

NATIONAL ENDOWMENT FOR THE ARTS



1100 PENNSYLVANIA AVENUE, NW WASHINGTON, DC 20506-0001



National Endowment for the Arts



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The President
The White House
Washington, D.C.

Dear Mr. President:

It is my pleasure to transmit the Annual Report for Fiscal Year 1998 of the National Endowment for the Arts.

Since its founding by the U.S. Congress in 1965, the National Endowment for the Arts has awarded approximately 110,000 grants that have led to the flourishing of the arts in America and have greatly enriched the lives of Americans everywhere. Small and large museum exhibitions, touring theater productions, arts classes for young people, televised concerts, folk arts festivals, innovative partnerships with private and public organizations — the National Endowment for the Arts is a hallmark of all these and more.

Endowment grants this year supported projects ranging from a film retrospective of Paul Robeson in Philadelphia to a Latino performing arts series in Lawrence, Kansas to an elementary school music program in Nashville. Funds also went towards a folk art apprenticeship program in Carson City, Nevada; the publication of an anthology of Alaskan native writers and storytellers; and world premiere dance performances in Houston.

I am especially proud of our new ArtsREACH program, inaugurated in 1998. This initiative provides direct grants to organizations in 20 states where the agency's direct grant recipients have been traditionally underrepresented. It assists communities in those states with the development or implementation of cultural plans — thus advancing the arts in new areas of our nation.

Reflecting the rich diversity of the American people, the arts help us to remember the past, understand each other in the present, and express our dreams for the future. As we venture towards a new millennium, the Arts Endowment remains dedicated to bringing the best of the arts to all Americans.

Bill Ivey
Chairman





The New York String Orchestra Seminar at New School University gives young instrumentalists selected from nationwide auditions the opportunity to study under the guidance of master musicians. Here participants rehearse in Carnegie Hall with conductor Jaime Laredo and the Guarneri String Quartet. Photo by Peter Checchia.





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1998: The Year In Review

The National Endowment for the Arts, an investment in America's living cultural heritage, was established by Congress in 1965 as an independent federal agency. Its mission is to serve the public good by nurturing human creativity, supporting community spirit, and fostering appreciation of the excellence and diversity of our nation's artistic accomplishments.

A Landmark Year

Fiscal Year 1998 was a landmark year for the National Endowment for the Arts. Bill Ivey, nominated by President William Clinton as the Endowment's seventh Chairman, was unanimously confirmed by the U.S. Senate on May 21 and sworn into office on May 28, 1998. Ivey succeeded Jane Alexander in leading the agency and articulating the national need for government support of the arts.

Under Chairman Ivey's leadership, in 1998 the NEA began a process of goal setting, planning, and re-affirming the agency's vision and mission. This process resulted in a new strategic plan for the years 1999-2004. As required for all federal agencies by the Government Performance and Results Act, the plan includes specific program goals with measurable outcomes. The goal-setting and planning process will be further described in the annual report for Fiscal Year 1999, when the new strategic plan was released to the public.

Total appropriated funds for Fiscal Year 1998 were \$98 million, down from the 1997 level of \$99,494,000. With the agency's appropriations came several other Congressionally-mandated changes: a 15 percent cap on the total amount of NEA grant funds awarded to arts organizations in any one state, excluding projects of national significance or multi-state impact; an extension of the agency's outreach by giving priority to projects that reach underserved populations; and an increase in the level of grant funds reserved for the state arts agencies, from 35 to 40 percent.

In Fiscal Year 1998 the Endowment awarded over 1,300 grants totaling \$82 million in the areas of Grants to Organizations, Grants to Individuals, Leadership Initiatives, and Partnership Agreements. Major program initiatives included ArtsREACH, which funds the development and implementation of local cultural plans through community partnerships of arts and non-arts organizations. Through ArtsREACH, communities in 20 states traditionally underrepresented in the agency's total pool of grant recipients will strengthen their cultural organizations, develop or preserve their artistic resources, or apply arts-based solutions to community issues or problems. A new Folk & Traditional Arts Infrastructure Initiative addressed the needs of folk arts practitioners by providing funds for field research, professional staff support, and broad dissemination of folk art forms

Jazz Education, Inc. of Houston, Texas gave performances and workshops at the 1998 Houston International Jazz Festival. Sixteen-year-old saxophonist Samir Zarif performs here with the Summer Jazz Workshop. Photo courtesy of Jazz Education.





Bill Ivey was sworn in by Vice President Al Gore as the Endowment's seventh Chairman in a White House ceremony. Photo by Neshan H. Naltchayan.

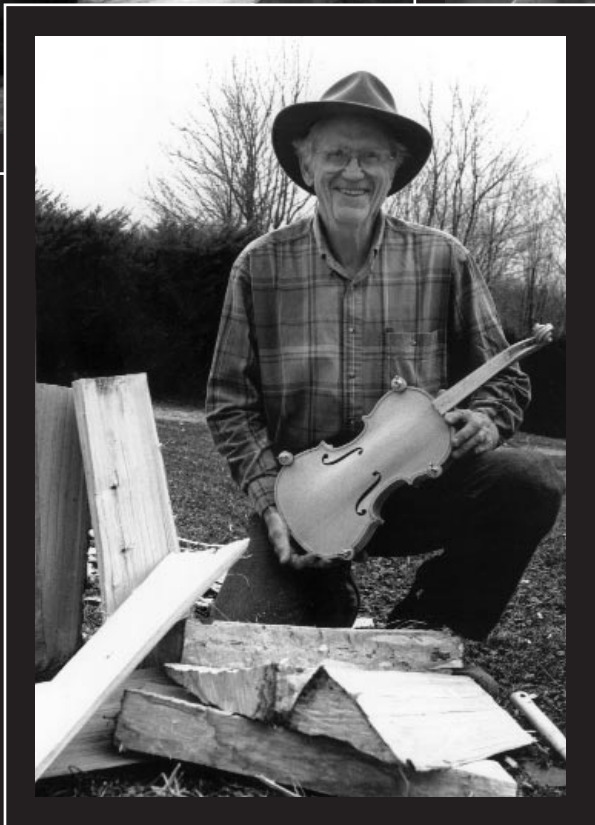
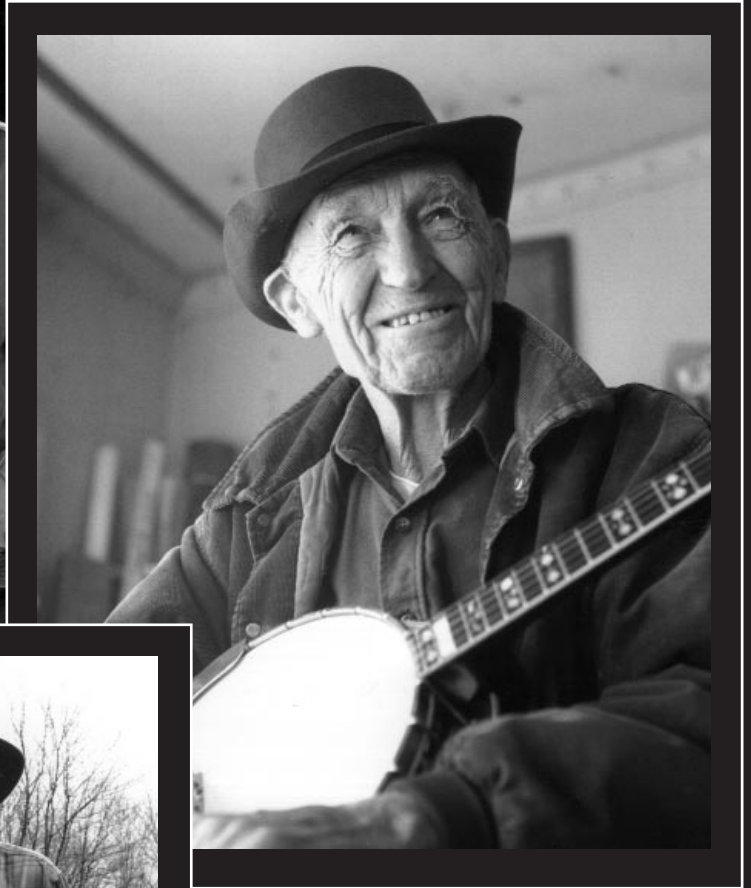
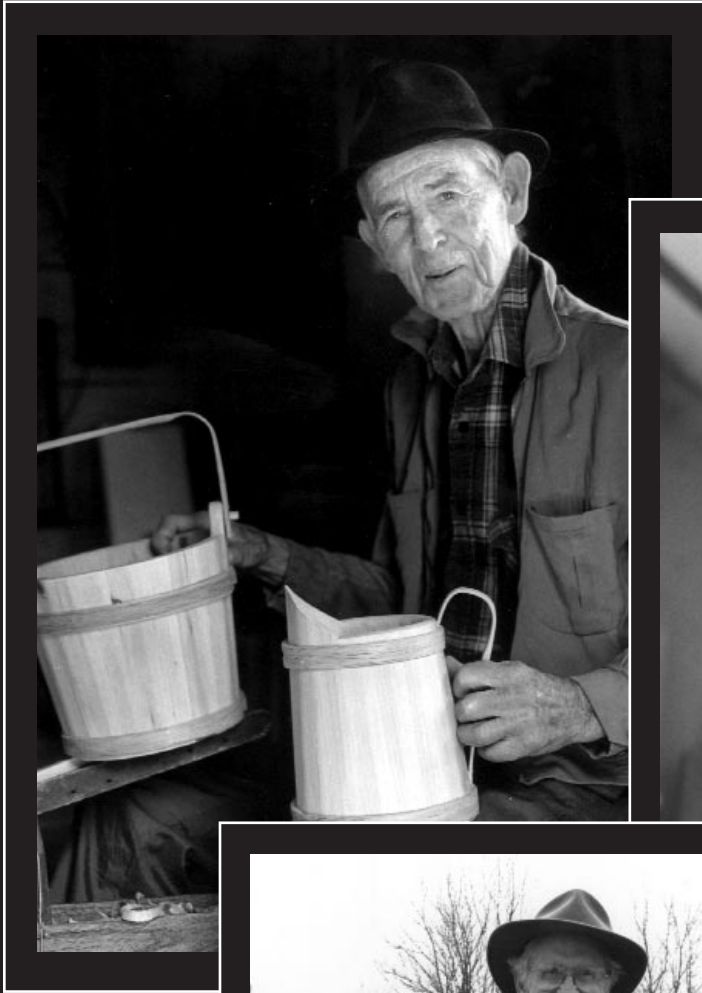
through instruction, performances and exhibitions nationwide. The Endowment also continued its leadership role in the Arts Education Partnership, which it founded in 1995 with the U.S. Department of Education. The Partnership is managed by the Council of Chief State School Officers and the National Assembly of State Arts Agencies, and now includes over 100 national organizations committed to promoting arts education in elementary and secondary schools throughout the country.

For the first time in the agency's history, six Congressional members served in a non-voting, *ex officio* capacity on the National Council on the Arts, whose size was reduced by Congress from 26 to 20. As of the end of Fiscal Year 1998, Council membership is comprised of 14 private citizens appointed by the President, four Congressional members appointed by the Speaker and Majority Leader of the House and Senate, and two Congressional members appointed by the Minority Leaders of the House and Senate. The Council advises the Chairman on policies and programs; screens nominations that the Endowment solicits from the public for the National Medal of Arts; and provides a second level of grant proposal review. Panels of experts, including arts professionals and knowledgeable laypersons, provide the initial review of all grant applications.

This Annual Report

The organization of this report reflects the Endowment's grantmaking structure which began in Fiscal Year 1997 and remained in effect during Fiscal Year 1998. The narratives and illustrations present highlights of the agency's activities that took place between October 1, 1997 and September 30, 1998. A summary of the year's financial transactions and a history of NEA appropriations are included at the end. Grant applications, publications, research reports, the NEA's strategic plan, and complete lists of 1998 grants, cooperative agreements and interagency transfers are available on the Endowment's Web site at <http://arts.endow.gov>. These items may also be obtained by e-mail or written request to the NEA Office of Communications, or by calling the National Endowment for the Arts at 202-682-5400.





The apprenticeship program at Augusta Heritage Center at Davis & Elkins College in Elkins, West Virginia pairs expert folk and traditional artists with the next generation of practitioners. Pictured are three master artists who participated (clockwise from top): cooper Tyson Propst, banjomaker Andy Boarman and fiddlemaker Dayton Howes. Photos by Gerry Milnes.





National Council On the Arts

Bill Ivey, *Chairman*

Terms ending in 1996

Trisha Brown¹
Dance Company
Director/Choreographer
New York, NY

Donald Hall¹
Poet
Danbury, NH

Hugh Hardy, FAIA¹
Architect
New York, NY

Marta Istomin¹
Music School President/
Musician
Washington, DC

Colleen Jennings-Roggensack¹
Arts Presenter
Phoenix, AZ

Roberta Peters¹
Opera Singer/Trustee
Scarsdale, NY

William E. Strickland, Jr.¹
Arts Administrator/Ceramist
Pittsburgh, PA

George White¹
Theater Director/Producer
Waterford, CT

Terms ending in 1998

Ronald Feldman²
Art Gallery Owner
New York, NY

Barbara W. Grossman²
Scholar/Trustee
Newton, MA

Kenneth M. Jarin²
Patron/Trustee
Philadelphia, PA

Wallace D. McRae³
Rancher/Poet
Forsyth, MT

Leo J. O'Donovan, SJ³
University President
Washington, DC

Jorge Perez³
Patron/Trustee
Miami, FL

Judith O. Rubin²
State Arts Council Member
New York, NY

Rachael Worby³
Conductor
Wheeling, WV

Terms ending in 2000

Patrick Davidson
Television Producer
Camarillo, CA

Terry Evans
Photographer
Chicago, IL

William P. Foster
Music Educator
Tallahassee, FL

Ronnie F. Heyman
Patron/Trustee
New York, NY

Speight Jenkins
Opera Company Director
Seattle, WA

Richard J. Stern
Patron/Trustee
Chicago, IL

Luis Valdez
Theater Company Director
San Juan Bautista, CA

Townsend D. Wolfe, III
Museum Director
Little Rock, AR

Terms ending in 2002

Nathan Leventhal
Arts Presenter
New York, NY

Marsha Mason
Actress/Director
Santa Fe, NM

¹ Served until November 14, 1997.

