event in Billings that more than 1,200 people attended. At the festival, writers not only gave readings but also participated in focused discussions with audience members. Topics addressed during these discussions included the role of poetry in the community, Native American medicine, and how novelists approach the Lewis and Clark Expedition. Following these activities, the writers attended dinners hosted by members of the community; at these informal parties, the hosts were allowed to invite their friends and family members to spend an evening with the writer.

University of Montana (Missoula)

The Montana Museum of Art and Culture at the University of Montana in Missoula holds one of the largest collections of fine art objects in the state. The collection contains more than 9,500 works focusing on Western, Native American, and Asian art. The museum provides extensive outreach programs to local schools and its award-winning Web site serves as a resource for people around the world.

In FY 2003, the museum received an NEA Challenge America: Access grant of \$20,000 to support the



Before 1492 & After 1992 by artist Jaune Quick-to-See Smith, part of the exhibition *Native American Artists—After Lewis and Clark* presented by the Montana Museum of Art and Culture at the University of Montana in Missoula.
Photo courtesy of the University of Montana

exhibition *Native American Artists—After Lewis and Clark*. The exhibition will feature visual art and writing by Native Americans that tell the story of the Lewis and Clark expedition from the point of view of the indigenous people they encountered. Essays by Native American writers will provide background information on the art and history of the area.

Twenty nationally and internationally known artists, including Jaune Quick-to-See Smith, Jane Ash Poitras, Joane Cardinal-Schubert, Corwin Clairmont, and Lillian Pitt, will be featured. The participants were given a year to reflect upon the meaning of the expedition, and how it had affected the development and culture of the region. They then submitted pieces that explored these topics.

Viewers at the exhibition will learn about the cultures and values of the different tribes that Lewis and Clark encountered and their contributions to the survival of the expedition. The museum will also provide guided tours, lectures, maps, texts, tribal statistics, and an accompanying catalogue. The exhibition will be shown in tribal and art museums along the Lewis and Clark trail from May 2005 through November 2006.

NEBRASKA

Friends of Lied (Lincoln)

Since 1989, the Friends of Lied - Lied Center for the Performing Arts of Lincoln, Nebraska has served as one of the premiere cultural centers in the Midwest, offering opportunities for artistic expression, education, and entertainment in music, dance, theater, and performance art. In FY 2003, one important Lied Center program, the Omaha Cultural Arts Project, received an NEA Arts Learning grant of \$45,000 to develop culturally relevant curriculum for students and teachers of the Umo^{ho} Nation School (UNS) located in Macy.

Although 99 percent of students in the school are enrolled members of the Umo^{ho} Tribe of Nebraska, few teachers are American Indian. The program is currently training four local artists to work with UNS teachers to develop new ways of bringing American Indian, and specifically Umo^{ho}, language, arts, and culture into the classroom. Local artists selected include Karen Tyndall, an appliqué dress maker; Quintin Saunsoci, a Northern Plains-style dancer and singer; Charles Owen New Holy, a flute and drum maker; and Edward Thomas, an alabaster sculptor.

The K-12 curriculum being developed includes flute and drum making, Northern Plains-style singing and dancing, theater, and visual arts. Select UNS teachers will co-teach these specially developed language, art, culture, and history lessons with the help of the four local teaching artists during school residencies held in fall 2004. Through experiences such as these, teachers hope to increase students' understanding of Umo^{ho} culture as well as their awareness of the need to preserve the culture.

Opera Omaha (Omaha)

As part of its 45th anniversary season, Opera Omaha presented a new production of the American opera *Cold Sassy Tree*. An NEA Challenge America: Access grant of \$20,000 in FY 2003 supported outreach activities leading up to, during, and after the production, including a five-month preview tour and a series of events featuring the opera's composer, Carlisle Floyd.



Kristopher Irmiter in Opera Omaha's production of Carlisle Floyd's opera *Cold Sassy Tree*, which also included outreach activities with the actors, director, and composer.

Photo courtesy of Opera Omaha

Floyd participated in several outreach activities, including lectures at the University of Nebraska, Creighton University, and Metropolitan Community College on the challenges of adapting the opera, which was based on the novel by Olive Ann Burns. He also joined members of the company as part of the four-part National Public Radio series *Words With & Without Music: Cold Sassy Tree, from the Page to the Stage*.

In the months leading up to the opera's premiere, members of the company, including the musical director, actors, musicians, and set designers, toured Nebraska and neighboring states. They gave talks at libraries, presentations to schools, and provided free previews of the performance to rural communities.

In addition, the company worked with several of its community partners to introduce opera to new audiences. At the Literacy Center for the Midlands, special books containing *Cold Sassy Tree's* libretto were distributed to students who were learning to read; they were able to study these books at the center before attending the performance. At the Stephan Center, a halfway house/transition facility, residents were introduced to the medium of opera and given special previews of certain scenes and backstage tours before viewing the performance, allowing them to learn about the connections between the world of opera and their own lives.

NEVADA

Western Folklife Center (Elko)

Every January since 1984, the Western Folklife Center in Elko, Nevada has hosted the annual National Cowboy Poetry Gathering (NCPG). A collaboration of folklorists, working cowboys, and ranch folks, the NCPG provides eight days of activities showcasing the varied traditions of the American West, including cowboy music, poetry, and expressive arts of the ranching culture. More than 200 independent events have spawned from the National Cowboy Poetry Gathering, helping to spark a national renaissance in the cowboy arts.

In FY 2003, the Western Folklife Center received an NEA Heritage/Preservation grant of \$50,000 to support the 20th anniversary of the National Cowboy Poetry Gathering, which took place on January 24-31, 2004. The grant aided four components of the anniversary event: the reunion of performers and folklorists reaching back to the original gathering, an exhibit featuring archived materials from the Western Folklife Center, a commemorative program booklet, and video documentation of the anniversary gathering for historical record.

More than 100 performers participated in the event, including NEA Literature Fellow J.V. Brummels and Glenn Ohrlin, the first cowboy singer ever to receive an NEA National Heritage Fellowship. The accompanying exhibit, open until June, featured an extensive collection from the Western Folklife Center, including photographs, video, sound recordings, poetry manuscripts, and related objects. The commemorative booklet included interpretive essays on the cowboy poetry movement and critical essays on cowboy poetry as oral literature, which has extended its value as an historical publication.

An estimated 8,800 people attended the 20th anniversary of NCPG, and thousands more listened through live Internet broadcasts on the Web site.

NEW HAMPSHIRE

Churchill Arts Council (Fallon)

By supporting a range of artistic offerings, including a performance series, literary readings, visual art exhibitions, and artists' residencies, the Churchill Arts Council in Fallon, Nevada ensures that residents of this rural, agricultural area have access to the highest quality arts.

In FY 2003, the Churchill Arts Council received an NEA Creativity grant of \$15,000 to support artist fees for a series of inaugural performances at the Oats Park Art Center Theatre. The Art Center Theatre was redesigned from the historic Oats Park School, listed under the State and National Registers of Historic Places and designed in 1914 by Nevada's most prolific architect Frederick J. DeLongchamps. This 350-seat proscenium theater space now provides the arts council with a centralized, professional venue to present performing and visual artists from around the world.

The grand opening concerts on February 14 and 15, 2003, featured country singer Heather Myles and jazz singer Patricia Barber, voted 2002 *Down Beat* female jazz vocalist of the year. The eclectic 2003-4 series also included musical performances by Zimbabwe's Oliver Mtukudzi & Black Spirits and bluegrass phenomenon Rhonda Vincent & the Rage, a prose reading by author William Kittredge, and others events. The diversity of these performances facilitated by the Oats Park Art Center Theatre have already attracted record crowds and tapped into new audiences in and around the Churchill County area.

Monadnock Music (Peterborough)

Monadnock Music first began in 1966 by presenting five free concerts in the church of tiny Nelson, New Hampshire. Today the organization programs more than 30 summer concerts annually in more than 15 rural locations in southwestern New Hampshire, most of which are offered free to the public.

In FY 2003, Monadnock Music received an NEA Creativity grant of \$10,000 to support 18 free concerts, or more than three free concerts a week, throughout July and August 2003. Under the direction of James Bolle, Monadnock Music presented an impressive variety of genres and programming, ranging from Renaissance polyphony to contemporary composer Elliott Carter in the form of chamber music concerts, solo recitals, orchestra concerts, and opera productions. True to its mission of bringing the highest quality music to the rural Monadnock region, highlights of the 2003 season included performances by the New Zealand String Quartet, La Luna Ensemble, pianist Russell Sherman, and tenor Steven Tharp.

In addition to the free concerts and quality programming, Monadnock Music also tries to reach new audiences by offering concerts in more familiar and informal locations, such as town halls, meeting-houses, and churches. Free "rug concerts" are also offered, encouraging children to sit next to the stage on oriental rugs and observe the musicians up close. Nearly 3,000 area residents attended the free concerts offered by Monadnock Music in 2003.

Dartmouth College (Hanover)

The Hopkins Center at Dartmouth College in Hanover, New Hampshire functions as a leading visual and performing arts presenter, serving the Dartmouth community and northern New England area since 1962. The center, which also houses the college's creative arts academic departments, presents more than 300 events annually, and provides related outreach and education programs to youth, students, and community members.

(left to right) Cowboy singers and storytellers Glenn Ohrlin (1985 NEA National Heritage Fellow) and Walt LaRue recount their early days of rodeo on a special show at the 20th National Cowboy Poetry Gathering in Elko, Nevada.

Photo by Chris Simon



In FY 2003, Dartmouth College received an NEA Creativity grant of \$25,000 to support To Bridge, a series of commissions, performances, and educational residencies at the center, focusing on artists who incorporate multidisciplinary and cross-generational perspectives into their work.

One of several To Bridge projects supported by the grant, *A Curious Invasion*, consisted of a site-specific performance celebrating Dartmouth's pastoral setting. Choreographers Sara Pearson and Patrik Widrig from New York City took up residence with seven of their dancers for three weeks in July 2003, teaching dance classes and working with a

group of students and community members to create the performance.

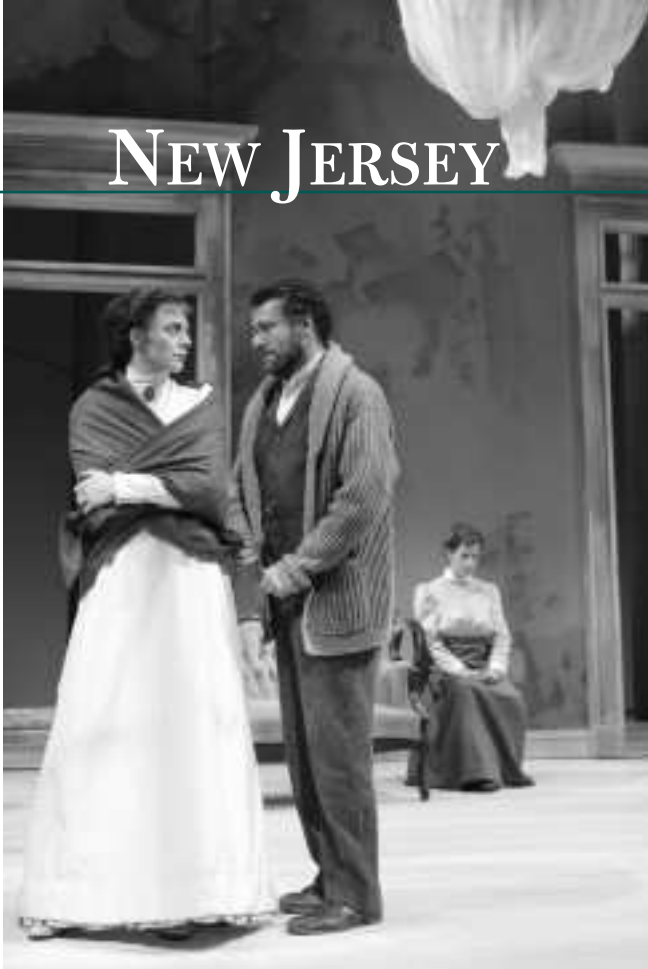
The performance began with dancers in vivid red costumes crossing Occom Pond in rowboats to waiting spectators. All across the landscape surrounding the Dartmouth Outing Club House, dancers performed with a variety of everyday objects, such as ice, lawn sprinklers, and buckets of water. A grand finale at the edge of the golf course found dancers vaulting over bales of hay, catching a few late-afternoon golfers by surprise. Both audience members and participants enjoyed the new and exciting type of creative experience.

