

National Endowment for the Arts



2006 Annual Report





The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education. Established by Congress in 1965 as an independent agency of the federal government, the Endowment is the nation's largest annual funder of the arts, bringing great art to all 50 states, including rural areas, inner cities and military bases.



NATIONAL ENDOWMENT FOR THE ARTS

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

Office of the Chairman

Dear Mr. President:

It is my pleasure to submit the Annual Report of the National Endowment for the Arts for Fiscal Year 2006.

Since its establishment in 1965, the Arts Endowment has awarded more than \$4 billion in grants to organizations and artists residing in all 50 states and the six U.S. jurisdictions, in communities large and small. Throughout its history, the NEA has played a transformative and sustaining role in the development of regional theater, opera, dance, orchestras, museums, and other arts—both contemporary and traditional—that Americans now enjoy.

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

Sincerely,

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

Dana Gioia
Chairman

Sunrise, Old Walpi Pueblo, Arizona, ca. 1942, by Ansel Adams, one of the photographs being preserved through a Save America's Treasures grant.

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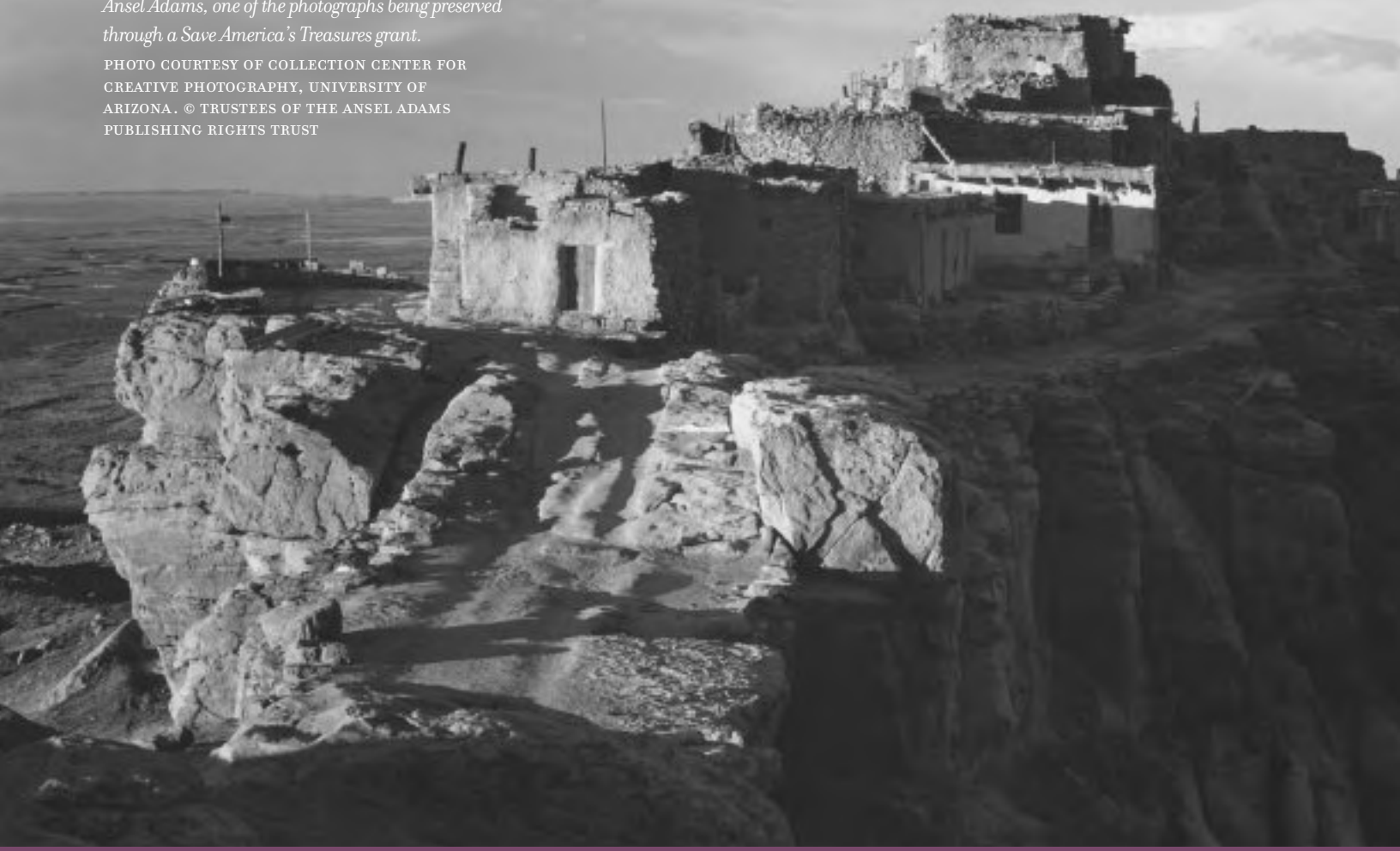


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*Tatiana Joravel in Milwaukee
Ballet Company's production of
Lila York's Coronach.*

PHOTO BY RICK BRODZELLER



PHOTO BY VANCE JACOBS

Chairman's Statement

A NEW CONVERSATION, A NEW CONSENSUS

As the National Endowment for the Arts (NEA) moves past the midpoint of the first decade of the new century, we find ourselves leading a compelling new conversation about the role of government funding of the arts and arts education—a new conversation that has led to a new consensus of broad support for such funding.