² Members serve until their successors take office.

³ Term expired September 3, 1998.

Ex Officio Members

Cass Ballenger (R-NC)
U.S. House of Representatives
Hickory, NC

Susan M. Collins (R-ME)
U.S. Senate
Bangor, ME

John T. Doolittle (R-CA)
U.S. House of Representatives
Rocklin, CA

Richard J. Durbin (D-IL)
U.S. Senate
Springfield, IL

Nita M. Lowey (D-NY)
U.S. House of Representatives
Harrison, NY

Jeff Sessions (R-AL)
U.S. Senate
Mobile, AL

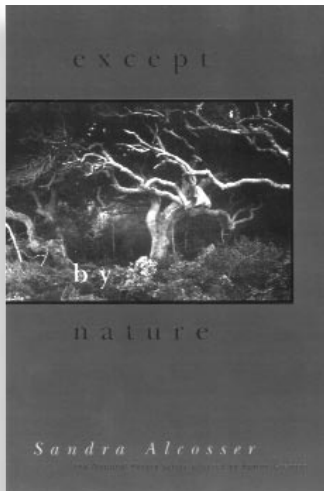




Grants to Organizations

The National Endowment for the Arts offers assistance to a wide range of non-profit organizations that carry out arts programming. The Endowment funds exemplary projects in all the artistic disciplines, including dance, design, folk and traditional arts, literature, media arts, museums, music, musical theater, opera, theater, visual arts, arts education, and presenting, as well as multidisciplinary pursuits. Grants are awarded to arts, educational, and community organizations for specific projects rather than for general operating or seasonal support. All grants must be matched by non-federal sources at least 1-to-1.

During Fiscal Year 1998, 2,074 applications were submitted from organizations seeking Endowment funding, and 1,178 grants totaling \$38,649,673 were awarded. A complete listing of these grants is posted on the Endowment's Web site at <http://arts.endow.gov>.



Graywolf Press in St. Paul, Minnesota published and distributed nationally eight books of poetry. *Except by Nature* by Sandra Alcosser, pictured above, received the James Laughlin Award of the American Academy of Poets. Photo ("Amelia Island," 1989) by Clyde Butcher and cover design by Jeanne Lee for Graywolf Press.

Creation & Presentation

Through its Creation & Presentation category, the Arts Endowment fosters the creation of new artistic works, and encourages the public presentation and dissemination of art forms of all cultures and periods. Funded projects provide the resources, time and space for artists to create their work, through such activities as commissions, residencies, rehearsals, workshops and design charrettes. Projects also facilitate the public presentation of the arts to audiences in a variety of formal and informal settings, through performances, exhibitions, festivals, publications, touring, radio and television broadcasts, and new technologies. Creation & Presentation grants sustain the development of artistic creativity and bring to the American people the rich cultural legacy of their nation and the world.

Creation & Presentation was the largest award category in 1998, receiving 49 percent of all Grants to Organizations applications. The Endowment funded 620 projects for a total of \$17,212,474. These projects represent the core creative activities of most artistic disciplines, and cover an extraordinary range of aesthetic perspectives, scale of institution, and geographic location. Most of these grants were for the public presentation of new or existing works of art, often including educational and interpretive activities. For instance, the North Carolina Museum of Art in Raleigh received funding to reinstall its African, New World, and Oceanic collections and to provide accompanying public education and outreach programs. The project offered museum visitors an opportunity not only to see artistic objects from these parts of the world, but also to understand how the objects were created, their original significance and use, and their connection with the viewer.

Many new performing arts works have been created with Endowment funds. In 1998, Opera/Omaha in Nebraska received a grant for the creation and premiere of a new opera by American composer Libby Larsen. The majority of Creation & Presentation awards in dance, musical theater and theater were for the commis-



sioning and presentation of new works, such as the grant to Perseverance Theater in Douglas, Alaska for the development and production of a new play by Anne Bogart. Visual arts projects funded by the Endowment include a variety of artists' residencies, exhibitions, commissions for public art, and critical publications; an example is the American artists' residency program of the Bemis Center for Contemporary Arts in Omaha, Nebraska. Many grants in the field of literature went to publishing projects such as the *Antioch Review* in Antioch, Ohio and *Quarterly West* in Salt Lake City. Media arts grants funded a variety of documentaries and broadcast series, film festivals, and radio productions; for example, a grant to the Kentucky Educational Television Foundation in Lexington supported production of three episodes of *American Shorts*, a series of television dramas adapted from short American plays.

Some 1998 Creation & Presentation grants funded projects celebrating the millennium, such as the grant to Western Public Radio in San Francisco for *Lost and Found Sound: An American Record*. This series of public radio programs for national broadcast chronicles, reflects and celebrates the twentieth century in sound, through richly layered audio stories created by noted radio producers and other artists. Another grant went to the Chicago Symphony Orchestra's millennium project, "Roots and Branches: A Retrospective of Twentieth Century Music," featuring performances, classes, publications, and national radio broadcasts.

Arts Endowment funds have broad geographic distribution through this category. Creation & Presentation grants were made directly to organizations in 46 states, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands. In addition, 173 of the 620 grants went towards multi-state projects that toured or were distributed across state lines, widely spreading the impact of federal dollars. For example, a grant to the Jacob's Pillow Dance Festival in Lee, Massachusetts supported a consortium of presenters in Maine, Massachusetts, Vermont, New Hampshire and Minnesota for the development and presentation of new collaborative works by contemporary choreographers and jazz composers, benefiting audiences in all five states.

Principal dancers of the Pennsylvania Ballet in Philadelphia in a performance of *Srenato*, a newly commissioned work by choreographer Matthew Neenan. Photo copyright Paul Kolnik.



The Film Arts Foundation in San Francisco and filmmaker Anne Makepeace produced a documentary on the life and work of photographer Edward S. Curtis for broadcast on public television's *American Masters* series. This photograph, "Chief of the Desert, Navajo," was taken by Curtis in 1904. Photo courtesy of the Library of Congress.





Education & Access

The Arts Endowment maintains that all Americans should have lifelong opportunities to experience the arts — as learners, makers and audience members. Education & Access grants expand opportunities for lifelong arts learning and help make the arts available to all Americans. In 1998, the Endowment awarded 265 Education & Access grants for a total of \$9,279,000. Direct grants were awarded to organizations in 41 states and the District of Columbia, with grants for multi-state projects ensuring that funded activities reached every state in the country. For example, a grant to the Council of Chief State School Officers in Washington, D.C. went towards arts education assessment in 14 states.

For students in pre-Kindergarten through grade 12, research has shown that the development of artistic skills can improve cognition, increase confidence and communication, and enhance the overall learning environment. NEA education grants in 1998 encompassed a full range of learning experiences, such as the award to the Adams County School District 14 in Commerce City, Colorado supporting the "Next Generation Project: Connecting Youth, Teachers, and Community" through music

The Portland Art Museum in Oregon conducted an ongoing statewide project with the Northwest Film Center designed to expand arts education and promote media literacy. Here filmmaker-in-residence Enie Vaisburd guides a student photographer in Ontario, Oregon. Photo by Julie Quastler.

The Baltimore Symphony Orchestra's Arts Excel partnership integrates music with other subjects in grades K-12 in Baltimore County, Maryland. Here violinist Eddie Drennon of the Umoja String Quartet instructs Lansdowne High School students at the keyboard. Photo courtesy of Lansdowne High School.



and dance activities. Other support of in-school projects included a grant to the YMCA of Billings, Montana to bring literary, visual and performing artists to schoolchildren in 35 towns, 18 counties and two Native American reservations.

Important partnerships between schools and cultural organizations were nurtured by Endowment grantees such as the Vesterheim Norwegian-American Museum in Decorah, Iowa. The "DK-12: Design for Thinking" project at the University of the Arts in Philadelphia and the American Festival Project Training Program in Whitesburg, Kentucky provided professional development for teachers and art specialists. Other Endowment awards supported education projects that allowed master artists to work with apprentices, such as the Urban Institute for Contemporary Arts' photography program for teenagers in Grand Rapids, Michigan.

Projects emphasizing access to the arts varied widely and included distinct approaches to making the arts available to all Americans. As touring is an important way to bring the arts to rural communities, the Endowment supported such projects as the Alabama Shakespeare Festival's five-state tour of *The Taming of the Shrew*. Among the vitally important programs for young audiences funded was an educational concert series by the Fargo-Moorhead Orchestral Association, which reached 6,000 children in North Dakota.

The Endowment also helped make possible high impact projects serving older adults and people with disabilities. An example from the Boston area is the WGBH Educational Foundation's creation of descriptive video services, which make public television programs more accessible to blind individuals. Other funded projects exposed participants to various ethnic art forms or genres, such as the Japanese American Cultural and Community Center's presentations of traditional Japanese arts to the diverse communities of Los Angeles. Such programs often serve to heighten a community's awareness and appreciation of its cultural resources.



The Student Outreach Program of A Noise Within in Glendale, California enabled Los Angeles area school groups to see the theater's 1998 production of Sophocles' classic drama, *Oedipus the King*. Photo by Craig Schwartz.



Voices of Youth, a project of the Western Folklife Center in Elko, Nevada, teaches young people about their cultural heritage while developing skills in photography and audio recording. Here intern Rancel Sandoval works with audio coach Jack Loeffler to edit her recordings for radio. Photo by Bruce Hucko.





Heritage & Preservation

Reflecting the many threads that comprise the cultural and aesthetic fabric of this country, the diverse artistic heritage of the United States is unique in the world. Preservation of this heritage and the nation's plentiful artistic accomplishments enriches the lives of all generations of Americans. Heritage & Preservation grants honor and make visible the artists and art forms of America's many cultural groups; preserve the significant achievements of multiple artistic traditions; and conserve important works of art for future generations.



At the 1998 Moanalua Gardens Foundation's Prince Lot Hula Festival in Honolulu, Hula masters conducted classes and danced in traditional and modern styles. Pictured is Aunt Genoa Keawe, the first lady of Hawaiian song. Photo by Eddie Freeman.

In 1998, the Arts Endowment supported 140 Heritage & Preservation projects at a level of \$4,155,400 in 33 states, the District of Columbia, and Puerto Rico. Grants covered a wide variety of activities, from conservation of artworks and artistic repertoires to presentations of a panoply of artists and art forms. Funded projects ranged from the traditional, such as the gathering of the Northwest Native American Basketweavers' Association in Olympia, Washington, to the innovative, such as the development of a national public television series by Folk Traditions, Inc. in New York City about the evolution of the Broadway musical.



A technical assistance program of Cornerstones Community Partnerships in Santa Fe trains community residents in adobe construction and conservation techniques, to preserve the cultural heritage of New Mexico. Here volunteers make extensive roof repairs to the Nuestra Señora de la Asuncion church in Placita. Photo by Ed Crocker.





The Chariot of Aurora, a monumental Art Deco lacquer relief, newly conserved and installed as part of the permanent exhibition at the Carnegie Museum of Art in Pittsburgh. Photo courtesy of the Carnegie Museum of Art.

Heritage projects supported by the Endowment ranged from the presentation of traditional Asian arts in Seattle to a hula festival in Honolulu. A grant to Brown University's Haffenreffer Museum in Providence, Rhode Island went towards the catalogue and video components of an exhibition on Kiowa and Comanche Lattice Cradles, which will travel to Tulsa, Oklahoma and at least three additional sites. In Sitka, Alaska, master artists working with apprentices will create Tlingit carvings for the Sitka Tribe's new Community House. A grant to the Western Folklife Center in Elko, Nevada will help provide for two permanent exhibitions commemorating the ranching traditions of the American West. The West Virginia Folk Arts Apprenticeship Program allows traditional artists to individually instruct younger practitioners, ensuring the survival of important artistic traditions.

An array of funded preservation projects included the saving of two American Yiddish features from deterioration by the National Center for Jewish Film in Waltham, Massachusetts. Ten important works of Hispanic literature from the 1960's and 1970's will be restored to print by Arte Publico Press in Houston, Texas. Four 17th century tapestries illustrating scenes from the life of Christ will be conserved at New York's Cathedral of St. John the Divine. A grant to Indiana University in Bloomington will support the conservation and reinstallation of Thomas Hart Benton's epic murals from 1933. In an important breakthrough for the dance field nationwide, a grant to the Dance Notation Bureau in New York will support development of a computer program linking Life Forms animation and Laban Writer notation software, facilitating the notation and preservation of dance history and choreography for artists, students, and scholars.





Planning & Stabilization

America's nonprofit arts organizations, large and small, constantly seek to improve their financial and administrative structures so as to effectively carry on their work. Through Planning & Stabilization grants, the Arts Endowment strengthens the ability of arts organizations to accomplish their missions and realize their goals. In 1998, 153 Planning & Stabilization grants were awarded to organizations in 33 states and the District of Columbia, totaling \$8,002,799. This total includes \$941,000 to arts service organizations, such as OPERA America and the Association of American Cultures, for projects serving their constituent fields.



Arts Horizons in Englewood, New Jersey created a cash reserve, strengthening its ability to touch the lives of children. Above: a boy in Orange, New Jersey has fun on the drums in an after-school program. Right: girls enjoy a performance at PS 203 in Queens, New York. Photos by Sherry Rubel.



Planning grants help an organization assess its strengths, weaknesses and financial health. Funded projects may be comprehensive, including all areas of operation, or targeted, focusing on specific organizational activities. Some funded projects develop strategies for building partnerships and resources among a group of organizations linked by geography, programming, artistic field or mission.

A number of 1998 grants facilitated long range planning, marketing assessments and/or feasibility studies, such as those awarded to Ballet West in Salt Lake City; the Atlantic Center for the Arts in New Smyrna Beach, Florida; the National Association of Latino Arts & Culture in San Antonio; the Wichita Art Museum in Kansas; the Arkansas Repertory Theater Company in Little Rock; the Kentucky Art



and Craft Foundation in Louisville; and the Watershed Center for the Ceramic Arts in Newcastle, Maine. Other planning grants went to the Koahnic Broadcast Corporation in Anchorage, Alaska to assess its capacity to serve the Native American community; the United Tribes Technical College in Bismarck, North Dakota to support management assistance for the college's Cultural Arts Program; and Space One Eleven in Birmingham, Alabama to plan a community-based, earned income program.