A Curious Invasion, one of the To Bridge projects supported by the Hopkins Center at Dartmouth College in Hanover, New Hampshire, involved dancers in various locations in and around the Dartmouth Outing Club House.

Photo by Margaret Lawrence/Sue Callaghan



NEW JERSEY



The McCarter Theatre's performance of Anton Chekhov's play *Uncle Vanya*, starring Natacha Roi and Steven Skybell in the foreground, Amanda Plummer in the background.

Photo by T. Charles Erickson

Newark Public Radio, Inc. (Newark)

WBGO/Jazz 88.3 in Newark, New Jersey is one of the premiere all-jazz radio stations in the United States, reaching more than 372,000 listeners in New York and New Jersey. One of WBGO's most popular and influential programs is *JazzSet with Dee Dee Bridgewater*, currently carried on more than 120 stations, including NPR Worldwide and American Forces Radio.

In FY 2003, WBGO received an NEA Arts on Radio and Television grant of \$65,000 to support production of *JazzSet*. The weekly broadcast records performances from a wide range of locations including the John F. Kennedy Center for Performing Arts in Washington DC, the Gilmore International Keyboard Festival in Michigan, Yoshi's in California, and Birdland in New York. It also has presented performances from Canada, Europe, and the Caribbean. The grant funded recordings of

performances by NEA Jazz Masters Dave Brubeck, Herbie Hancock, Count Basie, Ron Carter, and other jazz greats including Chick Corea, Shirley Horn, and Kurt Elling.

JazzSet was launched in 1992, and is now hosted by Grammy-winning vocalist Dee Dee Bridgewater, who has been hailed as one of the greatest female jazz musicians of her generation.

McCarter Theatre (Princeton)

The McCarter Theatre in Princeton, New Jersey is a Tony Award-winning performing arts center that presents theater, music, and dance performances to annual audiences of more than 200,000. In addition to presenting canonical works such as William Shakespeare's *The Tempest* and Edward Albee's *All Over*, it also produces world premieres of innovative modern works such as Regina Taylor's *Crowns* and Athol Fugard's *Sorrows and Rejoicings*.

In FY 2003, the theater received an NEA Creativity grant of \$50,000 to support a new version of the Anton Chekhov classic *Uncle Vanya*. The production was adapted and directed by artistic director Emily Mann, who previously produced Chekhov's *The Cherry Orchard* and *Three Sisters* for McCarter. She worked closely with Ellen Chances, a member of Princeton University's Slavic Department, to interpret as closely as possible the meaning of the original text. The play was performed from April 29 to May 18, 2003, then traveled to the La Jolla Playhouse in San Diego, California.

Twenty-two performances were given, including a student matinee, which was accompanied by pre- and post-performance discussions and teacher study guides. In addition, the production was supplemented by two programs: *Dialogues on Drama*, where Skybell and Chances spoke to audience members about the creation of the play, and *Talk-Backs*, which provide an opportunity to meet and talk with the cast, crew, and designers of the performance. More than 14,000 people attended the performances at the McCarter Theatre.

NEW MEXICO

College of Santa Fe (Santa Fe)

In June 2003, 24 young women from across the United States participated in GirlsFilmSchool (GFS), a residential program at the College of Santa Fe. The program, supported by an NEA Arts Learning grant of \$22,000 in FY 2003, was founded in 2000 in response to the under-representation of women and minorities in the film industry. GSF hopes that it will inspire a new generation of young women to consider a career behind the camera.

During the two-week session, young women ages 15-18 gained technical proficiency by creating their own short film or video projects. Students at the program learned the basics of filmmaking, including directing, acting, producing, writing, and editing. Classes were taught by women film professionals, such as director Jenniphir Goodman, acting coach Wendy Chapin, actress Jo Harvey Allen, and animator Teresa Foley.

The course included the production of a group project in which each member of the four groups took turns filming, parodying popular films, including *Fight Club*, *The Matrix*, and *West Side Story*, as a way of exploring the interactions within and among the four groups. Additional projects included short animations, handmade films, and short narrative projects in which filmmakers explored topics ranging

from death to ceiling fans. The program culminated in a public screening on the college campus to an audience of more than 180 people. In addition to these projects, students also attended lectures and presentations by visiting artists about the role of women in the media. These events were open to the public and were attended by more than 400 community members.

Cornerstones Community Partnerships (Santa Fe)

Cornerstones Community Partnerships is an organization based in Santa Fe, New Mexico, which trains individuals from local communities in the methods of preserving historic adobe buildings. Adobe, or sun-dried bricks made of mud and straw, is one of the world's oldest and strongest building materials; the introduction of modern materials into the structures, however, can often lead to cracks, erosion, pitting, or bulging. In these situations, constant repairs of the adobe bricks are necessary to maintain the integrity of the structures, and can be difficult, costly, and lengthy.

Cornerstones, which began in 1986, promotes the maintenance of these structures to help increase the appreciation of Hispanic American heritage. It has trained individuals in more than 300 New Mexican communities so far. In FY 2003, it received an NEA Heritage/Preservation grant of \$35,000 to provide expertise, training, and materials to communities in the Mora Valley interested in preserving this part of their culture.

The Mora Valley in Northern New Mexico is home to 16 historic mission churches, some of which were included as part of the National Trust's 11 Most Endangered Historic Places in 1997. Cornerstones provided training on the rebuilding of these adobe structures to Eloy Roybal and Felix Martinez, two community leaders. These individuals then were able to teach these methods to others in their communities and lead reconstructions at individual sites. Up to 20 people at a time, including eight youths, worked at a total of three sites last summer, contributing to projects that may take years to complete.



Participants in the College of Santa Fe's program, GirlsFilmSchool, a program to provide film and video training to young women, do a sound check on a film project.

Photo by Tanya Doriss

NEW YORK



During renovation work on the Pollock-Krasner House and Study Center, Jackson Pollock's studio floor was protected by a layer of foam board and a tarpaulin to prevent damage to the fragile paint surface.

Photo by Helen A. Harrison

Stony Brook Foundation (Stony Brook)

In 1945, Jackson Pollock, then a fledgling artist, moved to Long Island from New York City with his new bride, fellow artist Lee Krasner. In this serene environment, Pollock developed a new technique that made him one of the leaders of the Abstract Expressionism visual arts movement. The property near East Hampton, New York would be Pollock's home for the rest of his life and the site of his most innovative and influential work. The Stony Brook Foundation, a nonprofit affiliate of the State University of New York at Stony Brook, took over the development and preservation of the property, creating a museum and study center devoted to scholarship in modern American art, with special emphasis on Jackson Pollock, Lee Krasner, and their contemporaries.

Everything in the house is original, including the artists' personal library of books and large collection of jazz and classical records. The studio contains both artists' working materials, with the floorboards covered with streaks of paint from the unique painting method developed by Pollock. All these materials stored and used in the house and studio are in danger of damage by severe seasonal temperature and humidity fluctuations due to a lack of a heating or cooling system. In addition, there are inadequate ventilation and fire protection systems.

The Pollock-Krasner House and Study Center was awarded an FY 2003 Save America's Treasures grant of \$107,000 through the NEA to provide climate control and fire suppression systems in both the house and studio.

Jazz at Lincoln Center (New York)

Jazz at Lincoln Center (JALC) is recognized as the largest nonprofit organization dedicated to promoting the appreciation, understanding, and advancement of jazz. Featuring its resident Lincoln Center Jazz Orchestra; new sister orchestra, the Afro-Latin Jazz Orchestra; and distinguished jazz artists, such as JALC Artistic Director Wynton Marsalis, Jazz at Lincoln Center produces a wide variety of concerts and educational programs reaching a diverse national audience.

In FY 2003, Jazz at Lincoln Center received an NEA Challenge America: Access grant of \$50,000 to support the Essentially Ellington High School Jazz Band Competition and Festival. The program distributed free music scores of six of Duke Ellington's compositions to more than 1,100 school bands around the country. As a complement to Essentially Ellington, JALC also held an annual training program for band directors in East Lansing, Michigan, in consortium with Michigan State University. The Academy taught band directors how to better teach and conduct the music of Ellington and other big band composers.

In May 2004, 15 finalist bands traveled to New York City for three days of rehearsals, workshops, jam sessions, and performance competition as part of the ninth annual Essentially Ellington band competition and festival. The three top-placing bands played two Ellington compositions, including one with Wynton Marsalis on solo trumpet during a concert and awards ceremony at Avery Fisher Hall. A panel of distinguished judges selected Garfield High School (Seattle, Washington) as first place winner, Foxboro High School (Foxboro, Massachusetts) as second place, and Sun Prairie High School (Sun Prairie, Wisconsin) as third. Each of the three bands received a monetary award, which will assist in further developing the schools' jazz band programs.

NORTH CAROLINA

Brevard Music Center (Brevard)

For more than 67 years, the Brevard Music Center (BMC) has provided young musicians with professional-level opportunities to develop their musical talents. Every summer more than 400 students, ages 14 through post-college, join professional musicians in the Blue Ridge Mountains of western North Carolina for an intense, seven-week program. In addition to a rigorous schedule of musical instruction, students perform with faculty and guest artists in more than 80 public concerts, staged operas, and musicals.

In FY 2003, the Brevard Music Center received an NEA Creativity grant of \$10,000 to support guest artist teachers and scholarships for their Advanced Chamber Music program. Fourteen college and graduate-level string players were competitively selected to receive full scholarships for instruction from top musicians in residence at BMC. Fellows of the program perform in chamber music ensembles, recitals, and orchestra concerts under the tutelage of the guest master teachers. Participating 2003 teachers included Glenn Dicterow, Concertmaster of the New York Philharmonic; members of the Innuendo Chamber Group; and members of the Diaz Trio.

Eleven master classes were held by the teachers, with the fellows performing 18 public recitals and 10 chamber music performances as part of BMC's Bach's Lunch music series at the lakeside. Beyond training the next generation of professional musicians, the program provides professional concerts to the people of North Carolina.

African American Dance Ensemble (Durham)

The African American Dance Ensemble (AADE) of Durham, North Carolina has been sharing with the community the finest traditions of African and African American dance and music since 1984. Through touring, concert and residency programs, workshops, collaborative projects, and outreach, AADE has educated audiences all over the country



The African American Dance Ensemble of Durham, North Carolina performing in Wilson, North Carolina.

Photo by Richard Sceifford

about African and African American traditions, encouraging interracial cooperation and cross-cultural understanding.

In FY 2003, the African American Dance Ensemble received an NEA Creativity grant of \$10,000 to support the creation of a 45-minute ballet suite entitled *Luyala*, based on the East African folk tale "The King's Daughter Who Lost Her Hair." The suite will be adapted from the three-hour dance opera of the same name that premiered in March of 2000. Dr. Chuck Davis and Dr. William Banfield, the original choreographer and composer respectively, will create the work that is slated to premiere on October 9, 2004. This new rendition will explore the story of *Luyala* through a different artistic medium, focusing on the narrative through movement instead of words.

The story of *Luyala* is one of a spoiled daughter who is banished to achieve spiritual rebirth and along the way reluctantly falls in love with a wounded beggar named Muoma. The parable addresses moral issues relevant to today's society, including positive thinking, community values, and making important connections to our past.

NORTH DAKOTA

Fargo-Moorhead Orchestra Association (Fargo)

Now in its 72nd season, under the direction of Bernard Rubenstein, the Fargo-Moorhead Symphony Orchestra in North Dakota offers local audiences exposure to traditional and contemporary symphonic repertoire. The orchestra prides itself on its integrated educational components, reaching community members, students, and schools over a 100-mile radius from the Fargo-Moorhead area.

The Fargo-Moorhead Orchestra Association received an NEA Challenge America: Access grant of \$10,000 in FY 2003 to support these outreach and intergenerational education programs for their 2003-4 season. Such programs include two Pizza Pop Concerts for high school students and three Young People's Concerts for elementary school students and their families.