Company members of the Muntu Dance Theatre in Chicago, which undertook a strategic planning process, in a 1998 performance of the Juba Jig. Photo by Kwabna Shabu.





The Omaha Theater Company for Young People in Nebraska implemented an earned income plan, including revenue from ticket sales for this production of *The Boxcar Children*. Photo by James Keller.

Stabilization grants help organizations to determine and realize their appropriate institutional size; maximize and diversify their resources; or enhance their abilities to serve or strengthen their arts field. For example, a grant to the Acadiana Arts Council in Lafayette, Louisiana will expand services to an eight-parish region comprised of 72 rural communities in the southwestern part of the state. The Omaha Symphony Association in Nebraska received funds to expand its box office services, both to customers in other parts of the city and to other arts organizations marketing their own programs. The Florida Grand Opera in Miami was funded to establish a new outreach department that will expand audiences by better serving the diverse communities of south Florida.

Some stabilization grants help arts organizations to strengthen their institutional capacity by establishing or augmenting a term endowment or term cash reserve. These grants must be matched by non-federal sources at least 3-to-1. Such grants in 1998 went to, among others: the Muntu Dance Theatre in Chicago; Writers in the Schools in Houston; the Langston Hughes Cultural Arts Center in Seattle; the San Francisco Jewish Film Festival; the Joslyn Art Museum in Omaha; the Augusta Symphony in Georgia; the Rhode Island Philharmonic Orchestra in Providence; the University Musical Society in Ann Arbor, Michigan; the Missoula Children's Theatre in Montana; and the Pregones Touring Puerto Rican Theatre in The Bronx, New York.





Enthusiastic audience members on opening night at the 1998 San Francisco Jewish Film Festival, which established a cash reserve to better serve the community. Photo by Richard Bermack.





Grants to Individuals

The Arts Endowment funds individual artists directly through its Literature, American Jazz Masters, and National Heritage Fellowships. All fellowship recipients must be U.S. citizens or permanent residents. Literature Fellowships in poetry and prose, which are open for direct application, are awarded to writers of exceptional promise who frequently become luminaries of contemporary American literature. The American Jazz Masters and National Heritage Fellowships — awarded on the basis of nominations — are conferred on master artists with distinguished careers.

Literature Fellowships



Kathleen Tyau used her Literature Fellowship to write her novel *Makai*, published by Farrar, Straus and Giroux in 1999. Photo copyright Stewart Harvey.

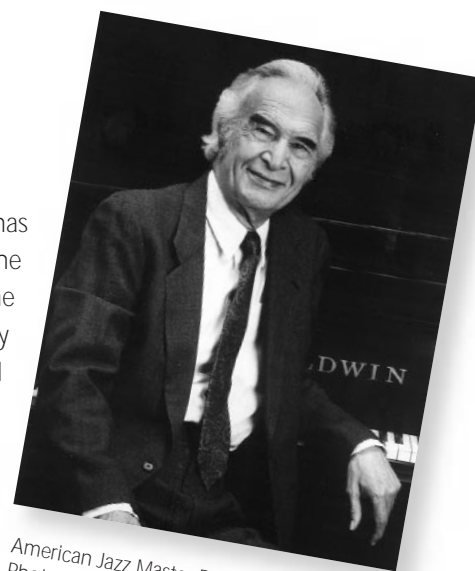
Literature Fellowships offered by the National Endowment for the Arts are designed to help writers at critical stages of their careers. During the past 32 years, the National Endowment for the Arts has awarded Literature Fellowships to 2,337 writers, and sponsored work resulting in over 2,200 books, including many of the most acclaimed novels of contemporary American literature: Bobbie Ann Mason's *In Country*, William Kennedy's *Ironweed*, Jane Hamilton's *A Map of the World*, and Alice Walker's *The Color Purple*. Creative writing fellowships are awarded in alternate years for poetry and for prose, and translation fellowships fund the translation of literary works originally written in foreign languages into English. Awards are in the amount of \$20,000 each.

Competition for Literature Fellowships is extremely vigorous. Of 587 applicants in 1998, 32 were awarded grants, a funding rate of five percent. This year's creative writing fellowships went to: Steven Bloom, Heidelberg, Germany; Alan Brown, New York, New York; Charlie Elizabeth Buck, Virginia City, Nevada; Veronica Chambers, Brooklyn, New York; Lan Samantha Chang, Appleton, Wisconsin; Nancy Amanda Cockrell, Roanoke, Virginia; Carolyn Cooke, Point Area, California; Jennifer C. Cornell, Corvallis, Oregon; John Daniel, Elmira, Oregon; Tracy D. Daugherty, Corvallis, Oregon; Peter Ho Davies, Eugene, Oregon; Pam Durban, Atlanta, Georgia; Elizabeth J. Evans, Tucson, Arizona; Stephanie Grant, Brooklyn, New York; Arthur T. Homer, Omaha, Nebraska; Ngoc (Jade) Quang Huynh, Boone, North Carolina; Louis B. Jones, Nevada City, California; Kathy J. Karlson, University Park, Maryland; Anna Maria Keesey, Portland, Oregon; Miriam Levine, Arlington, Massachusetts; Anita Mathias, Williamsburg, Virginia; Holly W. Matter, Seattle, Washington; Martha S. McPhee, New York, New York; Emily Meier, St. Paul, Minnesota; Nancy B. Reisman, Providence, Rhode Island; Robert D. Schultz, Decorah, Iowa; Jessica Treadway, Arlington, Massachusetts; Kathleen Tyau, Gaston, Oregon; Marc John Vassallo, New Haven, Connecticut; and Kate Walbert, Stony Creek, Connecticut. Translation fellowships went to Wayne P. Lammers of Tigard, Oregon and Brian Thomas Oles of Seattle, Washington, for translation of prose works originally written in Japanese and Russian.



American Jazz Masters Fellowships

Jazz music, born in America in the 20th century and adopted by the world, has been called by Columbia University jazz studies professor Robert O’Meally “the music of *e pluribus unum* — with a swinging beat.” Proud of this rich legacy, the National Endowment for the Arts recognizes the importance of jazz as a truly American art form and seeks to increase awareness of our jazz heritage and encourage its perpetuation. The agency does this through awards to the men and women who have distinguished themselves as masters of the trade. To support their artistic excellence and continuing contributions, each American Jazz Master receives \$20,000.



American Jazz Master Dave Brubeck at the keyboard.
Photo courtesy of Sutton Artists Corporation.

Since these fellowships began in 1982, the Endowment has recognized 55 persons as American Jazz Masters. This year’s honors were bestowed on Dave Brubeck, pianist and composer from Wilton, Connecticut; Art Farmer, jazz trumpeter and flugelhorn player now living in Vienna, Austria; and Joe Henderson, tenor saxophonist from San Francisco, California. Chairman Ivey presented the awards during a concert celebration at the International Association of Jazz Educators Conference in Anaheim, California before an appreciative audience of more than 5,000.



National Heritage Fellow Dale Calhoun, a fourth-generation boat builder, is acclaimed as the last craftsman of the Reelfoot Lake stumpjumper. Photo by Robert Cogswell.

National Heritage Fellowships

“The only way that things will always be is if you keep them the way you were taught.” These words, spoken by 1998 National Heritage Fellow Sophie George, express the core spirit and guiding intent of these fellowships. The folk and traditional arts are those streams of artistic creation that emerge over time within communities that share a common heritage. Since 1982, the first year that National Heritage Fellows were named, 220 awards have been conferred. Their purpose is twofold: 1) to honor outstanding artists who practice one of the many artistic traditions that make up our nation’s multi-faceted cultural patrimony; and 2) to celebrate these artists and their traditions and bring them to broad public attention. These awards annually celebrate the diversity and excellence that mark America’s folk and traditional arts.

Each National Heritage Fellow receives a \$10,000 award. In 1998, the awards were presented by First Lady Hillary Rodham Clinton in a White House ceremony, and the fellows then performed or presented their handiwork to the public in an evening gala in Washington, D.C. The 11 artists or ensembles

honored were the Aspara Dancers, Cambodian traditional dancers from Reston, Virginia;

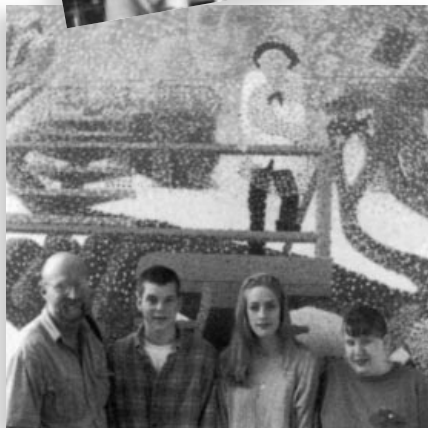
Eddie Blazonczyk, a Polish-American musician from Bridgeview, Illinois; Dale Calhoun, Anglo-American boat-builder from Tiptonville, Tennessee; Bruce Caesar, Sac and Fox-Pawnee German silversmith from Anadarko, Oklahoma; Antonio “Tony” De La Rosa, Tejano conjunto accordionist from Riviera, Texas; the Epstein Brothers, Jewish Klezmer musicians from Tamarac, Florida; Sophia “Sophie” George, Yakama-Colville beadworker from Gresham, Oregon; Nadjeschda Overgaard, Danish-American Hardanger needleworker from Kimballton, Iowa; Harilaos Papapostolou, Greek Byzantine chanter from Potomac, Maryland; Claude “The Fiddler” Williams, African-American jazz/swing fiddler from Kansas City, Missouri; and Roebuck “Pops” Staples, African-American Gospel/Blues musician from Dolton, Illinois.





Partnership Agreements

Through Partnership Agreements with the arts agencies of all 50 states, six U.S. jurisdictions,* and seven regional arts organizations, the National Endowment for the Arts sponsors local, statewide and regional arts activities for millions of persons. In 1998, Partnership Agreements totaled \$33,425,518. A complete listing is available on the Endowment's Web site at <http://arts.endow.gov>.



The Oregon Arts Commission's Build Communities initiative. Top: a senior citizen participates in Finding Our Voices, a public reading project at the Art Center in Corvallis. Photo courtesy of Linn-Benton Council for the Arts. Bottom: artist Bill Kucha and students from the First Resort Alternative School in Lincoln City pose near a mural they constructed for the Arts-to-Work project. Photo courtesy of the Sitka Center for Art & Ecology.

State arts agencies used their federal and state-appropriated funds in 1998 to assist more than 27,000 projects in more than 5,400 communities. Twenty-eight percent of these grants went directly to rural and smaller communities outside major metropolitan areas. With leadership from the Arts Endowment, state arts agencies assisted both rural and inner city communities through support for: preservation of cultural heritage; arts programs for youth and families; assistance to developing arts groups; cultural tourism initiatives; and other projects designed to promote community and economic development through the arts. For example, the Ohio Arts Council's Appalachian Arts Initiative uses NEA funds to support the Mural Corridor, an economic development and cultural tourism partnership among seven Appalachian communities. The historic murals illustrate the heritage of the towns, and each mural includes an image of a road sign that points to other murals along the corridor.

More than 2,600 communities of all kinds were reached through the Endowment's arts education partnership with state arts agencies. Through this partnership the NEA provides students in grades K-12 with the benefits of comprehensive arts education. Fiscal Year 1998 federal and state funds were used by state arts agencies to support arts curriculum development; collaborations between schools and local arts groups; artist residencies in schools; professional development for artists and teachers; and planning and partnerships with state education departments. In New Hampshire, an innovative, three-year residency project enabled students working with an architect, sculptor and theater artist to design and build a walkway, platform and environmental sculpture at a nearby wetlands, and to dramatize the wetlands story.

Through Partnership Agreements, the Endowment continued to assist numerous arts organizations, with about 42 percent of state arts agency partnership monies going towards organizational operating and professional support. Partnership funds assisted performing ensembles, museums and galleries, arts councils and associations, and arts centers and facilities. Partnership Agreements assisted individual artists in most states by providing support for school and community residencies, performances, fellowships, creation of new work, and apprenticeships.

** American Samoa, District of Columbia, Guam, Northern Marianas, Puerto Rico, U.S. Virgin Islands*





Art teacher Mary Giandalone and artist-in-residence Judy Coffman work with students at Parker Elementary School in Martin County, through an arts education program of the Florida Division of Cultural Affairs. Photo courtesy of Martin County Council for the Arts.

The National Endowment for the Arts also awarded Partnership Agreements to seven regional arts organizations. These private, nonprofit organizations, created by state arts agencies to provide the public with a greater variety of arts experiences, help make outstanding dance, music, and theater performances available in underserved areas. In 1998 the regional organizations used NEA funds to assist 1,148 local, nonprofit groups throughout the country in presenting performing arts events in their communities. In most cases, the visiting artists offered school or community workshops that enhanced and expanded the impact of the performances.

Marking the first time that two regional arts organizations shared artistic and financial resources, the Endowment provided \$602,300 for the Heartland Arts Fund of Arts Midwest and the Mid-America Arts Alliance. The Fund enabled 166 different arts presenters to bring 675 touring performances and over 1,400 educational activities to 141 different communities throughout Arkansas, Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, Oklahoma, South Dakota, Texas, and Wisconsin. Many of these performances — music, dance and theatre — took place in small towns, rural localities or economically distressed areas.



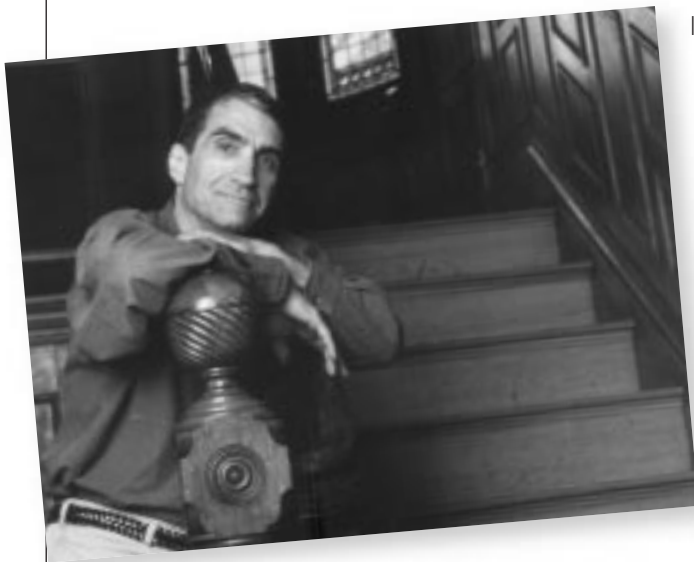


Leadership Initiatives

Through Leadership Initiatives, the Arts Endowment develops and carries out major, pioneering projects of national or international significance. Projects that celebrate the millennium, address special community needs, enhance cities of all sizes, and facilitate international exchange are all expressions of the Endowment's leadership role. Frequently these projects are carried out in collaboration with other federal and nonprofit organizations. Leadership Initiatives complement the agency's principal grantmaking activities, develop the arts in new geographic or thematic areas, and bring the arts to bear on new realms of human activity. In 1998 they were funded at a level of \$9,095,987. A complete list of Leadership Initiatives is available on the Endowment's Web site at <http://arts.endow.gov>.

Millennium Projects

The National Endowment for the Arts has joined with the White House, other federal agencies, artists and arts organizations, and community groups nationwide to honor the past and imagine the future at the turn of the millennium. Endowment support will help to make possible a wide array of arts activities over the next few years, reaching communities in every state. These Millennium Projects will both showcase the best of the arts and invite community residents to become part of the creative process — from inception to completion. The projects will be guided by some of America's finest artists, curators, and arts administrators.



Robert Pinsky, Boston University
Professor of English and Creative Writing
and Poet Laureate of the United States.
Photo courtesy of Boston University
Photo Services.

In Fiscal Year 1998, the Arts Endowment invested \$3,613,000 in a variety of national Millennium Projects. A special initiative funded four **Millennium Television Series** that examine American artistic achievements in the 20th century. These series will provide the public with access to America's cultural heritage, and will be seen by millions of persons of all ages and walks of life — not only through initial premieres on public television, but also in re-broadcasts and through videocassette distribution to schools, arts organizations, community groups, and libraries. The series include: *I'll Make Me a World*, about the crucial role of African Americans in the arts; *Free to Dance: The African-American Presence in Modern Dance*; *American Photography: A Century of Images*; and *JAZZ*.

Other 1998-funded millennium activities include the **Favorite Poem Project**, the centerpiece of Robert Pinsky's tenure as Poet Laureate of the United States. Conducted in partnership with the New England Foundation for the Arts, Boston University and the Library of Congress, it starts with one question: "What is your favorite poem?" A series of nationwide readings and events will give Americans the chance to answer that question and to tell why. The project will culminate with





Detail from the Continental Harmony poster designed by Gary Kelley. Courtesy of the American Composers Forum.

towns and big cities across the U.S. will celebrate with music. Fifty original musical compositions — one in each state — are being commissioned by local arts and community organizations and will be given premiere performances during the year 2000. **Artists & Communities** residencies, administered by the Mid Atlantic Arts Foundation in Baltimore, will engage some of the nation's finest visual and performing artists in every state to create new work that involves local host communities in the creative process. Residency projects will address such issues as family, health, values, community and cultural diversity through the lens of the artist. Each community selected to participate will be one in which local residents lack readily available arts programs due to geography, economic conditions, ethnic background, disability or age. **SOS!2000** stands for **Save Outdoor Sculpture!** Half of America's outdoor sculpture is inadequately cared for and in need of preservation, by either conservation treatment or maintenance. Nearly 10 percent urgently needs care. Through SOS!2000, a project administered by Heritage Preservation, Inc. in Washington, D.C., the Endowment funds conservation treatment awards that cover up to 50 percent of costs to preserve artistically significant sculptures throughout the nation.

the creation of a video and audio archive of more than 1,000 Americans — of diverse ages, regions, professions, and educational backgrounds — each saying aloud a poem that he or she loves. The archive, to be housed at the Library of Congress Archive of Recorded Poetry and Literature, will be a valuable educational and cultural resource that will record the vigorous presence of poetry in American lives at the turn of the millennium. **Continental Harmony**, administered by the American Composers Forum in St. Paul, Minnesota, will give a musical voice to the next millennium. The Endowment is working to ensure that when America welcomes the new millennium, small



The National Dance Project, a Leadership Initiative administered by the New England Foundation for the Arts, supported nationwide dance tours by companies such as the Ballet Hispanico of New York, which appeared in 13 different states. Here, company members perform in choreographer David Rousseve's *When Dreams Explode*. Photo by Bruce Laurance.





International Exchanges

The Arts Endowment's International Partnerships bring the benefits of international exchange to arts organizations, artists, and audiences nationwide through collaboration with other funders. International exchanges showcase U.S. arts abroad and broaden the scope of experience of American artists, to enrich the art that they create. Funded by the NEA at a level of \$465,000 in Fiscal Year 1998, these activities help increase worldwide recognition of the excellence, diversity and vitality of the arts of the United States.

In 1998, a long-standing partnership with the Japan-U.S. Friendship Commission increased the number of artists participating in the **U.S.-Japan Creative Artists' Program** from three to five. The Commission raised its match of Endowment

funds, permitting additional artists to benefit from this experience. The program provides six-month residencies in Japan that allow American artists to work on projects relevant to their artistic goals. It has yielded many ongoing collaborations of artists who have received support over the years. The program is significant as a symbol of goodwill and represents a lasting relationship between the two countries.



The Fund for U.S. Artists at International Festivals and Exhibitions, administered by Arts International, helped bring this production of *A Midsummer Night's Dream* by Pacific Northwest Ballet of Seattle to the 1998 Edinburgh International Festival in Scotland. Photo by Douglas Robertson.

ArtsLink, a partnership that focuses on arts exchange with Eastern and Central Europe and the Newly Independent States, enables arts organizations across the United States to host a visiting artist or arts administrator from this part of the world for five weeks. In 1998, foreign artists were placed with 41 organizations ranging from the Vermont Studio Center in Johnson,

Vermont to the University of Iowa's International Writing Program in Iowa City to the Art Institute of Chicago. These ArtsLink fellows had opportunities to work on projects with host institution staff and to interact with local artists and communities. Likewise, 24 American artists worked in the ArtsLink region and brought their experiences home to their own communities. The Endowment's partners for ArtsLink are the Open Society Institute/Soros Foundation, the Trust for Mutual Understanding, CEC International Partners, the Kettering Fund and the Ohio Arts Council.

The **Fund for U.S. Artists at International Festivals and Exhibitions**, a partnership of the Arts Endowment, United States Information Agency, Rockefeller Foundation and Pew Charitable Trusts, again supported more than 100 American performing artists and organizations to appear at over 160 festivals around the world, from South Africa to Finland. In the visual arts, two artists represented the U.S. at major biennial exhibitions, sculptor Judy Pfaff at the Sao Paulo Biennial in Brazil and Nancy Spero at the Cairo Biennial in Egypt.





ArtsLink brought Slovenian sculptor Anamarija Smajdek (right) to the Anderson Ranch Arts Center in Snowmass Village, Colorado for a five week residency. Photo courtesy of Anderson Ranch Arts Center.

ArtsREACH

Fiscal Year 1998 marked the beginning of ArtsREACH, a pilot project launched to continue the Endowment's long history of helping communities apply cultural solutions to community needs. ArtsREACH provides financial support to organizations in states that previously were underrepresented in the agency's profile of direct grant recipients. The states identified for participation included:

Alabama	Mississippi	South Carolina
Arkansas	Montana	South Dakota
Delaware	Nebraska	Tennessee
Idaho	Nevada	Utah
Indiana	North Dakota	West Virginia
Iowa	Oklahoma	Wyoming
Kansas	Rhode Island	

ArtsREACH funding supports community cultural planning or assessment, and implementation of items within an existing cultural plan. Cultural planning brings together local arts, business, government, and nonprofit leaders to address problems of common concern, and to include the arts as a fundamental compo-





With ArtsREACH support, the Lucas Arts and Humanities Council in Kansas presented exhibitions at the Grassroots Art Center featuring works by "outsider" regional artists, such as this untitled work in glass and rock by Ed Root. Photo copyright 1994 by Jon Blumb.

ment of the proposed solutions. ArtsREACH encourages coalition-building between arts and non-arts partners, as ArtsREACH grants are awarded to nonprofit organizations and community agencies that work collaboratively with other institutions.

In 1998, the Endowment received 172 ArtsREACH applications requesting \$1,504,000. Grant awards totaling \$754,537 were made to 84 organizations working with more than 500 local partners. For example, the Gillette-Campbell County Airport in Wyoming will use its grant to hire a respected local artist who will create an airport mural with selected community youth; partners include the state Game and Fish Department, the county school district, and local utility companies. In Des Moines, Iowa, a grant to the Des Moines Playhouse will support an assessment of the art forms of newer immigrant and refugee populations in the interest of improving cross-cultural understanding; partners are the Iowa Arts Council, the Iowa Bureau of Refugee Services, and the Society of Thaidam-American Friendship. Design Alabama, based in Birmingham, will partner with the rural community of Slocomb in southeastern Alabama to apply its grant towards planning for a new civic space for community heritage events and arts festivals.





The Southern Arts Federation produced traveling exhibitions showcasing the traditional arts of the South, under the Folk & Traditional Arts Infrastructure Initiative. This photo of Hystercine Rankin's Jack in the Pulpit quilt, entitled "Hanging Out on the Front Porch," was featured in the exhibition *Crossroads Quilters*. Photo copyright by Patricia Crosby for Mississippi Cultural Crossroads.

Folk & Traditional Arts Infrastructure Initiative

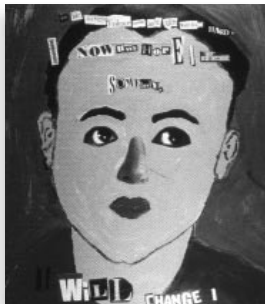
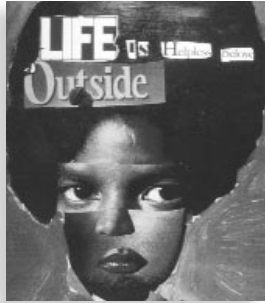
The folk and traditional arts are abundant throughout America, but technical and managerial support for these artistic traditions is severely limited. Folk and traditional art forms originated in the homes, families, and community rituals of America's numerous ethnic and religious groups, both immigrant and native. Thus professionally staffed, nonprofit organizations that assist and present folk artistry are few, and many folk artists are unable to bring their work to the public or to pass on their skills to younger generations. The Folk & Traditional Arts Infrastructure Initiative was begun in Fiscal Year 1998 with \$886,000 to address this need.

The projects supported through this initiative generally fall into four categories: 1) the creation and strengthening of professional folk arts positions within institutions; 2) field research that identifies accomplished traditional artists and offers them support; 3) new institutional collaborations that enhance folk arts activity; and 4) programs that broadly disseminate folk and traditional art forms, such as touring exhibition initiatives, folk arts-in-schools projects, or statewide apprenticeship programs.





The initiative benefits the folk and traditional arts nationwide. For example, the Arkansas Arts Council received a grant to create a statewide folk arts coordinator position based in Pine Bluff at the Arts and Science Center of Southeast Arkansas. The Iowa Arts Council will use its award to identify accomplished traditional artists among recent refugee immigrants and organize presentations by those artists in local libraries. Through another grant, the Oregon Historical Society will develop new folk arts programming in partnership with the Oregon Arts Commission and the Regional Arts & Cultural Council in Portland. The South Carolina Arts Commission will use NEA funds to launch a new statewide apprenticeship program pairing senior traditional artists with younger apprentices.



The Experimental Gallery of the Children's Museum in Seattle won a 1998 Coming Up Taller award for its work with young people in the juvenile justice system. These self portraits were created by some of the participating youth. Photos by Steve Davis for the Children's Museum.

Other Initiatives

The Arts Endowment invested \$3,377,450 in other Leadership Initiatives during Fiscal Year 1998. Among them were a number of partnerships developed with other federal agencies and Cabinet-level departments, often creating new funding opportunities for artists and arts organizations. Through these interagency partnerships, the Endowment leverages its budget to better serve the American public, and reaches new constituencies by providing funds for arts programs that address issues such as downtown revitalization, economic development, and positive alternatives for youth from at-risk environments. For example, in 1998 the Endowment continued its partnership with the Department of Agriculture's Forest Service to offer **Arts and Rural Community Assistance** grants for arts-based, rural community development projects. Thirty-six projects in 22 states and Puerto Rico received funding. Activities included the preservation and development of Native American arts, rural downtown revitalization, arts festivals, wood-based craft exhibitions, the creation of two plays based on local traditions, and development of the arts within a rural heritage area. These projects demonstrate the importance of the arts in rural economic diversification and cultural resource conservation.

Several other 1998 interagency partnerships emphasized the arts for at-risk youth in non-school settings. An initiative developed with the Department of Justice's Office of Juvenile Justice and Delinquency Prevention funded arts programs for youth in juvenile detention or youth corrections facilities. The Departments of Labor and Education joined the NEA and Department of Justice in supporting a grant for after-school programs that integrate arts activities, job skill development, work experience, and conflict resolution training for high school youth. With the President's Committee on the Arts and the Humanities, the Endowment sponsored the **Coming Up Taller Awards**, providing national recognition to outstanding after-school programs that support development for at-risk youth through the arts and humanities.

Working with the U.S. Department of Education, the Arts Endowment maintained a leadership role in the **Arts Education Partnership**. Administered by the National Assembly of State Arts Agencies and the Council of Chief State School Officers, the partnership is a coalition of arts, education, business, philanthropic and government organi-



zations that demonstrates and promotes the essential role of arts education in enabling all students to succeed in school, life and work. A related Leadership project funded by the NEA in 1998 was **ArtsEdge**, a national Internet arts education resource administered by the John F. Kennedy Center for the Performing Arts.