The aim of the orchestra's annual Pizza Pop Concerts is to attract young adults by offering a mixed repertoire of standard classical with contemporary pop music, followed by a pizza party in the lobby. This year's concerts were held on October 17 and 18, 2003, in the Festival Concert Hall at North Dakota State University. Boasting a Latin Fiesta! theme, the program included George Gershwin's *Cuban Overture*, Alberto Ginastera's "Malambo" from *Estancia*, and Blas Galindo's *Sones de Mariachi*.

This year's Young People's Concerts featured the theme "music that tells a story." Presented in partnership with the Symphony Guild and Minnesota Public Radio-KCCM, the program included Aaron Copland's *Billy the Kid*, Frank Proto's *Casey at the Bat*,

and excerpts from Sergei Prokofiev's *Romeo and Juliet*. Approximately 3,000 students attended the concerts.

Jamestown Fine Arts Association (Jamestown)

For more than 38 years, the Jamestown Fine Arts Association (JFAA) in North Dakota has been enriching its rural community through presentation and outreach activities in the arts. JFAA established an Arts Center in 1997, which now houses studio and exhibition space, administrative offices, and a performance stage to facilitate theatrical, musical, and performances from local and national artists, as well as community classes in the arts.

In FY 2003, the Jamestown Fine Arts Association received an NEA Arts Learning grant of \$18,000 to support its ongoing Arts After School program for the 2003-2004 school year. Made up of programs ranging from one to four months in length, fourth- to sixth-graders have the opportunity to participate in a range of arts classes from an established artist-in-residence. This year's classes include Drawing from Life, Ceramic Animal Mugs, Portraiture, and Painting from Life given by the artist-in-residence, Kate Troyer.

The aim of the Arts After School program is not only to help children build invaluable artistic skills but also to help develop the analytical capability of critiquing their own work. Recognizing that transportation presented a barrier to many children in this farming community, JFAA now offers a YMCA van to transport participants to and from the Arts Center. Additionally, JFAA waves minimal class fees for those families unable to afford them. Eighty-five Jamestown area children participated in the 2003-4 programs.

Dancers perform with the Fargo-Moorhead Orchestra as part of the Latin Fiesta! program, one of the Pizza Pop Concerts put on by the orchestra in 2003.

Photo courtesy of the Fargo-Moorhead Orchestra Association



OHIO

Apollo's Fire, the Cleveland Baroque Orchestra (Cleveland)

Apollo's Fire, the Cleveland Baroque Orchestra, is celebrated as one of the leading period-instrument orchestras in the United States. Since its founding in 1992 by Music Director Jeannette Sorrell, Apollo's Fire has performed an extensive repertoire of music from the 17th and 18th centuries on instruments specific to that time period.

In FY 2003, Apollo's Fire received an NEA Creativity grant of \$12,500 to support Cleveland's period-instrument premiere of J.S. Bach's sacred masterwork *St. Matthew Passion*. This later work of Bach about the conviction and crucifixion of Christ is scored for double orchestra, double chorus, and soloists, providing a major artistic undertaking for any baroque orchestra.

Apollo's Fire successfully assembled the largest group of period-instrumentalists and singers in the orchestra's history. Acclaimed Parisian tenor Ian Honeyman played the role of the Evangelist, along with soloists soprano Laura Heimes, countertenor Daniel Taylor, and tenor Rodrigo del Pozo. The text was presented in English, instead of the original German, so that audience members could better understand the work.

One of three Ohio performances, the Cleveland premiere on March 29, 2003 at Severance Hall met with both audience praise and critical acclaim. More than 1,500 attended the performance, and it was broadcast live on WCLV-FM and redistributed to more than 150 stations nationwide.

Cleveland Museum of Art (Cleveland)

The Cleveland Museum of Art (CMA) serves two important roles: first as an internationally distinguished, comprehensive art museum; and second as a principal civic and cultural institution for north-eastern Ohio. With holdings of more than 40,000 objects from areas all over the world, the CMA is renowned for its quality exhibitions and collections.



Members of Apollo's Fire, the Cleveland Baroque Orchestra, in the lobby of Severance Hall in Cleveland, Ohio.

Photo by Jonathan Wayne

In FY 2003, the Cleveland Museum of Art received a \$70,000 NEA Creativity grant to support the touring exhibition *BARCELONA! Gaudí-Picasso-Dalí (Modernity and National Identity in Catalunya, 1868-1939)*. Consisting of more than 180 works, *BARCELONA!* will be the first major exhibition in the United States to examine the 71-year period during which Barcelona produced such major artists as Antoni Gaudí, Pablo Picasso, Joan Miró, and Salvador Dalí. Opening in Cleveland in the fall of 2006, these featured artists will be displayed in contextual relationships with those of their colleagues, teachers, and rivals, introducing American audiences to lesser-known painters, sculptures, decorative artists, and architects.

BARCELONA! is the collaborative effort of CMA's curator of modern European art, William H. Robinson, Carmen Bélen Lord, Francesc Fontbona, and an international team of distinguished scholars. Among its many objectives, the exhibition will examine changing definitions of modernity in Catalunya, from *Modernisme* to an array of 20th century avant-garde movements.

The Cleveland Museum of Art will also produce a scholarly catalogue and augment its outreach efforts with digital video presentations, interactive computer programs, lectures, a symposium, and multilingual outreach programs. The exhibition will travel to one other venue and serve an estimated audience of 100,000 in Cleveland alone.

OKLAHOMA

OK MOZART (Bartlesville)

The OK MOZART Festival in Bartlesville, Oklahoma is heralded as one of the finest musical events in the heartland of America. Every June since 1985, artistic director and festival co-founder Ransom Wilson has been bringing professional musicians to this rural community for an exciting nine-day festival, featuring works for solo musicians, orchestra, chorus, and chamber ensembles.

In FY 2003, the OK MOZART Festival received an NEA Creativity grant of \$12,500 for its 19th annual festival, which took place from June 13-21, 2003. Solisti New York Orchestra, the festival's orchestra-in-residence, performed alongside renowned artists, including pianist Barry Douglas, violinist Sarah Chang, and the Ahn Trio. The Masters Chamber ensemble, featuring musicians from Lincoln Center, also performed in afternoon daily chamber concerts and morning mini-concerts, often highlighting works of contemporary composers.

Two concerts were held to bring in new audiences to the festival: the kick-off "Kaleidoscope Concert," featuring a casual outdoor jazz and classical music concert, and the Woolaroc Outdoor Concert with the Solisti Orchestra, performing at the Woolaroc Ranch

Cellist Fred Sherry in a performance at one of the OK MOZART Festival's daily mini-concerts, set in the Price Tower, Frank Lloyd Wright's only skyscraper.
Photo by Becky Burch



and Nature Preserve, 12 miles southwest of Bartlesville. Additional educational activities included musical preview lectures and free master classes for select high school music students, with instruction from members of Solisti.

The OK MOZART Festival enables people of the remote Bartlesville region to hear world-class performances without traveling long distances to metropolitan cities. Ticket prices are kept low to attract audiences of all ages and economic circumstances. For the 2003 OK MOZART Festival, as many as 35,000 people from the Bartlesville area and beyond attended the more than 17 musical performances and related festival activities.

Tulsa Ballet Theatre (Tulsa)

For more than 45 years, the Tulsa Ballet Theatre has been bringing the finest works in classical and contemporary dance to Oklahoma, giving audiences a unique opportunity to view world-class ballet. The Tulsa Ballet, made up of 30 highly skilled professionals under the artistic direction of Marcello Angelini, has remained steady in presenting contemporary works and premieres, featuring works by some of the field's most celebrated choreographers.

In FY 2003, the Tulsa Ballet Theatre received an NEA Creativity grant of \$10,000 to support the commissioning of three new works for the first ever Festival of Creations program. This mixed-repertory program, held from April 4-6, 2003 at the Tulsa Performing Arts Center, featured premieres from three internationally renowned choreographers: *4 Seasons of Buenos Aires* by Mauricio Wainrot, *Gustav's Rooster* by Val Caniparoli, and *Inside the Figures* by Nicolo Fonte.

The 2003 Festival was the first time in Tulsa that three back-to-back world ballet premieres were presented in one evening. An estimated 3,500 people attended the nine performances making up the Festival of Creations, which drew audiences from Oklahoma and beyond. Additionally, the Tulsa Ballet invited area public schools to a "Journey through Dance" performance and discussion, placing Fonte's *Inside the Figures* into historical dance context for students.

OREGON

Immigrant and Refugee Community Organization (Portland)

The Immigrant and Refugee Community Organization (IRCO) of Portland, Oregon has been providing cultural preservation, training, interpretation, employment, and other services to Oregon immigrants and refugees for more than 25 years. IRCO has collaborated with the Oregon Folklife Program and other organizations on traditional arts projects as well, assisting immigrant artists in continuing their cultural traditions and artistic careers in the Portland area.

In FY 2003, IRCO received an NEA Challenge America: Access grant of \$50,000 to support a new project: the Refugee Elder Traditional Arts Project. Working with refugee elders, an IRCO-trained team began documenting their cultural traditions to preserve them for future generations with a video and publication. From August 2003 to January 2004, team members have been interviewing elders from eight Portland-based refugee cultures (Bosnian, Hmong, Romanian, Somali, Sudanese, Ukrainian/Russian, and Vietnamese) in their homes and community settings using various tools, such as photography and audio and video recording, to document these traditional arts.

Once the collection of materials was completed, team members began editing the materials and determining the content and structure of the video and publication. In addition to the footage gathered by the team members, some of the participant refugee elders offered personal archival footage that could be incorporated into the video.

In December 2004, the final video will be given a premiere screening at an event open to the community, where the publication will be available. The video and publication also will be available as educational tools for schools, arts and international programs, and social service agencies serving refugees and seniors.

Fishtrap (Enterprise)

Fishtrap is a nonprofit organization in Enterprise, Oregon dedicated to fostering good writing in and about the American West. The organization began in 1988 with a Summer Writers Gathering in northeastern Oregon and has become a meeting place for writers from across the West. In addition to the Writers Gatherings, Fishtrap's programs include summer workshops, writers-in-residence at Wallowa County schools, and a lecture series.

In FY 2003, Fishtrap received an NEA Challenge America: Access grant of \$10,000 to support its programs. For 15 years, Fishtrap has brought outside writers and students to the isolated Wallowa County, with workshops and conferences often focusing on issues of special concern to rural residents. During the 2003 Summer Fishtrap Workshops and Gatherings, more than 80 people participated in activities. Almost half of the participants came from Wallowa and nearby rural counties. The theme of the summer conference was "Longing and Belonging in the West," which focused on the changing population of the West, including the increase of immigrants and the resurgence of Native American culture. Participating writers included fiction and travel writer John Rember, fiction writer Geronimo Tagatac, Chicano writer Kathleen Alcalá, and poet Peter Sears.

The Winter Gathering, held in February 2004, drew 50 participants during the three-day event. The conference revolved around the theme "Forgiveness and the Unforgivable," and featured poet/essayist Kim Stafford, Bangladeshi scholar Azfar Hussein, and author Migael Scherer as featured speakers.

Worknesh Geda, an elder decorative clothing artist working in the Oromo tradition of East Africa, is interviewed by videographer consultant Libby Dawson Farr as part of the Immigrant and Refugee Community Organization's Refugee Elder Traditional Arts Project. Photo courtesy of the Immigrant and Refugee Community Organization



PENNSYLVANIA

Touchstone (Bethlehem)

Touchstone began in 1981 as a professional touring mime troupe in Bethlehem, Pennsylvania, and has evolved into a regional theater company producing and presenting original plays for all ages. The audiences Touchstone draws come mainly from the Lehigh Valley metropolitan area, including the working-class cities of Bethlehem, Allentown, and Easton.

Touchstone received an NEA Challenge America: Access grant of \$25,000 in FY 2003 to support a production of *Don Quixote* with master puppeteer Mario Donate of Puerto Rico. Since its first publication in the 1600s, the characters and story of Miguel de Cervantes' *Don Quixote* has become part of world culture, embodying myriad contrasting elements: reality and fantasy, sanity and insanity, peasantry and gentry, idealism and practicality. The universal nature of the book and its characters and themes make it a good story to speak across the cultures of the community.