The **Mayors' Institute on City Design** brings together local elected officials and leading design and urban development professionals to exchange ideas on the roles of design and political leadership in creating and revitalizing cities. Its goal is to help cities become more livable, economically prosperous, and culturally vital. The Institute sponsors intensive workshops at which mayors present for discussion design challenges facing their cities. The workshops help mayors develop innovative approaches to urban problems while exposing them to the benefits of the design process. Since the Institute's inception in 1986, it has assisted over 400 mayors from each of the 50 states as well as Puerto Rico. The NEA sponsors the Institute in cooperation with the U.S. Conference of Mayors, and in 1998 entered into an additional agreement with the American Architectural Foundation for Institute administration.



Explore the Yellowstone! – a traveling exhibition celebrating the cultural heritage of the Yellowstone region – was an Arts & Rural Community Assistance project funded in partnership with the U.S. Forest Service. Here local residents view the exhibition at the 1998 River Fest in Billings, Montana. Photo courtesy of the Western Heritage Center.

The 1998 Institute consisted of two workshops at the University of Virginia in Charlottesville for mayors from all parts of the country, and four regional workshops serving mayors from specific geographic areas. A total of 40 mayors from 24 states participated. Institute alumni testify to the benefits of the workshops and the importance of advocating for good design in their cities. Tangible results from the 1998 Mayors' Institute include a new streetscape that helped attract 78 new businesses to downtown Allentown, Pennsylvania and a series of local development workshops that selected the optimum site for an intermodal transportation center in Fort Worth, Texas.



A former parking garage in New Bedford, Massachusetts (left) was transformed into Custom House Square (right), an attractive plaza with a trellis walkway and small shops, using a site plan completed at the Mayors' Institute on City Design. Photos courtesy of the Mayor's Office, City of New Bedford.





Policy Research and Analysis

During Fiscal Year 1998, the Chairman reorganized the Office of Policy, Research & Technology (OPRT) and renamed it the Office of Policy Research & Analysis (OPRA). The reorganization reflects the Chairman's emphasis on how research and analysis affect the Endowment and the arts community in the policy and planning process. In keeping with this emphasis, throughout 1998 OPRA continued to analyze the agency's application and grantmaking patterns, both in the aggregate and for new initiatives such as ArtsREACH. These analyses assist the Chairman and the National Council on the Arts in making the policy or procedural changes necessary to ensure an equitable and diverse pool of grantees.



Open Studio home page on the World Wide Web. Photo copyright 1999 Benton Foundation.

As part of its policy portfolio, OPRA oversees the agency's Civil Rights Office, which reflects the Chairman's commitment to equity within the Endowment, with its grantees, and with the cultural community in general. Working with OPRA, the Civil Rights Office monitors and influences policy and practices agency-wide. Another policy priority for the Endowment is technology, and in Fiscal Year 1998 OPRA continued to manage **Open Studio: The Arts Online**, the agency's collaborative project with the Benton Foundation intended to expand cultural content on the Internet by training artists and arts organizations in Web design.

OPRA's Research Division conducts research and develops and disseminates information on issues affecting the various arts fields and individual artists. The Research Division has reported national statistics on arts audiences and arts participation; financial and other information about arts organizations; and artist employment and earnings data. In 1998, the Research Division:

- published *Research Report #39, 1997 Survey of Public Participation in the Arts: Summary Report*, which describes the results of the agency's latest national survey of arts participation. The report examines trends in arts participation, including geographic and demographic comparisons.
- produced a series of *Research Division Notes* (#62 through #68) that analyze statistics on arts organizations derived from the Census Bureau's quinquennial *Census of Service Industries*.



- convened a symposium with arts service organization and foundation representatives as well as researchers to examine the results of a study assessing the state of data collection on arts organizations. Based on symposium recommendations, a project was launched to create a national data base of arts organizations.

These and related studies will continue in Fiscal Years 1999 and 2000, giving the Endowment a history of comparative data on the arts in America that encompasses nearly two decades.

Also in 1998, the Endowment's library, administered by the Research Division, continued to collect and disseminate information from various sources and make it available to the arts community and the public.



Researchers, artists and members of the public have access (by appointment) to online research, journals, and other reference materials in the NEA library. Photos by Thomas Bickley.





Access- Ability

The AccessAbility Office is the Endowment's advocacy and technical assistance arm for older adults, individuals with disabilities, and people living in institutions, including long-term care settings. The Office works with grantees, applicants, organizations representing these citizens, and other federal agencies to help make the arts more readily available to the targeted populations.

The Office makes presentations at professional conferences on the importance and implementation of accessible arts programs. During Fiscal Year 1998, workshops and panels were presented at eight conferences including those of the National Council on Aging in Washington, D.C.; the National Assembly of State Arts Agencies in Cleveland; and the American Association of Museums in Los Angeles.

On June 14-16, 1998 the Arts Endowment convened the first National Forum on Careers in the Arts for People with Disabilities, in partnership with the U.S. Department of Health and Human Services, Department of Education, Social Security Administration, and John F. Kennedy Center for the Performing Arts. Three hundred artists, arts administrators, rehabilitation professionals, and educators worked together to assess the state of arts education and career opportunities for disabled individuals in sessions that addressed training, funding, and jobs. Participants also identified strategies for advancing arts careers for disabled and older citizens.



Dancing Wheels/Professional Flair from Cleveland presented dance excerpts at the 1998 National Forum on Careers in the Arts for People with Disabilities. Photo by Brent Alberda.

The Arts Endowment is a leader in promoting universal design, which emphasizes environmental design features usable by

people from childhood into their oldest years. At the first-ever international universal design conference convened at New York's Hofstra University in June 1998, the Arts Endowment received the Universal Design Leadership Award for its "substantial and effective leadership in encouraging and assisting universal design." Also in Fiscal Year 1998, the Office developed a universal design initiative with the Center for Universal Design at North Carolina State University in Raleigh. The Center will identify, describe, and document 50 outstanding examples of universal design — including interior, landscape, graphic, architectural, and product design. The collection will be produced on CD-ROM and widely disseminated to the design field to encourage greater use of this design process. Additionally, work was begun in cooperation with the National Assembly of State Arts Agencies to update and put online the 700-page *Design for Accessibility: An Arts Administrator's Guide*, the most comprehensive guide ever for making cultural activities accessible to people with disabilities.





National Medal of Arts

Created by Congress in 1984, the National Medal of Arts is conferred by the White House to honor persons and organizations who have made extraordinary contributions to the excellence, support, growth, and availability of the arts in the United States. The National Endowment for the Arts solicits nominations for the award, which are vetted 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, designed by internationally renowned sculptor Robert Graham. NEA photo.



President Bill Clinton and First Lady Hillary Rodham Clinton with National Medal of Arts winner Gwen Verdon. Photo by Neshan H. Naltchayan.

During the November 5, 1998 ceremony honoring the year's National Medal of Arts winners, President Clinton asked the 32 "alumni" of Steppenwolf Theatre who were in the audience to stand and be recognized. The fact that John Malkovich, Laurie Metcalf, Gary Sinese, Martha Plimpton and Jeff Perry were among them demonstrates the significance of this nonprofit theater, a 1998 Medalist. The complete list of National Medalists for 1998 reads:

Jacques d'Amboise

New York, NY
Dancer, Choreographer and
Dance Educator

Antoine "Fats" Domino

New Orleans, LA
Rock and Roll Pianist and Singer

"Ramblin'" Jack Elliott

Marshall, CA
Folk Singer and Songwriter

Frank Gehry

Santa Monica, CA
Architect

Barbara Handman

New York, NY
Arts Advocate

Agnes Martin

Taos, NM
Visual Artist

Gregory Peck

Los Angeles, CA
Actor and Producer

Roberta Peters

Scarsdale, NY
Opera Singer

Philip Roth

Cornwall Bridge, CT
Writer

Sara Lee Corporation

Chicago, IL
Arts Patron

Steppenwolf Theatre Company

Chicago, IL
Arts Organization

Gwen Verdon

Bronxville, NY
Actress and Dancer





Panelists

The Panel Process

More than 400 private citizens reviewed grant proposals and recommended projects to be funded from the thousands of applications received in Fiscal Year 1998 by the Endowment. Agency staff select artists, arts administrators, arts patrons, and at least one layperson not employed in the arts to serve on each panel, ensuring diverse aesthetic, cultural, ethnic, and geographic perspectives.

Panels convene at the Endowment's headquarters throughout the year, in meetings lasting several days, to ensure thorough review of all applications. To avoid conflicts of interest, panelists do not consider applications from organizations with which they are affiliated, and split panels (Panel A and Panel B) are sometimes convened so that such conflicts do not occur.

Panel recommendations for funding are forwarded to the National Council on the Arts for further review. Applications approved by the Council are then forwarded to the Chairman, who has final authority on all funding decisions.

Arts Education

Creation & Presentation, Planning & Stabilization, Heritage & Preservation, Education & Access

Sherilyn L. Brown
Director of Education Programs
Rhode Island State Council on the Arts
Providence, RI

Llewellyn M. Crain
Director of Community Programs
Los Angeles Music Center Opera
Los Angeles, CA

Gail Davitt
Manager of Docent
& Teaching Resources
Dallas Museum of Art
Richardson, TX

Laura Lefkowitz
(Layperson)
Secretary-Treasurer, Board of Directors
Colorado Association of School Boards
Denver, CO

Irene O. Lewis
Executive Director, Youth Court Center
Director, ALMA Productions
Las Cruces, NM

Dave Master
Director of Artist
Development & Training
Warner Brothers Feature Animation
Glendale, CA

Brenda P. McCutchen
Dance Education Professor
Columbia College
Columbia, SC

Myran D. Parker-Brass
Director, Education
& Community Programs
Boston Symphony Orchestra
Ashland, MA

Alan R. Sandler
Director of Education
American Architectural Foundation
Washington, DC

John Taylor
Director, Foundation
& Corporate Relations
Guilford College
Summerfield, NC

Brenda Turner
Arts Education Specialist
Arkansas Dept. of Education
Little Rock, AR

Linda Whitesitt
Music Specialist
Reeves-Edison Elementary School
Miami Beach, FL

Dance

Creation & Presentation

Jeffrey Bentley
Managing Director
Pacific Northwest Ballet
Seattle, WA

Rem Cabrera
Chief of Cultural Development
Metro-Dade Cultural Affairs Council
Miami, FL

Carolelinda Dickey
Executive Director
Pittsburgh Dance Council
Pittsburgh, PA



Belinda Menchaca
Dance Program Director
Guadalupe Cultural Arts Center
San Antonio, TX

Arnechia Patterson
Executive Director
Dayton Contemporary Dance Theatre
Dayton, OH

C. Bryan Pitts
Artistic Director
Ballet Oklahoma
Oklahoma City, OK

Cleo Parker Robinson
Artistic Director
Cleo Parker Robinson Dance Ensemble
Denver, CO

Gus Solomons
Artistic Director
Solomons Company Dance
New York, NY

Sally Sommer
Writer, Historian, Professor
New York, NY

Suzette Surkamer
Executive Director
South Carolina Arts Commission
Columbia, SC

Sarah Wilson
(Layperson)
Co-Owner
Market Hall Foods
Oakland, CA

Stoner Winslett
Artistic Director
Richmond Ballet
Richmond, VA

Planning & Stabilization

Neil Barclay
Associate Director
Performing Arts Center
University of Texas at Austin
Austin, TX

Kathie Bartlett
(Layperson)
Staff Consultant
Forum for a Common Agenda
Reno, NV

Suzanne Carbonneau
Associate Professor
Institute for the Arts
George Mason University
Fairfax, VA

Charisse L. Grant
(Layperson)
Director of Programs
Dade Community Foundation
Miami, FL

Nicole Guillemet
Vice President
Sundance Institute
Salt Lake City, UT

Michael Kaiser
Executive Director
American Ballet Theatre
New York, NY

Gail Kalver
General Manager
Hubbard Street Dance Co.
Chicago, IL

William Whitener
Artistic Director
State Ballet of Missouri
Kansas City, MO

June Wilson
Executive Director
Minnesota Dance Alliance
Minneapolis, MN

Heritage & Preservation, Education & Access

Roger Copeland
Professor of Theatre & Dance
Oberlin College
Oberlin, OH

Susana di Palma
Artistic Director
Zorongo Flamenco Dance Theatre
Minneapolis, MN

Christina Elbel
Executive Director
Fleishhacker Foundation
San Francisco, CA

Sondra Sugai Fair
Associate Artistic Director
Ballet West
Salt Lake City, UT

William Gleason
(Layperson)
Director of Sales & Marketing
Commonwealth Title Insurance
Seattle, WA

Joan Gray
President
Muntu Dance Theater
Chicago, IL

Jo Long
Executive Director
Carver Community Cultural Center
San Antonio, TX

Katherine Moore
Arts Consultant & Freelance Writer
New York, NY

Nancy Trovillion
Assistant Director
North Carolina Arts Council
Raleigh, NC

Laurie Uprichard
Executive Director
St. Mark's Church Danspace Project
New York, NY

Design

Creation & Presentation, Planning & Stabilization, Heritage & Preservation, Education & Access

Laurie Beckelman
Vice President
World Monument Fund
New York, NY

Catherine R. Brown
Special Projects Coordinator
Design Center for
American Urban Landscape
Minneapolis, MN





Panelists *continued*

Linda K. Greene
(Layperson)
Principal
Lucas Greene Associates
Chicago, IL

Clifton Henry
(Layperson)
Principal
Hammer, Siler, George & Associates
Silver Spring, MD

Susan Kidd
Project Director
Georgia Scenic Byways Project
Atlanta, GA

Ramone C. Munoz
Chair, Art Center Foundation
Art Center College of Design
Pasadena, CA

Mark Schimmenti
Associate Professor
College of Architecture & Planning
University of Tennessee
Knoxville, TN

Elizabeth K. Suneby
Consultant
Wellesley, MA

Folk & Traditional Arts

Heritage & Preservation (Panel A), Education & Access

Marisol Berrios-Miranda
Scholar, Educator, Performer
Seattle, WA

Troyd A. Geist
State Folklorist
North Dakota Council on the Arts
Bismarck, ND

Bess L. Hawes
Folklorist
Northridge, CA

Charlotte Heth
Assistant Director, Public Programs
National Museum
of the American Indian
Washington, DC

Terence Liu *
Folk Arts Specialist & Musician
Public Corporation for the Arts
Long Beach, CA

Reaves F. Nahwooksy
Director
Institute for the American Indian
Arts Museum
Santa Fe, NM

Beverly B. Patterson
Folklife Specialist
North Carolina Arts Council
Chapel Hill, NC

Nathan W. Pearson
(Layperson)
Chairman
Broadcasting Partners, Inc.
Ledyard, CT

MaryKay Penn
President
Venzen Ross Consulting
New York, NY

David A. Taylor
Folklife Specialist
American Folklife Center
Library of Congress
Washington, DC

Robert T. Teske
Director
Cedarburg Cultural Center
Cedarburg, WI

Lesley Y. Williams
Folk Arts Coordinator
South Carolina Arts Commission
Columbia, SC

Heritage & Preservation (Panel B), Creation & Presentation

Deborah Boykin *
Folk Arts Director
Mississippi Arts Commission
Jackson, MS

Carol Edison
Folk Arts Coordinator
Utah Arts Council
Salt Lake City, UT

Robert Garfias
Professor of Anthropology
University of California at Irvine
Irvine, CA

Troyd A. Geist
Folk Arts Coordinator
North Dakota Council on the Arts
Bismarck, ND

Katrina Hazzard-Donald
Associate Professor of Sociology
Rutgers University
Camden, NJ

Joyce Jackson
Associate Professor of
Ethnomusicology
Louisiana State University
Baton Rouge, LA

C. Gordon McCann *
(Layperson)
Springfield Blue Print Supply
Springfield, MO

Kathleen Mundell
Traditional Community Arts Associate
Maine Arts Commission
Blue Hill, ME

Reaves F. Nahwooksy *
Director
Institute for the American Indian
Arts Museum
Santa Fe, NM



Howard L. Sacks *
Professor of Sociology & Anthropology
Kenyon College
Gambier, OH

Catherine A. Schwoeffermann
Curator & Program Director
Roberson Museum & Science Center
Binghamton, NY

Ricardo D. Trimillos
Musician & Ethnomusicology Professor
University of Hawaii
Honolulu, HI

Planning & Stabilization

Julia Olin
Associate Director
National Council
for the Traditional Arts
Silver Spring, MD

John W. Suter
Executive Director
New York Folklife Center
Newfield, NY

**Five panelists listed on panels A and B
also served on this panel.*

Literature

Creation & Presentation, Planning & Stabilization

Kimberly Adams-Heritier
Chief Operating & Technology Officer
ArtsServe Michigan
Detroit, MI

Lorna Dee Cervantes
Poet & Professor of English
University of Colorado
Boulder, CO

Len Edgerly
Poet & Board Member
Wyoming Arts Council
Casper, WY

Mary C. Flinn
Editor & Executive Director
New Virginia Review
Richmond, VA

Jewelle Gomez
Poet & Writer
Director, The Poetry Center
San Francisco State University
San Francisco, CA

James Harris
Founder & Owner
Prairie Lights Bookstore
Iowa City, IA

Iris Tillman Hill
Editor, Critic and Executive Director
Center for Documentary Studies
Duke University
Chapel Hill, NC

Winter D. Prosapio
(Layperson)
Media Relations &
Communications Consultant
Canyon Lake, TX

Bart Schneider
Writer, Co-Founder & Editor
Hungry Mind Review
St. Paul, MN

William Schwalbe
Executive Editor
Hyperion Books
New York, NY

Cynthia Shearer
Writer & Curator
Rowan Oak
University, MS

William Wadsworth
Poet & Executive Director
Academy of American Poets
Warren, VT

Heritage & Preservation, Education & Access

Rafael Campo
Poet & Physician
Beth Israel Deaconess Hospital
Jamaica Plain, MA

Karen Evans
Director of Education
Arena Stage
Washington, DC

Carolyn L. Holbrook
Founder & Executive Director
S.A.S.E: The Write Place
Minneapolis, MN

Victoria Jones
Associate Director
Writers In the Schools
Houston, TX

Kathleen Masterson
Literature Program Director
New York State Council on the Arts
New York, NY

Alexander Ooms
(Layperson)
Management Consultant
Price Waterhouse-Coopers
Evanston, IL

Ira Silverberg
Editorial Director
Grove Press
New York, NY

Rose Styron
Poet, Translator, Journalist
Roxbury, CT

Janie Wilson
Executive Director
Copper Canyon Press
Port Townsend, WA

Local Arts Agencies

Creation & Presentation, Planning & Stabilization, Heritage & Preservation, Education & Access

Tarabu Betserai
Consultant
Los Angeles, CA

Christopher P. Bruhl
President
Business Council of
Southwestern Connecticut
Fairfield, CT

Linda Caldwell
Director
Tennessee Overhill Heritage Association
Etowah, TN





Panelists *continued*

Patricia D. Crosby
Executive Director
Mississippi Cultural Crossroads
Port Gibson, MS

Charles O. DeRiemer
Board Member, Carver Community
Cultural Center
Retired Executive Director
SBC Foundation
San Antonio, TX

Suzanne Q. Finn
Executive Director
Maine Arts Sponsors Association
Augusta, ME

George Koch
Management Analyst
Dept. of Employment & Training
U.S. Department of Labor
Washington, DC

Joyce L. Lew
(Layperson)
Arts Patron
Grosse Point Park, MI

Josephine Ramirez
Public Programs Project Associate
Getty Museum
Santa Monica, CA

Raona M. Roy
President
Rensselaer County Council for
the Arts: The Arts Center
Troy, NY

Media Arts

Creation & Presentation (Panel A)

Juanita B. Anderson
Independent Producer
Legacy Productions, Inc.
Roxbury, MA

Susan F. Braine
Public Radio Executive
Busby, MT

Joyce Campbell
Executive Producer, KCET
Los Angeles, CA

Richard C. Gage
Director of Communications
Illinois Arts Council
Chicago, IL

Charles B. Hobson
Film & TV Producer
Vanguard Films
New York, NY

Julia Moore Jackson
Former Arts Administrator
Horsebreeder, Corbet Farms
Baltimore, MD

Gayle Maurin
(Layperson)
Marketing & Management Consultant
Washington, DC

Steve Robinson
Network Manager
Nebraska Public Radio Network
Lincoln, NE

Creation & Presentation (Panel B), Planning & Stabilization

Mary Lee Bandy
Director, Film Department
Museum of Modern Art
New York, NY

William A. Davis
(Layperson)
Attorney-at-Law
Womble, Carlyle, Sandridge & Rice
Winston-Salem, NC

Hector Galan
Independent Producer
Director
Galan Productions
Austin, TX

Louis J. Massiah
Independent Producer
Executive Director
Scribe Video Center
Philadelphia, PA

Beverly Poitier-Henderson
Screenwriter & Media Arts Consultant
Roswell, GA

Morrie A. Warshawski
Media Arts Consultant & Author
St. Louis, MO

Eddie Wong
Executive Director
National Asian American
Telecommunications Association
San Francisco, CA

Heritage & Preservation, Education & Access (Panel A)

Albert Casciero
(Layperson)
Associate Vice President,
Learning Resources
University of the District of Columbia
Washington, DC

Dee Davis
Director
Appalshop Media Arts Center
Whitesburg, KY

Audrey E. Kupferberg
Archivist, Curator, Film Historian
Amsterdam, NY

Leonard Maltin
Film Historian & Critic
Los Angeles, CA

Eric Schwartz
(Layperson)
Attorney
Washington, DC

Yolande Spears
Director, Education Programs
The Bushnell
Hartford, CT

Milos Stehlik
Co-Founder & Director
Facets Multimedia
Chicago, IL



Laura A. Theilen
Director
Aspen Filmfest
Aspen, CO

Melinda Ward
Vice President
Public Radio International
Minneapolis, MN

***Heritage & Preservation,
Education & Access (Panel B)***

Jeannine S. Clark
(Layperson)
Educator, Cultural
& Community Activist
Washington, DC

Robert Gordon
General Manager
WPLN-FM
Nashville, TN

Rebecca L. Lawrence
Director
New Hampshire State Council
on the Arts
Concord, NH

Iris Morales
Educator, Filmmaker, Attorney
Director
New York Network for School Renewal
New York, NY

Sidney J. Palmer
Producer, Director, Conductor
Former National & Program Director
SCETV
Columbia, SC

Joan Rabinowitz
Ethnomusicologist
& Independent Radio Producer
Executive Director
Jack Straw Productions
Seattle, WA

John Schott
Independent Producer
& Photographer
Director, Media Studio Program
Carleton College
Northfield, MN

Multidisciplinary

Creation & Presentation

Anthony Brown
Musician, Composer, Educator
Berkeley, CA

Annette D. Carozzi
Curator of Contemporary
American Art
Huntington Art Gallery
Austin, TX

Olga M. Garay
Director, Dept. of Cultural Affairs
Miami-Dade Community College
Miami, FL

Rudy A. Guglielmo
Expansion Arts Director
Arizona Commission on the Arts
Phoenix, AZ

Walter Huntley, Jr.
(Layperson)
President
Huntley & Associates
Atlanta, GA

Amy C. Lamphere
Executive Director
Wagon Train Project
Lincoln, NE

Mark Murphy
Artistic Director
On the Boards
Seattle, WA

Janice Weber
Concert Pianist & Land Educator
Boston, MA

M. K. Wegmann
Managing Director
Junebug Productions
New Orleans, LA

Museums

Creation & Presentation

Theodore Celenko
Curator of African, South Pacific
& Pre-Columbian Art
Indianapolis Museum of Art
Indianapolis, IN

Thelma Golden
Curator of American Art
Director of Branches
Whitney Museum of American Art
New York, NY

Phillip M. Johnston
Vice President for
Museums & Collections
Society for the Preservation of
New England Antiquities
Boston, MA

Michael K. Komanecky
Chair, Curatorial Dept.
Phoenix Art Museum
Phoenix, AZ

Susan C. Lawhorne
(Layperson)
Board Member
Columbus Museum of Art
Columbus, GA

Joann Moser
Senior Curator of Graphic Arts
National Museum of American Art
Washington, DC

John Orders
Independent Consultant
Los Angeles, CA

Sandra S. Phillips
Curator of Photography
San Francisco Museum of Modern Art
San Francisco, CA

Laurel J. Reuter
Director
North Dakota Museum of Art
Grand Forks, ND

Ricardo Viera
Director & Curator, Art Galleries
LeHigh University
Bethlehem, PA

Alma M. Williams
President
Aura Services, Inc.
Little Rock, AR





Panelists *continued*

Museums/Visual Arts

Planning & Stabilization

Barbaralee Diamonstein-Spielvogel
Author & TV Producer
Board Member
Corcoran Gallery of Art
New York, NY

Oliver S. Franklin
(Layperson)
Senior Consultant
Schuylkill Capital Management
Philadelphia, PA

Juana Guzman
Director, Community Cultural
Development
Chicago Dept. of Cultural Affairs
Chicago, IL

William R. Neal, Jr.
Group Director,
Finance & Administration
Detroit Institute of Arts
Detroit, MI

Christina Orr-Cahall
Executive Director
Norton Museum of Art
West Palm Beach, FL

Tad L. Savinar
Visual Artist & Playwright
Portland, OR

Susan E. Strickler
Director
Currier Gallery of Art
Manchester, NH

Emily L. Todd
Executive Director
Diverse Works Artspace
Houston, TX

Heritage & Preservation

Ricardo D. Barreto
Program Officer for Organizations
Massachusetts Cultural Council
Boston, MA

Margarita Cano
(Layperson)
Board Member
Cintas Foundation
Miami, FL

Phillip D. Cate
Director, Zimmerli Art Museum
Rutgers University
New Brunswick, NJ

Barbara Heller
Head Conservator
Detroit Institute of the Arts
Detroit, MI

Joseph Lewis
Chair, Dept. of Art
California State University
at Northridge
Northridge, CA

Elizabeth W. Millard
Executive Director
Forum for Contemporary Art
St. Louis, MO

Joyce Szabo
Associate Chair, Dept. of Art
University of New Mexico
Albuquerque, NM

Catherine H. Voorsanger
Associate Curator,
American Decorative Arts
Metropolitan Museum of Art
New York, NY

Thomas Wilson
Director, Museums
Beloit College
Beloit, WI

Education & Access

Claudia A. Barker
Fundraising Consultant
New Orleans, LA

Carol Becker
Dean of Faculty & Vice President
for Academic Affairs
School of the Art Institute of Chicago
Chicago, IL

Victor L. Davson
Executive Director
Aljira, Inc.
Neward, NJ

Peter H. Hassrick
Director
Georgia O'Keeffe Museum
Santa Fe, NM

Kimberly S. Kanatani
Director of Education
Museum of Contemporary Art
Los Angeles, CA

Lyndel King
Director
Frederick R. Weisman Art Museum
Minneapolis, MN

Ann McQueen
Project Coordinator
Boston Foundation
Boston, MA

Danny Tisdale
Visual Artist
Compton, CA

Francis G. Whitebird
(Layperson)
Language Specialist
& Computer Programmer
Pierre, SD



Music

Creation & Presentation (Panel A)

David Balakrishnan
Violinist & Composer
Turtle Island String Quartet
Albany, CA

Sheila Balboni
Board Member
New England Foundation for the Arts
& Massachusetts Cultural Council
Lawrence, MA

Jack G. Cohan
Performing Arts Presenter
Greenville, SC

David J. Dzubay
Composer & Assistant Professor
of Music
Director, New Music Ensemble
Indiana University
Bloomington, IN

Emily Ellsworth
Music Director & Conductor
Glenn Ellyn Children's Chorus
Wheaton, IL

Miguel Harth-Bedoya
Music Director & Conductor
Eugene Symphony Orchestra
& New York Youth Symphony
Eugene, OR

Willie L. Hill, Jr.
Jazz Artist, Associate Professor of
Music Education & Assistant Dean
College of Music
University of Colorado at Boulder
Denver, CO

Richard R. Hoffert
Executive Director
North Carolina Symphony
Raleigh, NC

Apo Hsu
Music Director & Conductor
Springfield Symphony Orchestra
& Women's Philharmonic
Springfield, MO

Juanita W. Jackson
(Layperson)
President, Women's Committee
National Symphony Orchestra
Vienna, VA