Touchstone's approach to the story was to create a multilingual children's play with Donate's puppets. Donate provided puppet-making workshops in October 2003 to the Touchstone ensemble and community artists in addition to creating the puppets to be used for *Don Quixote*. The children's play was performed in March 2004 to both the general audience and school groups, with each performance including a post-show discussion between the audience and performers. A study guide was provided to teachers and group leaders to help achieve curriculum goals.

Manchester Craftsmen's Guild (Pittsburgh)

The Manchester Craftsmen's Guild (MCG) of Pittsburgh, Pennsylvania was founded in 1968 to employ the visual and performing arts for connecting diverse urban populations and educating and inspiring inner-city youth. MCG has been especially focused on the field of jazz, with programs for not only presenting and promoting jazz music and artists, but also preserving the art form for future generations.



Vibraphonist Buddy DeFranco and clarinetist Terry Gibbs perform during the Manchester Craftsmen's Guild Jazz Concert Series in Pittsburgh, Pennsylvania.
Photo by Bob Bowman

In FY 2003, MCG received an NEA Heritage/Preservation grant of \$50,000 to preserve the 17th season of the MCG Jazz Concert Series and catalog the Stanley Turrentine archives given to MCG by the Turrentine family. Since 1987, MCG has been presenting a jazz concert series in Pittsburgh over eight concert weekends. The concerts, featuring some of the brightest new and established jazz musicians in the country, are recorded on audio and video tape as well. In this way, MCG captures an oral history of jazz through the performances and interviews with the artists. The more than 600 concerts that already have been recorded are kept in the MCG Jazz archives, one of the largest collections of live American jazz recordings in the United States.

With the NEA grant, MCG was able to add the 2003-2004 season to the archives, including performances by Dave Holland, Pat Metheny, Dee Dee Bridgewater, Russell Malone, Benny Green, and Sergio Mendes. In addition, MCG is preserving and sharing with the public the vast archival material on jazz great Stanley Turrentine, including personal photographs, music scores, unreleased recordings, and other memorabilia.

RHODE ISLAND

Trinity Repertory Company (Providence)

The Trinity Repertory Company of Providence, Rhode Island, founded in 1963, has been considered one of the most respected regional theaters in the country, bringing new and different works to its audiences. As the largest arts organization in the state, Trinity Rep has presented issues and concerns that address the community and offered numerous initiatives that promote access and education for southern New Englanders, including the theater education program, Project Discovery. Trinity Rep also presents a free outdoor performance program, Trinity Summer Shakespeare Project.

In FY 2003, Trinity Rep received an NEA Creativity grant of \$50,000 to produce the world premiere of Pulitzer Prize-winning playwright Paula Vogel's new work, *The Long Christmas Ride Home*. This was the first time that a world premiere of Vogel's work took place in her hometown, where she teaches at Brown University. Trinity Rep's artistic director, Oskar

Eustis, best known for first bringing Tony Kushner's *Angels in America* to stage, has long collaborated with Vogel on projects and directed her new play.

The play takes place on a family drive home after a disastrous Christmas dinner, where the parents engage in a quarrel that causes the car to spin out of control on an icy road. This part of the play is told using Bunraku puppetry, created by world-renowned puppeteer Basil Twist. As the family's fate literally hangs in the balance, each of the children step from behind the puppet representing them and tell the story of their lives. Vogel twists audiences' expectations about and definitions of storytelling and nuclear families.

The Long Christmas Ride Home ran from May 16 – June 29, 2003. Post-show discussions were held after the performances, and free comprehensive study guides were available for teachers who brought groups of students to the performances.

Timothy Crowe and Annie Scurria (foreground) star as the parents in the world premiere of Paula Vogel's play *The Long Christmas Ride Home* by the Trinity Repertory Company in Providence, Rhode Island, directed by Oskar Eustis.

Photo by T. Charles Erickson



SOUTH CAROLINA

Festival Ballet Providence (Providence)

Festival Ballet Providence (FBP), founded in 1978, has grown into the largest professional dance company in Rhode Island, featuring classic, modern, and jazz works of the highest artistic quality. In 2001, FBP purchased and renovated a building that enabled the organization to expand its Center for Dance Education.

In 2003, FBP received an NEA Challenge America: Access grant of \$10,000 to support its educational outreach program Learning Through Dance, which introduces young students to the art of ballet and generates an appreciation and enthusiasm for dance. This program targets schools with a high percentage of students from poor or low-income families, bringing dance to students who have had little exposure to the art form.

Professional dancers from FBP teach the classes, beginning with everyday movements and athletic sports movements that can become dance steps and moving on to formal dance movements, such as *grand jetes* and *double tour en l'air*. The dancers work with the schools' teachers as well, providing a resource packet of information on dance, including a brief history of ballet, glossary of ballet terms, illustration of ballet steps, and art projects and activities tied to core academic requirements. The classes include a performance of excerpts of Peter Tchaikovsky's ballet, *The Sleeping Beauty*, and discussions about the composer and the story by Charles Perrault on which it is based.

School of Building Arts (Charleston)

The School of Building Arts (SoBA) in Charleston, South Carolina was created in 1998 out of a demonstrated need for skilled craftspeople in America and has remained dedicated to restoring pride in craftsmanship and to preserving the rich heritage found in historical structures.



A stone carver demonstrating his artistry at the Masters of the Building Arts Festival in downtown Charleston, South Carolina.

Photo courtesy of the School of Building Arts

In FY 2003, SoBA received an NEA Heritage/Preservation grant of \$55,000 to support the Masters of the Building Arts Festival, which took place from March 25-27, 2004 on Marion Square in downtown Charleston. The festival featured 35 nationally recognized artisans, who have worked on such historic sites as the U.S. Capitol, Lincoln Memorial, Drayton Hall in Charleston, and Les Invalides in Paris. The festival was held through collaboration with the National Trust for Historic Preservation, the City of Charleston, and the Smithsonian Institution.

Functioning as a museum without walls, The Masters of the Building Arts Festival was segmented into six trades: ornamental ironworking, carpentry, masonry,

SOUTH DAKOTA

timber framing, plaster work, and stone work. Craftspeople worked on projects at each trade site, while attendees observed and asked questions. A stone carver, for example, worked on a commission for the White House, while the brick masons demonstrated their artistry by building archways out of a variety of bricks.

More than 5,000 individuals attended the festival, which was free and open to the public. Children also benefited from “creation stations,” which allowed them to emulate the craftsmanship they observed through a hands-on creation projects.

South Carolina Arts Alliance (Rock Hill)

A statewide assembly of arts organizations, administrators, arts educators, businesses, and individual arts supporters, the South Carolina Arts Alliance (SCAA) in Rock Hill has been providing resources, technical assistance, and advocacy tools to South Carolina arts organizations since 1979. Collaborating with South Carolina state and local arts agencies, SCAA has taken a leadership role in providing services to the field, placing a special emphasis on those agencies located in rural areas.

In FY 2003, the South Carolina Arts Alliance received an NEA Organizational Capacity grant of \$15,000 to support the expansion of their Peer Advisory Network (PAN) to include accounting and consulting services for nonprofit arts organizations. PAN is made up of trained consultants or experienced professionals, who offer their services to local arts agencies at a greatly reduced rate. With this additional NEA support, PAN will address the need for improved financial management skills as requested by South Carolina arts organizations.

Along with these financial services, SCAA also will conduct six “Best Practices” workshops throughout the state, aimed at teaching organizational staff and board members sound accounting and financial practices. SCAA hopes to reach as many as half of the arts organizations in South Carolina, roughly 250-300, with its financial services and workshops.

Washington Pavilion Management (Sioux Falls)

The Washington Pavilion of Arts and Sciences is a multidisciplinary art and science center in Sioux Falls, South Dakota that, since 1999, has worked to celebrate the local Ethiopian and Sudanese refugee communities. In FY 2003, it received an NEA Challenge America: Access grant of \$10,000 to continue its Extending Hands to Open Minds Project, a program designed to increase the participation of this diaspora community in the arts.

Each year, approximately 400 individuals from West Africa are relocated to the region. Each refugee is given three months of English language instruction and aid, after which time they are expected to become functional members of the community. Participation in classes at the Washington Pavilion not only provides an outlet for creative energy, but also helps maintain cultural ties within the community and provide opportunities for practicing English. Classes are focused around weekly arts activities and workshops that not only provide an opportunity for participants to express themselves, but also allow them a way to interact with other members in the community and learn new ways of integrating into American society.

Classes in painting, drawing, sculpture, and mixed media are taught by 25 artists from the Sudanese or Ethiopian communities. Each class is offered free of charge. Last year, the artwork created in the classes was exhibited in conjunction with Sioux Falls’ 7th annual Festival of Cultures. The festival features displays, performances, and food that celebrate the many cultures that share the city.

South Dakota Arts Council (Pierre)

South Dakota is home to a number of different cultural communities, including Czech, Norwegian, German, Russian, Hispanic, and Native American. Through its Traditional Arts Apprenticeship program, the South Dakota Arts Council, which was supported by an NEA Folk and Traditional Arts Infrastructure Initiative grant of \$25,000 in FY 2003,



Apprentice Arne Bortnem of Sioux Falls carves a Norwegian acanthus-leaf clock. Arne studied with carver Stan Fillingsness of Canton as part of the South Dakota Arts Council's Traditional Arts Apprenticeship program.

Photo by Andrea Graham, South Dakota Arts Council

helps folk artists in all of these communities continue practicing their traditional arts. Apprentices and masters are supported for one-year periods while they work with a traditional art or craft.

This year, five apprenticeships were awarded. Tilda St. Pierre, a member of the Lakota tribe, taught several traditional art forms, including beadwork, doll making, and quillwork to another member of the tribe, Stephanie Sorbel. Don Green, a member of a local woodcarving club, trained three members of his club in the localized practice of carving canes out of diamond willow branches. Diane Fields taught her daughter the Scandinavian tradition of *nalbinding*, or making rugs out of old strips of cloth. LeRoy Graber and his apprentice, his son Kim, made traditional German-Russian willow baskets. Lastly, Norwegian woodcarver Stan Fillingsness trained Arne Bortnem, and together they carved *kubbestols*, *mangletrees*, spoons, clocks, and chairs.

The pieces produced by these partnerships were put on display as part of the exhibition *Links in a Chain: The Continuity of Tradition* at the South Dakota Art Museum. Several of the artists came to the museum and also demonstrated their art form for visitors and put on special programs for local students.

TENNESSEE

Humanities Tennessee (Nashville)

Humanities Tennessee in Nashville is an independent state affiliate of the National Endowment for the Humanities. Since 1973, it has worked to promote understanding of the humanities in Tennessee through a variety of art and literature-related programs, including the Tennessee Community History Program, Motherread/Fatherread Tennessee, the Tennessee Young Writers Workshop, and its largest event, the Southern Festival of Books: A Celebration of the Written Word.

The 15th annual festival, which was supported by an NEA Creativity grant of \$15,000 in FY 2003, was home to three days of lectures, readings, panels, theater, and food. More than 25,000 visitors attended the festival, and thousands of others watched the broadcasts on C-SPAN's *Book TV*. More than 260 authors were in attendance, including Mitch Albom, Bobbie Ann Mason, Garrison Keillor, and Dorothy Allison. Each writer gave either an individual reading or participated in a panel discussion on topics such as short-story writing, Civil War diaries, historical novelists, Southern poets, and spirituality.

In addition to these literary events, the festival included a variety of other activities. Poetry readings, monologues, and the full-length play *The Ghost of Nashville* were included as part of the festival. Musicians such as Danny Flowers, Craig Carothers, Don Henry and Gene Nelson, and the Alabama Troubadours also performed. Young visitors attended a 40th anniversary celebration for Maurice Sendak's *Where the Wild Things Are*, celebrated Halloween early at a costume party, and were able to visit with festival writers as part of Young Adult Reader Day.

Ballet Memphis (Memphis)

Ballet Memphis was founded 17 years ago by artistic director Dorothy Gunther Pugh. It is currently one of the fastest-growing and most respected arts groups in Memphis, and tours both nationally and regionally. Past performances have included classics such as *Swan Lake* and *Giselle* in addition to original,

innovative programming based on the region's cultural heritage.

In FY 2003, Ballet Memphis received an NEA Creativity grant of \$10,000 to produce *As the Spirit Moves You*, a three-part program created to introduce dance to new and diverse audiences. The three pieces focused on aspects of Southern culture as a way of inspiring dialogue between different segments of the population. To create this unique program, Ballet Memphis collaborated with the STAX Music Academy, LeMoyne Owen College gospel choirs, and Mississippi singer/songwriter Kate Campbell. More than 3,000 individuals attended the performance over two nights.

Twenty-four Ballet Memphis professional dancers, 13 children, three choreographers—along with a 40-member gospel choir, a five-person band, and singer Kate Campbell—performed together to create the three pieces. The first segment, *Mystical Divinity*, depicted the life of choreographer and dancer Damien Patterson who grew up in the Baltimore public housing projects. In the second piece, *South of Everywhere*, choreographer Karl Condon told stories about growing up white in the rural South during the civil rights era. In the closing piece, *Grace*, world-renowned choreographer Trey McIntyre depicted the struggle of two human beings who discover a happier way of being human.

Dancers Marianna Ramsour and Garrett Ammon perform in Trey McIntyre's *Grace* as part of Ballet Memphis's three-part program, *As the Spirit Moves You*.
Photo courtesy of Ballet Memphis



TEXAS



Children's books were one of the features of the Texas Book Festival in 2003, which also included storytelling, craft activities, costumed characters, and other entertainment for children.

Photo by Bob Daemrich

Texas Book Festival (Austin)

The Texas Book Festival (TBF) was founded in 1995 by Mrs. Laura Bush to provide a free event bringing Texas authors to the State Capitol in Austin. The festival has since become a much-anticipated annual event, featuring more than 600 authors from Texas and beyond over the last eight years.

This past November, the Capitol was overtaken for two days by more than 180 authors and a record crowd topping 30,000. The Texas Book Festival received an NEA Creativity grant of \$10,000 in FY 2003 to support the festival. Authors participated in readings, talks, and panel discussions that included topics such as "The Border on Its Own Terms," "Not Your Father's Alamo," and "Award-Winning Children's Authors."

The 2003 festival included a rich collection of writers, including Amy Tan, Scott Turow, Herman Wouk, Dave Barry, Roy Blount Jr., Calvin Trillin, Bobbi Salinas, and former First Lady Barbara Bush. A highlight of the festival was the presentation of the annual TBF Bookend Awards to Texas novelists Elmer Kelton and Shelby Hearon.

A special section of the festival is devoted to children, with costumed characters, entertainment, craft activities, and storytelling. TBF also provides outreach programs to reach potential audiences that might not be able to attend the festival. TBF On the Road is a spring program that presents literary events to smaller Texas cities. Another program, Author! Author!, brought children's book authors to read and hold discussions at seven schools that serve lower-income areas of Austin.

Irving Arts Center (Irving)

The Irving Arts Center of Irving, Texas is a visual and performing arts center that provides technical, organizational, and facilities support to arts organizations in the community. The Arts Center offers many programs targeted at the Hispanic population, which makes up one-third of the community, including past events such as a free concert by *conjunto* musician Flaco Jimenez and exhibitions of rare 18th and 19th century Mexican religious folk paintings.

In FY 2003, the Arts Center began a new project with the assistance of an NEA Challenge America: Access grant of \$25,000: the Centennial Mural. The Arts Center commissioned Chicago-based arts educator and mosaic artist Francisco Mendoza to work with teams of paid high school student workers during the summers of 2003 and 2004 on an original 10 x 66 foot Venetian glass tile mural. Mendoza's previous projects have included murals on the façades of the Cooper Elementary School and the Jose Clemente Orozco Community Academy (completed with students) as well as a mural for the Chicago Transit Authority 18th Street train station. Mendoza is a lead artist with Chicago's nationally recognized arts-based youth employment program Gallery 37.

During the summer of 2003, Mendoza and the student workers collaborated on the creation and design of the mural. In the summer of 2004, they began creating the mural from the design. The mural will commemorate the city's centennial, depicting an historic timeline of the City of Irving, and will be permanently installed in the Arts Center's Sculpture Garden in the fall of 2004.

UTAH

Moab Music Festival (Moab)

Coined “Music in Concert with the Landscape,” the Moab Music Festival (MMF) presents world-class chamber music set in the natural red rock beauty of southeastern Utah. Under the guidance of Music Director Michael Barrett, this annual festival highlights the works of modern to traditional composers through a two-week concert series, bringing professional quality music to a remote community with limited musical exposure.

In FY 2003, the Moab Music Festival received an NEA Challenge America: Access grant of \$10,000 to support the MMF’s 11th annual season. Held from August 30-September 14, 2003, the festival consisted of 12 concerts in and around the Moab area.

Featuring some of the state’s best classical musicians, the concerts presented themes such as “From the French Court to the Cajun Kitchen” and “Czechs and Americans.” The concerts were supplemented with lectures. Pianist Paul Hersh, for example, gave his annual “Piano Talk” concert with violinist Axel Strauss, in which he led audience members through the intricacies of Schubert’s *Fantasia in C major for Violin and Piano*.

With declining music education programs and limited classical music outlets in Moab, the annual festival serves as a cherished learning and listening experience for area students and residents.

Composer and clarinetist Eric Thomas has served as festival artist-in-residence since 1991, and teaches

music appreciation and performance classes, such as Composing/Arranging and Musicianship Skills for Youth and Adults.

Additionally, the MMF extends its reach to local schools, where more than 1,500 students benefit annually from assemblies, in-class presentations, and concerts. In total, more than 2,600 individuals participated in the 11th annual Moab Music Festival, most hailing from the surrounding Moab region.

Children’s Dance Theatre (Salt Lake City)

The Children’s Dance Theatre (CDT) in Salt Lake City, Utah aims to introduce children to the joy of movement and the discipline of dance. Educational outreach services are a large portion of CDT’s activities, using performance, lecture demonstrations, and teacher residencies as tools for integrating dance into the classroom.

In FY 2003, the Children’s Dance Theatre received an NEA Arts Learning grant of \$45,000 to support the Side-by-Side Teacher Training Residency for the 2003-4 school year. This 35-week program provides creative modern dance instruction for teachers and students, followed by the development of related lesson plans. Split into three phases, the residency will serve a total of 60 classrooms in seven area schools.

During the first phase of the program, CDT faculty members provide an hour of dance instruction per week, closely following the guidelines of Utah’s State Dance Core Curriculum. The dancers instruct the classes while classroom teachers observe and participate in teaching methodology and technique. In the second phase, CDT faculty and teachers collaborate on teaching plans and share the instruction aspect of the dance session. In the third and final phase of the residency, the teachers take sole responsibility for the lesson plans and instruction under the guidance of CDT staff.

The Side-by-Side Teacher Training Residency is designed to help teachers incorporate dance methodology into their lesson plans. Dance has proven to be a useful tool in breaking down cultural, social, and economic barriers in the classroom, as well as formulating effective problem-solving skills in children.

The Moab Music Festival in Utah includes outreach to local schools, reaching more 1,500 students annually.

Photo courtesy of the Moab Music Festival



VERMONT

Flynn Center for the Performing Arts (Burlington)

The Flynn Center for the Performing Arts has been presenting the Burlington, Vermont community with high-quality music, dance, multidisciplinary, and theater events for nearly 25 years. The 1,453 seat Mainstage hosts an annual season of more than 40 performances, with smaller, more experimental works held in FlynnSpace. The Flynn also encourages new artists through the development and presentation of their work, benefiting the community through exposure and related educational programs and workshops.

In FY 2003, the Flynn Center received an NEA Creativity grant of \$55,000 to support three components of its 2003-4 performance series: the China Project, new commissions of interdisciplinary work, and presentations from international dance companies.

The China Project presented a rich array of Chinese/Chinese American artistry through performances such as the U.S. premiere of *Report to Body* by choreographer Wen Hui and media artist Wu Wenguang, co-directors of China's first independent dance/theater company, Living Dance Studio. The work, presented three times on April 11, 12, and 13, 2003, explored how Chinese women find the relationships with their bodies challenged and changed in the context of contemporary China.

The China Project, which also included Jon Jang/James Newton's *When Sorrow Turns to Joy* and Li Xiao Dan's Chinese opera company, appealed to area artists and community members as well as the growing Asian population in the Burlington area, which gave back to the project through enthusiastic participation and scholarly collaboration.

Vermont MIDI/ARTT Project (Montpelier)

Created in 1995 to help teachers meet established national and state teaching standards in music composition, the Vermont MIDI/ARTT Project in Montpelier serves the students and teachers of Vermont with online arts mentoring, collaboration,



Annapurna Kocherlakota, a fourth-grader at Champlain Elementary School in Burlington, Vermont, composed a piece for flute, bassoon, and cello as part of Vermont MIDI/ARTT's programs.

Photo courtesy of Vermont MIDI/ARTT

and professional development in the areas of music composition and visual arts.

In FY 2003, the Vermont MIDI/ARTT Project received an NEA Arts Learning grant of \$70,000 to support several components of its project, including the expansion of the online mentoring program and student participation and continued professional development workshops at the annual Summer Institute.

One of the more striking aspects of the Vermont MIDI/ARTT project is the online mentoring component, in which selected mentors provide 2.5 hours of online feedback per week to posted student music compositions in the Vermont area. Eighteen online music mentors will be selected over the granting period, and participating students will range in grades from K-12.

The NEA grant also will supplement stipends for students to attend the annual Summer Institute, previously open only to teachers. The Institute, made up of weeklong workshops at Castleton State College, offers instruction in areas such as Photoshop, digital imaging, digital movie editing, and Sibelius 3 notation software for music composition.

VIRGINIA

Barter Theatre (Abingdon)

The Barter Theatre of Abingdon, Virginia began as one of the first professional regional theaters in the country, and in 1946 was the first to be designated officially as a “state theater.” The Barter Theatre’s audiences have grown from 62,000 to 140,000 annually over the last nine years, despite being located in a remote area of the country.

With an FY 2003 NEA Creativity grant of \$15,000, the Barter Theatre produced the world premiere of *Keep On The Sunny Side* by first-time playwright Doug Pote. The play tells the story of the Carter Family, considered one of the most influential musical groups in American folk and country music. Popular in the 1920s and 1930s, A.P., Sara, and Maybelle Carter created a string of hits that still are

performed today, such as “Wildwood Flower,” “Keep on the Sunny Side,” and “Will the Circle Be Unbroken.” The story of this important American group is largely unknown, however. Pote’s play helps to change that.

Although a physician by profession rather than a playwright, Pote’s knowledge of Appalachian music, and the Carter Family in particular, is extensive: he had previously written a radio program on the history of the Carter Family and given lectures at Emory & Henry College on musical topics. The play, including performances of Carter Family songs, is a celebration of Appalachian culture while touching on universal themes of struggle and fame. Pote developed the play by working closely with A.P. and Sara’s daughter Janette Carter.

The Barter Theatre of Abingdon, Virginia produced the world premiere of *Keep On the Sunny Side* by first-time playwright Doug Pote about the musical group, the Carter Family, starring (left to right) Gill Braswell, Eugene Wolf, Teresa Williams, Nicholas Piper, and Mimi Bessette.

Photo courtesy of the the Barter Theatre



WASHINGTON

Art Museum of Western Virginia (Roanoke)

Incorporated in 1951, the Art Museum of Western Virginia (AMWV) in Roanoke, Virginia presents exhibitions and programs with a mix of national, regional, traditional, and contemporary art. The primary focus of the museum's collection has been in 19th century American art, contemporary art, works on paper, and African art. In addition to collecting, AMWV has undertaken several conservation projects over the last couple of decades, including improving the storage of the collection of works on paper and providing the special materials for the conservation of a collection of Japanese prints.