Joseph H. Kluger
President & CEO
Philadelphia Orchestra Association
Philadelphia, PA

Jorge Mester
Music Director & Conductor
Pasadena Symphony Orchestra
Pasadena, CA

Sharon Paul
Artistic Director
San Francisco Girls Chorus
San Francisco, CA

Allison B. Vulgamore
Executive Director
Atlanta Symphony Orchestra
Atlanta, GA

Creation & Presentation (Panel B)

Bette Y. Cox
Music Educator, Musicologist
President & Founder
BEEM Foundation
Los Angeles, CA

Catherine C. French
Arts Consultant
Past President & CEO
American Symphony
Orchestra League
Washington, DC

Nancy K. Harman
Consultant
Jacksonville Symphony
Jacksonville, FL

Raymond C. Harvey
Music Director & Conductor
Fresno Philharmonic
Fresno, CA

Cornelia Heard
Violinist
Blair String Quartet
Nashville, TN

Joseph A. Johnson III
Professor of Science & Engineering;
Director, NASA/FAMU Research Center
for Nonlinear & Nonequilibrium
Aeroscience & FAMU Laboratory for
Modern Fluid Physics
Tallahassee, FL

Annabelle C. Kressman
(Layperson)
Chair
Delaware Division of the Arts
Wilmington, DE

Richard P. Martin
Director
McCain Auditorium
Kansas State University
Manhattan, KS

Rhonda Rider
Cellist
Member of Lydian Quartet,
Brandeis University and
Boston Conservatory Faculties
Waltham, MA

Murry Sidlin
Resident Conductor &
Director, Conducting Studies
Aspen Music Festival
Aspen, CO

Frederick C. Tillis
Director, Fine Arts Center
University of Massachusetts
at Amherst
Amherst, MA

Gideon Toeplitz
Executive Vice President
& Managing Director
Pittsburgh Symphony
Pittsburgh, PA

Catherine L. Weiskel
Executive Director
Greater Boston Youth Symphony
Orchestras
West Haven, CT

Music/Opera

Planning & Stabilization

Brent Assink
President & Managing Director
St. Paul Chamber Orchestra
St. Paul, MN

Vicki Benson
Program Officer
Jerome Foundation
St. Paul, MN





Panelists *continued*

David DiChiera
General Director,
Michigan Opera Theatre
Artistic Director, Opera Pacific
Detroit, MI

M. Christine Dwyer
(Layperson)
Senior Vice President
RMC Research Corp.
Board Member, New England
Foundation for the Arts
Portsmouth, NH

Robert C. Jones
President
Indiana State Symphony Society
Indianapolis, IN

Frank D. Kistler
General Director
Nevada Opera
Reno, NV

Evy Lucio
Artistic Director
San Juan Children's Choir
San Juan, PR

Shoko K. Severt
Attorney
Severt & Severt
Board Member, Wichita Center
for the Arts and Opera Kansas
& Wichita Chamber Chorale
Wichita, KS

Catherine Wichterman
Performing Arts Program Officer
Andrew W. Mellon Foundation
New York, NY

Heritage & Preservation, Education & Access

Ryan Brown
Violinist & Founding Member
Four Nations Ensemble
Washington, DC

Deborah Rutter Card
Executive Director
Seattle Symphony
Seattle, WA

Mary Hall Deissler
Executive Director
Handel & Haydn Society
Boston, MA

Adam S. Eisenberg
Director, Education & Outreach
San Diego Opera
San Diego, CA

D. Antoinette Handy
Flutist & Author
Former Music Program Director
National Endowment for the Arts
Jackson, MS

Amy Iwano
Executive Director
Chicago Chamber Musicians
Chicago, IL

Joan G. Lounsbury
Managing Director
Skylight Opera Theatre
Milwaukee, WI

Joseph McClain
General Director
Austin Lyric Opera
Austin, TX

David Myers
Associate Professor &
Associate Director, School of Music
Georgia State University
Atlanta, GA

Rosalin Pabon
Associate Music Director
Puerto Rico Symphony Orchestra
Hato Rey, PR

Frank D. Rich
(Layperson)
President
Stamford Center for the Arts
Principal
J.D. Rich Co.
Stamford, CT

Dwight D. Walth
Community Arts Development
Coordinator
Phoenix Arts Commission
Mesa, AZ

Nancy Washington
Assistant to the Chancellor
Associate Professor,
Education and Psychology
University of Pittsburgh
Pittsburgh, PA

Bobby Watson
Saxophonist & Composer
New York, NY

Musical Theater/Theater

Creation & Presentation (Panel A)

Jessica L. Andrews
Managing Director
Arizona Theater Co.
Tuscon, AZ

Delbert W Hamilton
Artistic Director
Seven Stages
Atlanta, GA

Ruth E. Higgins
Producer
New Tuners Theatre
Chicago, IL

Mary Kelley
Executive Director
Massachusetts Cultural Council
Boston, MA



Ron Nakahara
Actor & Director
Artistic Director
Pan Asian Repertory Theater
Jersey City, NJ

Jose E. Rivera
Playwright
Los Angeles, CA

Rosalba Rolon
Artistic Director
Pregones Theater
New York, NY

Sam Sweet
Managing Director
Shakespeare Theater
Washington, DC

Zannie G. Voss
Managing & Assistant Director
Drama Program
Duke University
Durham, NC

Ron Willis
Professor of Theater & Film
Technology Specialist
University of Kansas
Lawrence, KS

Libby Zerner
(*Layperson*)
Trustee
Portland Stage Co.
Portland, ME

Creation & Presentation (Panel B)

Janet L. Allen
Artistic Director
Indiana Repertory Theatre
Indianapolis, IN

Rafael Lopez Barrantes
Co-Artistic Director
Archipelago
Carrboro, NC

Peter W. Culman
Managing Director
Center Stage
Baltimore, MD

Joseph Hanreddy
Artistic Director
Milwaukee Repertory Theater
Milwaukee, WI

Angela L. Johnson
Director of Cultural Arts
City of Oakland
Oakland, CA

Margot H. Knight
Consultant &
Former Executive Director
Idaho Commission on the Arts
Boise, ID

Benjamin Moore
Managing Director
Seattle Repertory Theatre
Seattle, WA

Michael Robins
Executive Producing Director
Illusion Theater
Minneapolis, MN

Howard I. Shalwitz
Artistic Director
Woolly Mammoth Theatre Co.
Washington, DC

Craig Watson
(*Layperson*)
Public Relations
& Marketing Consultant
Writer & Trustee
Jamestown, RI

Planning & Stabilization

Steve Albert
Managing Director
Hartford Stage Co.
Hartford, CT

Henry Godinez
Theater Director
Chicago, IL

Gabriele Gossner
(*Layperson*)
Director, Development
& External Affairs
Laurel School
Shaker Heights, OH

Michael Maggio
Associate Artistic Director
Goodman Theatre
Chicago, IL

Dian L. Magie
Executive Director
Tucson-Pima Arts Council
Tucson, AZ

Victoria H. Nolan
Managing Director
Yale Repertory Theatre
Yale University
New Haven, CT

Patricia White
Company Manager
New Federal Theatre
New York, NY

Heritage & Preservation, Education & Access

Jeff Church
Producing Artistic Director
Coterie Theater
Kansas City, MO

Wayne D. Cook
Program Administrator
Artist-in-Residence
ADA Coordinator
California Arts Council
Sacramento, CA

Daniel Fallon
Managing Director
Milwaukee Repertory Theatre
Milwaukee, WI

Robb Hunt
Executive Producer
Village Theatre
Issaquah, WA

Susan E. Kerner
Resident Director
George Street Playhouse
New Brunswick, NJ

Martha Lavey
Artistic Director
Steppenwolf Theatre Co.
Chicago, IL

Susan L. Medak
Managing Director
Berkeley Repertory Theatre
Berkeley, CA

Eugene Nesmith
Assistant Professor of Theatre
& English Director,
Langston Hughes Festival
City College of New York
New York, NY





Panelists *continued*

Daniel E. Renner
Director of Education
Denver Center Theater Co.
Denver, CO

Christina Ripple
(Layperson)
Board Member
Hartford Stage Co.
Hartford, CT.

Mario E. Sanchez
Founder & Producing Artistic Director
Teatro Avante
Miami, FL

Suzanne M. Sato
Vice President for Arts & Culture
AT&T Foundation
New York, NY

Opera

Creation & Presentation

Alexander L. Aldrich
Executive Director
Vermont Arts Council
Montpelier, VT

Alicia G. Clark
Arts Patron, Founder & Chairman
Hispanics for Los Angeles Opera
San Marino, CA

Michael Harrison
General Director
Baltimore Opera
Baltimore, MD

Robert M. Heuer
General Manager & CEO
Florida Grand Opera
Miami, FL

John L. McClaugherty
(Layperson)
Arts Patron
Attorney
Jackson & Kelly
Charleston, WV

George I. Shirley
Tenor & Professor of Music
University of Michigan
Ann Arbor, MI

Ann M. Stanke
General Director
Madison Opera
Madison, WI

Conrad Susa
Composer
San Francisco, CA

Presenting

Creation & Presentation, Planning & Stabilization, Heritage & Preservation, Education & Access

Libby L. Chiu
Director of Institutional Advancement
Boston Conservatory
Robbery, MA

Robert G. Cogswell
Director of Folk Arts
Tennessee Arts Commission
Nashville, TN

Wallace I. Edgecombe
Director
Hostos Center for the Arts & Culture
New York, NY

Thomas J. Iovanne
Executive Director
Washington Center for
the Performing Arts
Olympia, WA

Terrence D. Jones
President & CEO
Wolf Trap Foundation for
the Performing Arts
Vienna, VA

Beth Kanter
Technology Specialist
& Arts Administrator
Norfolk, MA

Gerald Martinez
Coordinator
State of New Mexico Arts Division
Santa Fe, NM

Herman J. Milligan, Jr.
(Layperson)
Senior Marketing Research Analyst
Norwest Corp.
Minneapolis, MN

Jon Spelman
Solo Performer & Storyteller
Silver Spring, MD

Caron H. Thorton
Director of Development
Knoxville Museum of Art
Knoxville, TN

Romalyn A. Tilghman
Arts Consultant, Lecturer, Writer
Editor, *ARTS RAG*
Long Beach, CA

Visual Arts

Creation & Presentation

Houston Conwill
Visual Artist
New York, NY

Mary Gayle Corley
(Layperson)
Attorney-at-Law
Friday, Eldredge & Clark
Little Rock, AR

Stephen Fleming
Director, Artist-in-Residence Program
Roswell Museum & Art Center
Roswell, NM

Glenn A. Harper
Editor
Sculpture Magazine
Washington, DC



Leonard Hunter
Professor of Art
San Francisco State University
San Francisco, CA

John P. Jacob
Executive Director
Photographic Resource Center
Boston University
Boston, MA

Charlotte Moser
Director of Development
Association of Science-Technology
Centers
Washington, DC

Lydia S. Yee
Curator
Bronx Museum of the Arts
Bronx, NY

American Jazz Masters Fellowships

Muhai Richard Abrams
Pianist & Composer
New York, NY

David Baker
Chairman, Jazz Dept.
Indiana University
School of Music
Bloomington, IN

Jon Faddis
Music Director & Artistic Director
Carnegie Hall Jazz Orchestra
Teaneck, NJ

Jacqueline Harris
Executive Director
Music & Entertainment
Commission of New Orleans
New Orleans, LA

Steve J. Loza
Associate Professor of
Ethnomusicology
University of California at Los Angeles
Los Angeles, CA

Amy McCombs
(*Layperson*)
President & CEO
KRON-TV
San Francisco, CA

Jimmy Owens
Trumpeter, Flugel Horn Player,
Composer, Jazz Artist
New York, NY

Ellen Rowe
Head of Jazz Studies
University of Michigan
Ann Arbor, MI

Billy Taylor
Performer & Composer
Billy Taylor Productions
Riverdale, NY

Frederick C. Tillis
Director, Fine Arts Center
University of Massachusetts
at Amherst
Amherst, MA

Literature Fellowships

Ron F. Carlson
Writer & Playwright
Professor of English
Arizona State University
Scottsdale, AZ

Ana Castillo
Writer, Essayist, Poet, Editor
Chicago, IL

Alan Cheuse
Writer, Essayist, Critic
Washington, DC

Dennis Covington
Writer, Essayist, Playwright
Birmingham, AL

Albert French
Writer, Essayist
Pittsburgh, PA

Judith Guest
Writer, Essayist, Screenwriter
Edina, MN

Janet Campbell Hale
Writer, Essayist, Poet
Tensed, ID

Lisa N. Howorth
(*Layperson*)
Co-Owner & Manager
Square Books
Oxford, MS

Terry McMillan
Writer, Editor, Screenwriter
Danville, CA

Howard Norman
Writer & Translator
East Calais, VT

Valerie Sayers
Writer & Critic
South Bend, IN

Lynne Sharon Schwartz
Writer, Essayist, Translator
New York, NY

National Heritage Fellowships

Marisol Berrios-Miranda
Ethnomusicologist & Musician
Seattle, WA

Hal Cannon
Artistic Director
Western Folklife Center
Elko, NV

Patricia A. Jasper
Director
Texas Folklife Resources
Austin, TX

Geraldine Johnson
(*Layperson*)
Owner, Founder & President
Traditional American Foods, Inc.
Washington, DC

James R. Leary
Folklorist & Faculty Associate
University of Wisconsin
Folklore Program
Mount Horeb, WI





Panelists *continued*

Terence Liu
Folk Arts Specialist
Public Corporation for the Arts
Long Beach, CA

Kathleen Mundell
Traditional & Community
Arts Associate
Maine Arts Commission
Blue Hill, ME

Reaves F. Nahwooksy
Director
Institute of American Indian
Arts Museum
Santa Fe, NM

Steven J. Ohrn
Historic Sites Manager
State Historical Society of Iowa
Des Moines, IA

Jacquelin C. Peters
Program Specialist
100 Black Men of Greater Charlotte
Charlotte, NC