In FY 2003, AMWV received an NEA Heritage/Preservation grant of \$20,000 to support the conservation of paintings, preliminary studies, and sculpture by American artist Thomas Eakins and members of his artistic circle. Eakins, who spent most of his life working and teaching in Philadelphia, is considered one of the finest American portrait painters of the 19th century. Twenty-seven paintings and one sculpture by Eakins, his wife Susan Macdowell Eakins, her sister Elizabeth Macdowell Kenton, and artists Peter Rothermel and Ellen Ahrens will be cleaned, repaired, and readied for exhibition.

The works were sent to the Williamstown Conservation Center in Massachusetts in June 2003 to be treated and will be worked on concurrently. The conservation will be completed by May 2005. Many of the paintings suffer from discolored varnish and surface dust and grime, and some have paint flaking and cracking. The sculpture requires cleaning, repairing, and stabilizing. The artistic and scholarly importance of these pieces, in combination with the rest of the AMWV's associated materials, is immense.

New Old Time Chautauqua (Port Townsend)

New Old Time Chautauqua (NOTC) in Port Townsend, Washington carries on the late 19th and early 20th century tradition of Chautauqua, which brought artists, lecturers, musicians, and theater troupes to rural America. In FY 2003, NOTC received an NEA Challenge America: Access grant of \$6,000 to support tours to five communities in three states, where they participated in two-day residencies. They visited Yakima, Washington; Sandpoint, Idaho; Salmon, Idaho; Whitefish, Montana; and Eureka, Montana.

NOTC consists of approximately 50 performers at any one time, ranging in age from 4 to 86, including writers, visual artists, clowns, circus performers, and musicians. In each town it put on a four-part program, beginning with a large "Everybody's Welcome" parade in which members of the community could join the troupe for an opening celebration. Following the parade, educational and artistic workshops were held by the NOTC artists. In the past, they have taught visitors how to juggle, write poetry, do the samba, and play ragtime guitar.

The culmination of the residency is the main-stage family variety show, which showcases the talents of members of the troupe. In 2003, the show featured performances by the Flying Karamazov Brothers, folk singer Faith Petric, stand-up comedian Joey Pipia, poet Kevin Murphy, and many jugglers, aerialists, and gymnasts. The artists also performed a smaller version of this program at local institutions, such as prisons, hospitals, senior centers, and juvenile detention facilities.

Northwest Folklife (Seattle)

Founded in 1971, Northwest Folklife is one of the largest multicultural arts organizations in the country, producing year-round cultural and educational programs in schools, community centers, and low-income neighborhoods. It is also the producer of the Northwest Folklife Festival, one of the country's biggest festivals and a significant event for the region. More than 5,000 artists perform free of charge at the event, which is attended by 275,000 visitors.



Yupik dancers perform traditional dances as part of the East Meets West: Cultural Conservation in the Atlantic Northeast and the Pacific Northwest component of the Northwest Folklife Festival in Seattle, Washington.

Photo courtesy of the Northwest Folklife Festival

In FY 2003, Northwest Folklife received an NEA Creativity grant of \$30,000 to continue its program East Meets West: Cultural Conservation in the Atlantic Northeast and the Pacific Northwest, a special component of the festival which concentrates on the relationship of natural resources to culture. This year they showcased the impact of the ocean on the residents of two parts of North America with the program Maritime Cultures in the Atlantic Northeast and the Pacific Northwest.

Four program curators, two from the northeast and two from the northwest, were chosen to develop the program, identify key traditions, and select participants to be featured at the festival. The curators also wrote cultural essays for the festival guide, created text for each demonstration area, developed interpretive signs, and presented the artists on festival stages or within their demonstration areas.

Thirty-two traditional artists worked for the full four days of the festival, in addition to 70 other maritime artists who volunteered their time. Maritime activities presented at the festival included model shipbuilding, lightship basketmaking, canoemaking, sailmaking, lobstering, crabbing, and decoy carving. In addition, artists performed Norwegian and Croatian fishing songs, poetry about the ocean, original comedy, and traditional dances.

WEST VIRGINIA

West Virginia Symphony Orchestra (Charlestown)

The West Virginia Symphony Orchestra, based in Charlestown, is the largest professional performing arts organization in the state, serving more than 100,000 people annually. Founded in 1939, the orchestra, in addition to playing concerts in Charlestown, travels throughout the state, providing additional public access to their performances. Host sites usually are located in areas that do not otherwise have access to live orchestral music or resources to support a professional orchestra, and the orchestra often visits elementary schools to offer supplemental music education activities.

In FY 2003, the orchestra received an NEA Challenge America: Access grant of \$20,000 to support its 2003-2004 tours to five communities throughout the state. The orchestra's touring program has been supported by the NEA over the last five years.

The 2003 tour included a full orchestra with violin soloist Ilya Kaler, performing pieces by Lilburn, Lalo, and Mendelssohn. In 2004, a smaller component of the orchestra toured pieces by Biber, Bach, Mozart, and Schubert. Valentina Lisitsa was a guest pianist at the show in Parkersburg, and in March 2004 the tour continued to Elkins and Hurricane.

The 2003 fall tour also included Young People's Concerts for students in Woods County Schools in Parkersburg, where they performed Grant Cooper's composition *Boyz in the Wood* and a holiday show with the West Virginia Symphony Chorus.

Contemporary American Theater (Shepherdstown)

The Contemporary American Theater (CAT) of Shepherdstown, West Virginia was founded in 1990 to produce and develop new plays by American playwrights, expanding the program in 1998 to include commissioning new plays from writers of promise. Located at Shepherd College, CAT includes educational programs such as apprentice



Two desperate parents are driven to murder, all in the name of quality preschool education, in Eric Coble's comedy, *Bright Ideas*, premiered at the Contemporary American Theater Festival in Shepherdstown, West Virginia. From left to right: Catherine Curtin, Lee Sellars, and Jennifer Mudge.

Photo by Stephanie K. Patterson

and intern programs as well as post-show discussions and forums.

In FY 2003, CAT received an NEA Creativity grant of \$15,000 to support the development and production of a new play, *Bright Ideas*, by Eric Coble. The play involves a couple—whose three-year-old is on the waiting list for the best preschool available, the Bright Ideas Early Childhood Development Academy—who resort to murder to get their child into the school. With references to Shakespeare's conniving Macbeths throughout, the play examines the issue of how American parents push their chil-

dren to excel at even the preschool level and just how far parents will go to get their children in the very best schools.

During the spring of 2003, Coble met with Ed Herendeen, CAT founder and producing director, to discuss the play and the changes the playwright was working on. Coble then worked with the director and cast during the first week of rehearsals. The play opened July 12, 2003 during the annual CAT festival, which was attended by the playwright. Since the opening, the play has traveled to 20 states and the District of Columbia.

WISCONSIN

Danceworks (Milwaukee)

Danceworks, founded in 1992, is one of the few dance organizations in the United States which implements outreach activities for the elderly in senior centers and treatment facilities. Although it tours and has implemented programs nationally and internationally, most of its programs serve southeastern Wisconsin.

In the fall of 2000, the Milwaukee organization launched The 50+ Initiative, a series of classes, outreach activities, and residency programs aimed at providing dance and multi-arts education for older adults. In FY 2003, the program was expanded using an NEA Challenge America: Access grant of \$30,000 to include additional movement programs, workshops in senior centers, and multi-arts residencies.

The program includes components suitable for more than 2,000 high- and low-functioning older adults, including those with physical and cognitive disabilities such as Alzheimer's disease. Participants range from 65 to 103 years of age. Classes take place in adult day care centers, residential facilities, and in the company's fully accessible dance studio.

Classes are designed to match the participants' skill level; they range from advanced tap and Charleston lessons for high-functioning participants to seated creative movement for low functioning participants. Each level works to improve the individual's physical, mental, and emotional well-being and to promote sociability. Movement is frequently paired with visual arts and storytelling, sometimes in an intergenerational setting.

Project activities have included weaving memory baskets, creating collages to illustrate life stories, and designing and constructing quilts and gardens. Many movement and visual arts activities provide opportunities to tell stories and create poems, enabling elders to share their lives through movement and dance, and to tell their stories to a new generation.



Steve Faust and his son Carson experience the art of woodcarving at the Paine Art Center and Gardens's exhibition *Discover Art! Looking and Creating*, designed specifically for kids to interact with the artwork. Photo courtesy of the Paine Art Center and Gardens and Weston Photography

Paine Art Center and Gardens (Oshkosh)

The Paine Art Center and Gardens in Oshkosh, Wisconsin is a 1920s Tudor Revival-style mansion and gardens, which is home to an active art center. The center features a permanent collection of fine art and decorative objects as well as changing exhibitions of international, national and regional art. More than 40,000 people visit the Paine annually. In 2003, a new Family Discovery Gallery was created devoted exclusively to multimedia educational and outreach activities for children.

One of the components of the new gallery is an exhibition called *Discover Art! Looking and Creating*, supported by a FY 2003 NEA Arts Learning grant of \$23,000. The exhibition consists of two sections: a "looking" area where children can view reproductions of famous art works from the Paine's galleries

WYOMING

up close, and a “creating” area where children and family members can create their own artworks.

Since it opened in October 2003, more than 5,000 children have visited the new exhibits. In the looking area, activities explain the artistic elements present in each piece and allow children to explore and change certain properties like color, texture, and perspective. In the creating area, a range of materials and tools are provided to create pieces, and rotating activities include printmaking, painting, drawing, and sculpting.

Nearly every Saturday, the exhibit also features a series of interactive projects for parents and their children designed by local artists, educators, and arts education students from the University of Wisconsin, Oshkosh. Children and their families have created masks, photograms, charcoal drawings, bottle animals, and mosaics with the help of volunteers and educational assistants.



One of the pieces of furniture created by participants of Y.A.R.D. Art, a program by Jackson Hole's Community Visual Art Association to provide local high school students the opportunity to design, build, and sell their own works of art.

Photo courtesy of the Community Visual Art Association

Community Visual Art Association (Jackson Hole)

The Community Visual Art Association (CVAA) of Jackson Hole, Wyoming is a multidisciplinary organization that holds classes for all ages in a variety of media, operates a gallery with ongoing exhibitions, and has a broad outreach program to schools, hospitals, and senior centers. In 2001, it began Young Artists Revolutionary Designs (Y.A.R.D.) Art, a program to provide local high school students the opportunity to design, build, and sell their own works of art in unusual media, such as metal sculpture. The program provides a creative outlet for troubled youth in the region and gives students in arts classes new media in which to express themselves.

In FY 2003, an NEA Arts Learning grant of \$8,000 helped expand Y.A.R.D. Art to include a larger number of students, provide supplies, and support artists residencies. Seventeen students were taught the basics of designing in metal by CVAA staff members; then they created miniature models of their designs. The seven models that they selected for fabrication were sent to the Simms Metal Studio, where the students were taught to use welding torches, plasma cutters, and grinders and produced 10 to 15 copies of each design. Objects made by the students included benches, chairs, clocks, magazine holders, picture frames, and bicycle racks. In the past year, the students have also been commissioned to create several large-scale outdoor sculptures.

Following production of the furniture the participants were responsible for tracking the income of the project, designing a catalogue of their merchandise, and determining a price for the pieces. They created a comprehensive marketing plan that helped them to sell their creations at the local fine arts fair, fetching prices ranging from \$25 to \$1,500.

University of Wyoming (Laramie)

The University of Wyoming Student Union, established in 1939, is one of the focal points of the university's campus. It serves not only as a gathering place for students but also offers a wide range of activities and programs for the Laramie community at large.

In 1940, the U.S. Work Projects Administration (WPA) hired Utah artist Lynn Fausett to create a mural in the Union. In 2003, this mural was restored by painting conservator M. Randall Ash and moved into its new permanent location in the Union's Yellowstone Ballroom. These renovations, supported by an NEA Heritage/Preservation grant of \$10,000 in FY 2003, will save an important piece of history for the campus.

Welcoming of President Arthur G. Crane was one of the last murals created under the Federal Art Project of the WPA, and is the only mural in Wyoming that was created by an out-of-state artist. The mural depicts a mythological interpretation of the events surrounding the arrival of the university's new president, including his mock kidnapping. Crane served at the university from 1922-1941, and went on to become the Secretary of State and later Governor of Wyoming.

Following renovations of the Union, the large mural could no longer fit in its original location. Ash removed the mural from its former location, had it attached to a special backing board, cleaned it, and then carefully reinstalled it in the Yellowstone Ballroom of the Union. The mural was dedicated during the university's 2003 homecoming.



Lynn Fausett's mural *Welcoming of President Arthur G. Crane*, one of the last created under the Work Projects Administration, was restored with support from the NEA.

Photo courtesy of the University of Wyoming

LITERATURE FELLOWSHIPS

Literature Fellowships represent the National Endowment for the Arts's most direct investment in American creativity. The program's goal is to encourage the production of new work and allow writers the time and means to write or translate. At the time of the fellowship award, few recipients make their living from writing; most hold full-time jobs as teachers, administrators, day laborers, or temporary office workers. Literature Fellowships not only give writers national recognition—often for the first time—they also give writers valuable creative time away from their daily jobs. Sixty-one percent of the writers recommended for fellowships this year are 40 or younger; more than one-third have not yet had a book published.

Over more than 35 years, the National Endowment for the Arts has awarded \$39 million through its Literature Fellowships to more than 2,450 writers, and sponsored work resulting in more than 2,300 books, including many acclaimed works of contemporary American literature: Alice Walker's *The Color Purple*, Louise Glück's *The Wild Iris*, William Kennedy's *Ironweed*, Philip Levine's *The Simple Truth*, and Bobbie Ann Mason's *In Country*.

The record of the Literature Fellowships program shows unparalleled support for writers at critical, early stages of their careers. Every recipient of the Pulitzer Prize in Poetry from 1990-2002 received a Literature Fellowship from the National Endowment for the Arts at least seven years prior to winning the national award.

This year's Literature Fellowships are for Poetry (Prose and Poetry fellowships alternate years). Of the 1,617 applications received, 38 writers from 23 states were awarded \$20,000 grants, totaling \$760,000. In addition to the creative writing fellowships, every year Literature Fellowships are awarded for translation projects to translate literary works written in foreign languages into English (alternating between prose and poetry to coincide with the creative writing fellowships). The art of literary translation has made available to the American public some of the most important literature in the world, providing insights into other countries' cultures not necessarily found in history books or nightly newscasts. In 2003, 43 applications for Translation in Poetry grants were received, of which 10 translators in five states and two foreign countries were awarded grants totaling \$140,000. Grants to translators are awarded for specific translation projects.

Creative Writing Fellowships—Poetry

(all grants are \$20,000)

A lifelong resident of New Orleans, **Ralph Adamo** has published six collections of poetry. He teaches at Louisiana State University, Tulane University, and at the New Orleans Center for Creative Arts Academy.

Daniel Anderson's poems have appeared in *Poetry*, *The Kenyon Review*, *New England Review*, *The Hudson Review*, *The New Republic*, *The Southern Review*, *The Best American Poetry*, and *Southwest Review* among other places. His first collection of poems, *January Rain*, was published in 1997.

Quan Barry was born in Saigon and raised on Boston's north shore. Her work has appeared in such journals as *The Kenyon Review*, *The Missouri Review*, and *The New Yorker*.

Kevin Bowen currently serves as Director of the William Joiner Center for the Study of War and Its Social Consequences at the University of Massachusetts-Boston. *The Progressive* magazine chose Bowen's first book, *Playing Basketball with the Viet Cong*, a "Pick of the Year."

Geoffrey Brock earned a Ph.D. in Comparative Literature from the University of Pennsylvania and an MFA in Poetry from the University of Florida. His poems have appeared in *The Hudson Review*, *Poetry*, *Paris Review*, and *Southern Review*.

Poetry Director of the Napa Valley Writers' Conference, **Nan Cohen's** poems have appeared in *Tikkun*, *Poetry International*, *Prairie Schooner*, and *The Prentice-Hall Anthology of Women's Literature*, among others.

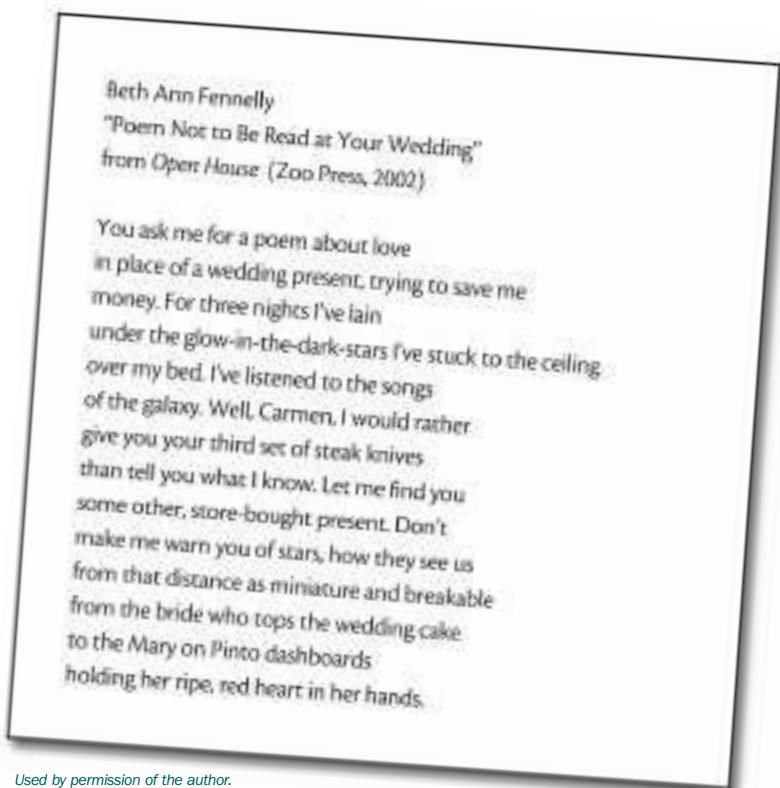
Theodore Deppe earned his MFA from Vermont College. He is the author of *The Wanderer King*, *Children of the Air*, and the chapbook *Necessary Journeys*.

A graduate of Stanford University and the MFA program at UNC-Greensboro, **Camille Dungy** is Assistant Professor of English at Randolph-Macon Woman's College in Lynchburg, Virginia. She has

been published in various literary magazines and journals, including recently, *The Missouri Review*, *Crab Orchard Review*, and *The Mid-American Review*.

Jill Alexander Essbaum was midway through her studies at the Episcopal Theological Seminary of the Southwest when her collection of poetry *Heaven* won the 1999 Bakeless Prize and was published by University Press of New England the following year. In addition, her poems have appeared in journals both national and local, including *The Christian Century*, *Sojourners*, *Image*, *The Texas Observer*, *Artful Dodge*, and *Borderlands*.

Beth Ann Fennelly is the recipient of a Pushcart Prize, the Wood Award for Distinguished Writing from *The Carolina Quarterly*, a fellowship from Breadloaf, and residencies at the University of Arizona and MacDowell. Her poems have been published in *TriQuarterly*, *Shenandoah*, *The Georgia Review*, *The Michigan Quarterly Review*, *The American Scholar*, and *Poetry Ireland Review*.



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Ted Genoways is the editor of the *Virginia Quarterly Review*. He is the author of *Bullroarer*, which won the Nebraska Book Award, and his work has appeared in *Ploughshares*, *Southern Review*, *Prairie Schooner*, and *The New Republic*.

Diane Glancy was born in Kansas City, Missouri, to a mother of English and German descent and to a father of Cherokee descent. She has written numerous works across a wide range of genres, including *Brown Wolf Leaves the Res and Other Poems*; *Pushing the Bear: A Novel of the Trail of Tears*; *War Cries*, a collection of one- and two-act plays; and *The West Pole*, a series of vignettes.

Awarded the Iowa Poetry Prize for her first collection, *Trace of One*, **Joanna Goodman**'s work has appeared in *New Letters*, *Prairie Schooner*, and the *Kenyon Review*. She teaches in the English Program at Penn State Altoona.

David Gravender won the E.J. Pratt Poetry Prize while a graduate student at the University of Toronto. His poetry has appeared in *The Fiddlehead*, *Queen's Quarterly*, *The Tabla Book of New Verse*, and on the buses of his hometown of Seattle.

Lola Haskins has published six collections of poetry, most recently *The Rim Benders* and *Extranjera*. Her work has appeared in the *Atlantic Monthly*, *The Christian Science Monitor*, *The London Review of Books*, *Southern Review*, *Prairie Schooner*, *Beloit Poetry Review*, *Georgia Review*, and elsewhere.

David Keplinger's first book, *The Rose Inside*, was chosen by Mary Oliver for the 1999 T.S. Eliot Prize. His essays, translations, and poems have appeared in *Poetry*, *Prairie Schooner*, *Gettysburg Review*, *AGNI*, *Virginia Quarterly Review*, *Mid-American Review*, *The American Voice*, and many other journals.

Jacqueline Lyons' first collection of poetry, *The Way They Say Yes Here*, was published by Hanging Loose Press. Her poems and essays have appeared in numerous journals, such as *Barrow Street*,

Bellingham Review, *Beloit Poetry Journal*, *Chattahoochee Review*, *Florida Review*, *Hanging Loose*, *Phoebe*, *Puerto del Sol*, *Calyx*, *Turnrow*, and others.

Carl Marcum has received a Wallace Stegner Fellowship and was nominated for the 2001 American Book Award. His collection, *Cue Lazarus*, was published by the University of Arizona Press.

Corey Marks's first book, *Renunciation*, was a National Poetry Series Open Competition winner published by University of Illinois Press. His poems appear in a number of journals, including *Antioch Review*, *Black Warrior Review*, *New England Review*, *The Paris Review*, *Raritan*, and *TriQuarterly*.

A professor of English at Dartmouth College, **Cleopatra Mathis** has published five collections of poetry. Additionally, she has been published in *The New Yorker*, *TriQuarterly*, *American Poetry Review*, *The Extraordinary Tide*, *New Poetry By American Women*, and *The Made Thing: An Anthology Of Southern Poetry*.

Davis McCombs teaches in the Creative Writing Program at the University of Arkansas. His first book, *Ultima Thule*, was chosen by W. S. Merwin as the winner of the 1999 Yale Series of Younger Poets.

Jeffrey McDaniel was born in Philadelphia in 1967. He is the author of three books of poetry: *The Splinter Factory*, *The Forgiveness Parade*, and *Alibi School*.

Kat Meads has published several books of both fiction and poetry, including *Night Bones* and *The Queendom*.

Joseph Millar holds an MA in poetry from Johns Hopkins University and is the author of *Overtime*, from Eastern Washington University Press. His poems have appeared in *Alaska Quarterly Review*, *Poetry Daily*, *Manoa*, *Jacaranda*, *New Letters*, *Ploughshares*, and *Doubletake*.

D.A. Powell is the author of *Tea* and *Lunch*, both from Wesleyan University Press, and *Cocktails*, from Graywolf Press. He has received a Pushcart Prize and other awards. He teaches at Harvard University, where he is the Briggs-Copeland Lecturer in Poetry and co-edits *Electronic Poetry Review*.

Paisley Rekdal is the author of a book of essays, *The Night My Mother Met Bruce Lee* and two books of poetry, *A Crash of Rhinos* and *Six Girls Without Pants*. She is an Assistant Professor of English at the University of Michigan.

Thomas Reiter holds the Wayne D. McMurray Endowed Chair in the Humanities at Monmouth University. His most recent poetry collections, *Pearly Everlasting* and *Powers and Boundaries* were published by Louisiana State University Press.

Angela Shaw's poems have twice been included in the *Best American Poetry* anthology in 1994 and in 1996, and won a Pushcart Prize in 1999. They have also been published in *Poetry*, *Seneca Review*, *Chelsea*, *Field*, *Indiana Review*, and others and have been anthologized in *The New Young American Poets*.

Peter Shippy is the author of *Thieves' Latin*, published by the University of Iowa Press. He has had work recently appear in *Versé*, *Octopus Magazine*, and the *Iowa Review*. He teaches at Emerson College.