Nicholas R. Spitzer
Artistic Director
Folk Masters
New Orleans, LA

Steven Zeitlin
Executive Director
City Lore
New York, NY

Regional Partnership Agreements

R. Christopher Abele
(Layperson)
Attorney
Badger & Levings
Kansas City, MO

Ruth A. Brennan
Executive Director
Rapid City Arts Council
Rapid City, SD

Alejandrina Drew
Director, Art Resources Dept.
City of El Paso
El Paso, TX

Bernard Lopez
Arts Management Consultant
Tesuque, NM

John E. Ostrout
Executive Director
Connecticut Commission on the Arts
Hartford, CT

Regina R. Smith
Director, Programs & Services
Culture Works
Dayton, OH

State Partnership Agreements

Peggy A. Amsterdam
Acting Director
Delaware Division of Arts
Wilmington, DE

Julie M. Bailey
Director of Partnership Programs
Iowa Arts Council
Des Moines, IA

Wendy E. Bredehoft
Program Manager, Arts in Education
Wyoming Arts Council
Cheyenne, WY

Lakin R. Cook
Director, Educational Programs
West Virginia Center for Arts
& Sciences
Charleston, WV

James Fatata
(Layperson)
Principal
Charles R. Bugg Creative Arts
& Science Magnet School
Raleigh, NC

Kenneth May
Assistant Deputy Director
South Carolina Arts Commission
Columbia, SC

John L. Moore III
Executive Director
African Continuum Theatre Coalition
Washington, DC

Patty Ortiz
Program Director
Young Audiences of Colorado
Denver, CO

Margie J. Reese
Director of Cultural Affairs
City of Dallas
Dallas, TX

Rose Reyes
Folk Arts Coordinator
Texas Folklife Resources
Austin, TX

Sally M. Sand
Arts Education Program Associate
Minnesota State Arts Board
St. Paul, MN

Jennifer A. Severin-Clark
Executive Director
Nebraska Arts Council
Omaha, NE

William J. Smyth
State Folklorist
Washington State Arts Commission
Olympia, WA

James L. Tucker, Jr.
Chief, Arts & Humanities Section
Maryland Dept. of Education
Baltimore, MD

Artists & Communities

John Paul Batiste
Executive Director
Texas Commission on the Arts
Austin, TX



Bonnie L. Bernholz
(Layperson)
Partner
Bernholz & Graham Public Relations
Anchorage, AK

Susan D. Bonaiuto
Grants Coordinator
Needham Public Schools
Needham, MA

Lonny M. Kaneko
Professor of Writing & Literature
Highline College
Vashon, WA

Ree Schonlau
Executive Director
Bemis Center for Contemporary Arts
Omaha, NE

ArtsEdge

Doug Bauer
Culture Program Officer
Pew Charitable Trusts
Philadelphia, PA

Steve A. Fisher
Social Studies Teacher
Page Middle School
Williamson County Schools
Franklin, TN

Gary Gibbs
Education Director
Houston Grand Opera
Houston, TX

Mac A. Goodwin
(Layperson)
Education Associate
South Carolina Dept. of Education
Columbia, SC

Susan McGreevy-Nichols
Director of Dance
Williams Middle School
Coventry, RI

Alan R. Sandler
Director of Education
American Architectural Foundation
Washington, DC

ArtsREACH

Rebecca A. Anderson
Executive Director
HandMade in America
Asheville, NC

Tarabu Betserai
Consultant
Los Angeles, CA

Richard Huff
Executive Director
Irving Arts Center
Irving, TX

Robin Kaye
Partner
Dewey & Kaye, Inc.
Pittsburgh, PA

Greicy Lovin-Meighan
Cultural Liaison
City of Miami
Miami Shores, FL

James J. Lysen
(Layperson)
Planning Director
City of Lewiston
Lewiston, ME

Jane Ann McCullough
Grants Coordinator
Metropolitan Nashville Arts
Commission
Nashville, TN

Everett G. Powers
President & COO
Arts Partnership of
Greater Spartanburg
Spartanburg, SC

Juliana Sciolla
Consulting Managing Director
Stamford Cultural Development Corp.
Stamford, CT

Preston Thomas
Director of Business Development
Native American Public
Telecommunications
Lincoln, NE

Thomas L. Turk
Executive Director
Metropolitan Nashville
Arts Commission
Nashville, TN

Marete Wester
Executive Director
Alliance for Arts Education, New Jersey
Bloomfield, NJ

Continental Harmony

Stephanie Ancona
Manager of Creation & Presentation
New England Foundation for the Arts
Boston, MA

Carole C. Birkhead
(Layperson)
Arts Volunteer & Board Member
Louisville, KY

Colleen Jennings-Roggensack
Executive Director, Public Events
Arizona State University
Tempe, AZ

Favorite Poem Project

Rosemary Catacalos
Executive Director, The Poetry Center
American Poetry Archives
Palo Alto, CA

Elliot Figman
Executive Director
Poets & Writers, Inc.
New York, NY

Billy Shore
(Layperson)
Executive Director
Share Our Strength
Washington, DC

Folk & Traditional Arts Infrastructure Initiative

Helen Hubbard-Marr
(Layperson)
Vice President
Frog City, Inc.
Cos Cob, CT

Dorothy S. Lee
Rector
St. Paul's Episcopal Church
Indianapolis, IN





Panelists *continued*

Richard A. March
Folk Arts Specialist
Wisconsin Arts Board
Madison, WI

Lynn Martin
Traditional Arts Coordinator
New Hampshire State Council
on the Arts
Concord, NH

Hiromi L. Sakata
Professor & Associate Dean
School of Arts & Architecture
University of California at Los Angeles
Los Angeles, CA

Gary W. Stanton
Associate Professor of
Historic Preservation
Mary Washington College
Fredericksburg, VA

John W. Suter
Director
New York Folklore Society
Newfield, NY

Mayors' Institute on City Design

Thomas L. McClimon
Managing Director
U.S. Conference of Mayors
Washington, DC

Anthony J. Radich
Executive Director
Missouri Arts Council
St. Louis, MO

Genevieve H. Ray
Principal
Urban Conservation & Design
Cleveland Heights, OH

Harriet Sanford
Director
Fulton County Dept. of Art & Culture
Atlanta, GA

Donna Shaw
(Layperson)
Director
Illinois Bureau of Tourism
Chicago, IL

Millennium Television Series

Karen L. Bryan
(Layperson)
Vice President, Minerals
& Legal Services
P.E. LaMoreaux & Associates
Tuscaloosa, AL

Mable J. Haddock
Executive Director
National Black Programming
Consortium
Columbus, OH

Jill Janows
Executive Producer
WGBH Educational Foundation
Boston, MA

George Miles
President & CEO
WQED Pittsburgh
Pittsburgh, PA

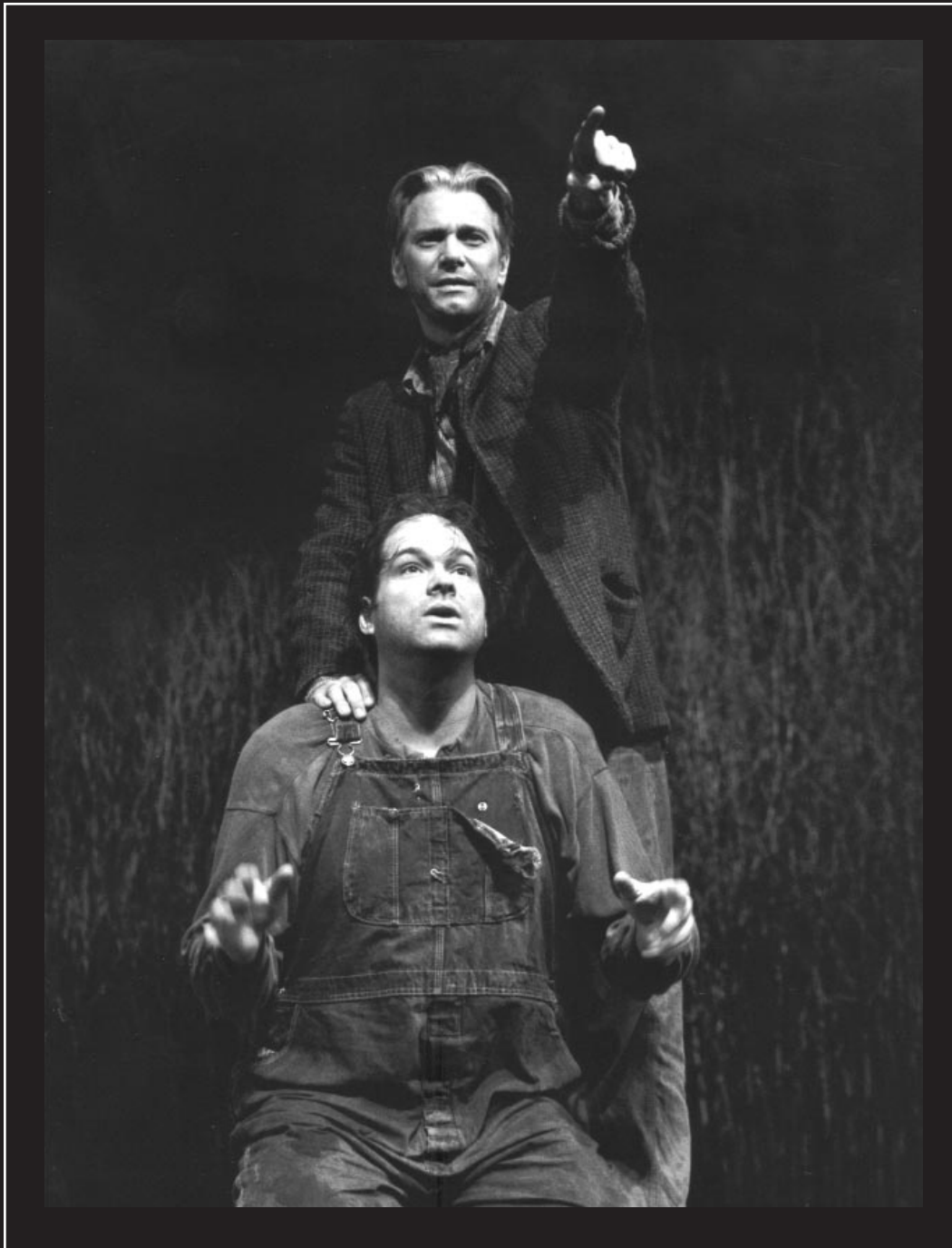
SOS! 2000

Bruce Christman
Chief Conservator
Cleveland Museum of Art
Cleveland, OH

Barbara Goldstein
Public Art Program Manager
Seattle Arts Commission
Seattle, WA

Elizabeth Rhea
(Layperson)
Former Mayor
City of Rock Hill
Rock Hill, SC





John Steinbeck's powerful Depression-era story *Of Mice and Men* was produced by South Coast Repertory in Costa Mesa, California as part of its annual *American Classics Series*. Photo by Ken Howard.





Financial Summary

Summary of Funds Available ¹	Fiscal Year 1998
Program & State Grant Funds ²	\$64,260,000
Matching Grant Funds (3:1 match)	16,760,000
Total Federal Appropriations	\$81,020,000
Nonfederal Gifts ³	\$164,310
Interagency Transfers ³	425,000
Unobligated Balance, Prior Year ³	3,650,308
Total Funds Available	\$85,259,618

¹ Excludes administrative operating and computer replacement funds.

² The FY 98 appropriation includes \$25,486,000 for support of state arts agencies and regional arts organizations and \$6,952,000 for support through the underserved communities set-aside.

³ Only grantmaking funds, including unobligated commitments totaling \$1,785,860.

Funds Obligated	Fiscal Year 1998
Grants to Organizations	
Creation & Presentation	\$17,212,474
Education & Access	9,279,000
Heritage & Preservation	4,155,400
Planning & Stabilization	8,002,799
Grants to Individuals	
Literature Fellowships ⁴	705,000
American Jazz Masters Fellowships	60,000
National Heritage Fellowships	110,000
Partnership Agreements ⁵	33,425,518
Leadership Initiatives	
Millennium Projects	3,613,000
International Exchanges	465,000
ArtsREACH	754,537
Folk & Traditional Arts Infrastructure Initiative	886,000
Other Initiatives	3,377,450
Policy Research & Analysis	100,000
AccessAbility	115,000
Total Funds Obligated ⁶	\$82,261,178

⁴ Includes a \$65,000 cooperative agreement with Poets & Writers, Inc. for application manuscript review.

⁵ Includes four awards to the National Assembly of State Arts Agencies for activities providing services to the field.

⁶ Program obligations reflect FY 1998 transactions, and, in some cases, may differ from final allocations due to variations in the obligations of prior year monies or receipt of gifts and funds from other agencies.





Appropriations History

Fiscal Years 1966-1998

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

**In 1996, the Federal government changed the beginning of the fiscal year from July 1 to October 1, hence the 1976 Transition (T) Quarter.*





Credits

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Cover photos, left to right:

1. The apprenticeship program at Augusta Heritage Center at Davis & Elkins College in Elkins, West Virginia pairs expert folk and traditional artists with the next generation of practitioners. Pictured is banjomaker Andy Boorman. Photo by Gerry Milnes.
2. Principal dancers of the Pennsylvania Ballet in Philadelphia in a performance of *Sfrenato*, a newly commissioned work by choreographer Matthew Neenan. Photo copyright Paul Kolnik.
3. Art teacher Mary Giandalone and artist-in-residence Judy Coffman work with students at Parker Elementary School in Martin County, through an arts education program of the Florida Division of Cultural Affairs. Photo courtesy of Martin County Council for the Arts.

Contents Page photos, top to bottom:

1. The Dallas Opera's 1998 production of Handel's *Ariodante*. Photo by George Landis.
2. Museum visitors enjoy the exhibition *Monet & Bazille: A Collaboration* at the High Museum of Art in Atlanta. Photo by Mike Jensen.
3. National Heritage Fellow Sophie George, Yakama-Colville beadworker whose craftsmanship is a model for the recent revival of Native American beadwork. Photo by Evan Schneider; courtesy of the Oregon Historical Society Folklife Program.
4. The Coro de Ninos de San Juan in Puerto Rico presented holiday concerts in San Juan and five rural villages. Here the choir shares a musical moment in the mountain town of Utuado. Photo courtesy of Coro de Ninos de San Juan.



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