Ron Silliman has written and edited 25 books to date, including the anthology *In the American Tree*. He lives in Chester County, Pennsylvania, with his wife and two sons, and works as a market analyst in the computer industry.

Assistant Professor of Creative Writing and Literature at Bowling Green State University, **Larissa Szporluk** is author of three books of poetry, *Dark Sky Question*, winner of the Barnard Poetry Prize; *Isolato*, winner of the Iowa Poetry Prize; and *The Wind, Master Cherry, The Wind*. She has been published in *Daedalus*, *Faultline*, *Meridian*, and *Poetry Review*.

Brian Teare received his MFA from Indiana University, where he was a Lilly Fellow in Poetry. He has poetry appearing or forthcoming in such journals as *Ploughshares*, *Pleiades*, *Boston Review*, *VOLT*, and *Colorado Review*, and his critical prose has appeared in *Black Warrior Review*, *Quarterly West*, and *Indiana Review*.

Robert Thomas has lived all his life in the San Francisco Bay Area. His poems have appeared in *Agni*, *The Antioch Review*, *The Iowa Review*, *The Kenyon Review*, *New England Review*, *The Paris Review*, *Shenandoah*, and elsewhere.

Ann Townsend's first collection of poems, *Dime Store Erotics*, was published in 1998. Her poems, stories, and essays have appeared in *Poetry*, *The Kenyon Review*, *The Nation*, *North American Review*, *TriQuarterly*, *The Southern Review*, and many other magazines. She teaches at Denison University.

Chris Tysh is the editor of *Everyday Life* and is the poetry editor of *mark(s)*, an online literary journal. Her publications include *Continuity Girl*, *In the Name*, and *Coat of Arms*.

Marlys West is a Hodder Fellow at Princeton University. Her book of poems, *Notes for a Late-Blooming Martyr*, was published by the University of Akron Press in 1999.

Eliot Wilson is an English instructor at the University of Alabama. He has been published in *The Journal*, *Spoon River Poetry Review*, and *Ploughshares*.

Gary Young received his MFA from the University of California, Irvine. His book, *Braver Deeds*, was published in 1999.

Translation Projects in Poetry

Roger Greenwald \$20,000

To support the translation from Danish of selected poems by Henrik Nordbrandt. Winner of the 2000 Nordic Council Literature Prize, Nordbrandt is one of the most significant poets to have emerged in Scandinavia since the end of World War Two.

Jerzy Gregorek \$10,000

To support the translation from Polish of selected poems by Mauryey Szymel. Gregorek will collaborate with his wife, Aniela Gregorek.

Henry Israeli \$10,000

To support the translation from Albanian of selected poems by Luljeta Lleshanaku. Israeli will collaborate with Shpresa Qatipi.

Shirley Kaufman \$20,000

To support the translation from Hebrew of selected poems by Meir Wieseltier. Born in Moscow in 1941, Wieseltier lived in Siberia and throughout Europe before he settled in Israel.

Alexis Levitin \$10,000

To support the translation from Portuguese of two collections of selected poems by Sophia de Mello Breyner Andresen and Herberto Helder. Both distinguished, award-winning poets, Andresen (b. 1919) and Helder (b. 1930) represent two extremes among the diversity of voices in contemporary Portuguese poetry.

Mike O'Connor \$20,000

To support the translation from Classical Chinese of *Another Path: Poems on Chinese Reclusion*. The collection will feature 15 poets from the mid- and late Tang Dynasty.

Daniel Shapiro \$10,000

To support the translation from Spanish of *Cipango* by Chilean poet Tomas Harris. Little known in the U.S., Harris received numerous awards in Latin America, including the Pablo Neruda Prize, the Altazor Award, and the Casa de las Americas Prize.

Henrik Nordbrandt

"A"

Translated from Danish by Roger Greenwald

Already, in the word's first letter
there is the word already
and in the word already, the whole sentence.
In the sentence are the sentences that follow
just as the almond tree is there in each almond
and the whole almond grove in the tree
the salty kisses, copper and rose-oil
and the years in the sun...
Already, everything has always already happened.
I have to force my way up from the bottom
so my predecessors
tumble down in shapeless heaps.
Their faces are gone, their deeds
are now ascribed to me.
My ashes are in hock
as collateral for my head.
Already, already is a forgotten word
and already, in the word's first letter
the almond trees are blooming
so the earth in early February
can acquire the violet color it deserves.

Translation © 2004 by Roger Greenwald; poem used by permission of Henrik Nordbrandt and Gyldendal Nordisk Forlag.

Carol Ueland \$10,000

To support the translation from Russian of selected poems by Aleksandr Kushner. Ueland will collaborate with Robert Carnevale.

Keith Waldrop \$20,000

To support the translation from French of Jean Grosjean's book of poems, *Terre du temps*. Born in 1912, Grosjean has published more than a dozen books of poetry. His first book of poems, *Terre du temps* was published in 1946 and was awarded the Prix de la Pleiade.

Elizabeth Wright \$10,000

To support the translation from German of Zafer Senocak's sixth book of poems, *Fernwehanstalten*. Raised in Turkey and Germany, Senocak has published seven books of poetry.

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.

The following Council members served in FY 2003:

Donald V. Cogman

Patron/Trustee

Scottsdale, Arizona

David H. Gelernter

Author/Critic/Educator

Woodbridge, Connecticut

Mary Costa

Opera Singer

Knoxville, Tennessee

Joy Harjo *

Poet/Musician

Honolulu, Hawaii

Gordon Davidson

Theater Center Director/Producer

Los Angeles, California

Nathan Leventhal *

Patron/Trustee

New York, New York

Katharine Cramer DeWitt

Patron/Trustee

Cincinnati, Ohio

Teresa Lozano Long

Patron/Trustee

Austin, Texas

Makoto Fujimura

Visual Artist

New York, New York

Marsha Mason *

Actor/Director

Santa Fe, New Mexico

Hsin-Ming Fung *

Architect

Los Angeles, California

Maribeth Walton McGinley

Art Director/Designer

Glendale, California

Jerry Pinkney

Artist/Illustrator

Croton-on-Hudson, New York

Earl A. Powell, III *

Museum Director

Washington, District of Columbia

Cleo Parker Robinson

Dance Company Director/Choreographer

Denver, Colorado

Deedie Potter Rose

Patron/Trustee

Philadelphia, Pennsylvania

Joan Specter *

Patron/Trustee

Philadelphia, Pennsylvania

Luis Valdez *

Theater Company Director

San Juan Bautista, California

Dr. Karen Lias Wolff

Music Educator

Ann Arbor, Michigan

Ex officio members

Cass Ballenger

U.S. House of Representatives

(R-North Carolina)

Howard "Buck" McKeon

U.S. House of Representatives

(R-California)

Mike DeWine **

U.S. Senate

(R-Ohio)

Harry Reid

U.S. Senate

(D-Nevada)

Richard Durbin **

U.S. Senate

(D-Illinois)

Jeff Sessions **

U.S. Senate

(R-Alabama)

Betty McCollum

U.S. House of Representatives

(D-Minnesota)

* *End of term in FY 2003*

***Terms expired in December 2002*

FINANCIAL SUMMARY

SUMMARY OF PROGRAMMATIC FUNDS AVAILABLE¹	FY 2003
Appropriated Program and State/Regional Grant Funds	\$95,162,659
Appropriated Balance, Prior Year ²	2,549,482
Nonfederal Gifts ²	698,739
Interagency Transfers ²	2,595,500
TOTAL FUNDS AVAILABLE	\$101,006,380

¹ Excludes salaries and expenses and program support funds.

² Includes FY 2002 unobligated funds brought forward into FY 2003 and prior year deobligations carried forward into FY 2003.

SUMMARY OF FUNDS OBLIGATED

Challenge America

Access to the Arts	\$ 8,235,000
State and Regional Partnership Agreements	6,766,000
Leadership Initiatives	
Shakespeare in American Communities	1,060,000
Mayors' Institute on City Design	440,000
Folk & Traditional Arts Infrastructure Initiative	441,000
AccessAbility Initiatives	211,000
Other Initiatives	330,000

Access to Artistic Excellence

Grants to Organizations	
Creativity	19,983,000
Heritage/Preservation	4,440,000
Organizational Capacity ³	3,015,000
Arts on Radio & Television	4,455,000
Literature Fellowships	900,000
NEA Jazz Masters & NEA National Heritage Fellowships	280,000
Leadership Initiatives	
Folk & Traditional Arts Infrastructure Initiative	400,000
National College Choreography Initiative	1,000,000
JazzNet	156,500
Coming Up Taller Awards	248,000
Other Initiatives (including International Exchanges)	2,272,732

³ Includes \$1,500,000 that was used for Resources for Change grants.

Learning in the Arts	
Arts Learning Grants ⁴	10,851,000
Leadership Initiatives	
Shakespeare in American Communities	540,000
Other Initiatives	442,000
State & Regional Partnership Agreements	31,029,000
Save America's Treasures	1,814,000
TOTAL FUNDS OBLIGATED	\$99,309,232

⁴ Includes \$2,100,000 of NEA direct grantmaking funds obligated under State & Regional Partnership Agreements for arts learning activities.

APPROPRIATIONS HISTORY

Fiscal Years 1966 – 2002

FISCAL YEAR	TOTAL FUNDS
1966	\$ 2,898,308
1967	\$ 8,475,692
1968	\$ 7,774,291
1969	\$ 8,456,875
1970	\$ 9,055,000
1971	\$ 16,420,000
1972	\$ 31,480,000
1973	\$ 40,857,000
1974	\$ 64,025,000
1975	\$ 80,142,000
1976	\$ 87,455,000
1976T*	\$ 35,301,000
1977	\$ 99,872,000
1978	\$ 123,850,000
1979	\$ 149,585,000
1980	\$ 154,610,000
1981	\$ 158,795,000
1982	\$ 143,456,000
1983	\$ 143,875,000
1984	\$ 162,223,000
1985	\$ 163,660,000
1986	\$ 158,822,240
1987	\$ 165,281,000
1988	\$ 167,731,000
1989	\$ 169,090,000
1990	\$ 171,255,000
1991	\$ 174,080,737
1992	\$ 175,954,680
1993	\$ 174,459,382
1994	\$ 170,228,000

1995	\$162,311,000
1996	\$ 99,470,000
1997	\$ 99,494,000
1998	\$ 98,000,000
1999	\$ 97,966,000
2000	\$ 97,627,600
2001	\$104,769,000
2002	\$115,220,000
2003	\$115,731,000

** 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

2003 Annual Report published by:

National Endowment for the Arts

Office of Communications

Felicia Knight, Director

Don Ball, Publications Manager

November 2004

Written by **Don Ball**, **Christy Crytzer**, and **Annie Gilsdorf**.

With thanks to NEA staff for their assistance, and to grantees for their photographs and information.

This annual report, as well as all grant and panel information for FY 2003, can be ordered and accessed electronically at the NEA Web site: www.arts.gov.

National Endowment for the Arts

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2003 Annual Report designed by:

Fletcher Design, Inc.

Washington, DC

Cover Photo: 1989 NEA National Heritage Fellow John Cephas, a master of the Piedmont style of finger-picking blues, performing at the 2003 Smithsonian Folklife Festival as part of a series of evening concerts sponsored by the National Endowment for the Arts. *Photo by Jim Saah*



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For individuals who are deaf or hard-of-hearing.



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Paradigm Shift by Irina Koukhanova was one of the large-scale sculptures featured at the 2003 Navy Pier Walk in Chicago.
Photo courtesy of 3-D Chicago

He listened as night swallowed the masts of poplars
and their grapevine rigging, as bats began to pour like grain
out of the empty silos, and the dark kept rising.
The fields were going under one by one. He could see
what he thought was fire on the horizon, smoking
and jumping at the treeline, and he watched until it turned
into the Green Corn Moon, until it climbed cedar's rungs
out of fog, spilling its light over the town like forgiveness,
over houses, much cattle, and row after row of tobacco.

Excerpt from 2003 Literature Fellow Davis McCombs's
poem "Nineveh," part of his collection *Tobacco Mosaic*.

Used by permission of the author.

A Great Nation Deserves Great Art.



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