The NEA has introduced into this conversation topics such as “artistic excellence,” “arts presentation and arts education,” “arts and civic engagement,” and “democratic reach.” Discussion and exploration of each of these ideas has led us, as an agency and as a nation, out of the “us versus them” artistic arguments of the last century and into the new consensus of the new century: Government support of the arts and arts education is an investment in our future.

ARTISTIC EXCELLENCE

In 2006, the NEA continued to support all the arts in all the disciplines across all the states and jurisdictions. More than \$100 million was distributed in more than 2,200 grants. Hundreds of millions of Americans—including millions of children and youth—have benefited from Arts Endowment grants, broadcasts, and National Initiatives.

These grants included between 30,000 and 40,000 concerts, readings, and performances. Among them were American Masterpieces: Choral Music concerts involving eight choral festivals around the country, including a free concert in our nation's capital, “America Sings!,” which showcased significant American choral works performed by as many as 325 singers from a dozen American choruses.

Support from the NEA has helped provide some 4,000 exhibitions, including visual and media arts, and more than 10,000 artist residencies in schools and other

Chairman's Statement



The two-volume bilingual poetry anthology, Connecting Lines/Líneas Conectadas, features work from Mexican and United States poets.

locations. We have supported artistic excellence in organizations as large as the Kennedy Center for the Performing Arts in Washington, DC, and the Metropolitan Opera in New York City to those as small as Figures of Speech Theatre in Freeport, Maine, and the Caribbean Dance Company in the American Virgin Islands. From those as longstanding as the MacDowell Colony in Peterborough, New Hampshire, est. 1907, to those as new as Youth Speaks in San Francisco, est. 1999.

Our efforts to promote artistic excellence reached across our southern border in 2006 to the literary achievements of Mexican and American poets. The NEA published, with Sarabande Books, *Connecting Lines* and *Líneas Conectadas*, a two-volume bilingual anthology of work by poets from Mexico and the United States. The anthology resulted from the collaborative efforts of the National Endowment for the Arts, the U.S. Embassy in Mexico, and the National Autonomous University of Mexico. Each volume contains the work of 50 poets from the postwar generation writing in diverse styles.

Sharing America's artistic excellence and that of other countries was expanded even further with the announcement of the NEA's International Literary Exchanges. These will provide American readers access to literary works by contemporary writers of other countries and provide foreign readers access to the work of acclaimed American writers, especially poets. Projects will include either publication of dual anthologies or specific translation projects. Projects are currently in development with Pakistan, Russia, Mexico, Greece, and Spain. In all instances, the NEA will work with literary and governmental organizations to complete the projects.

COMBINING ARTS PRESENTATION WITH ARTS EDUCATION

The Arts Endowment's commitment to arts education has grown with each National Initiative as well as within our Learning in the Arts direct grants. All of our National Initiatives have education components and, in some cases, are driven primarily by the desire to educate young people to the power of art.

The goal of Shakespeare for a New Generation is to awaken America's youth to the power of live theater. Since 2003, more than 16 million middle and high school students have benefited from the free teacher resource kits that are available through that program. Since 2005, more than six million students have learned about the history of jazz through our NEA Jazz in the Schools program. And tens of thousands more Americans—young and old—have learned about their own artistic and cultural heritage through American Masterpieces presentations in dance, choral music, visual arts, theater, and musical theater.



As part of California Shakespeare Theater's Student Discovery program, students participate in a post-show discussion with the cast of As You Like It.

PHOTO BY JAY YAMADA

Learning in the Arts for Children and Youth direct grants continue to give students opportunities for exposure to and instruction in dance, classical music, folk and traditional arts, and visual arts—opportunities that used to be as much a part of the school day as math and reading, but which have become lost over the years to budget cuts and redesigned curricula.

If we don't give our children access to the arts in their schools, we don't give them a chance to become fully formed, well-rounded human beings. Arts education is as necessary to a child reaching his or her full potential as any of the sciences or language arts. With this in mind, the NEA puts great emphasis on arts education.

In 2006, the NEA supported youth writing programs in Poughkeepsie, New York, and San Francisco, California. We helped awaken students to the excitement of dance in St. Louis, Missouri, and

Atlanta, Georgia. We taught photography to students in Pablo, Montana, and Chicago, Illinois. In short, we introduced millions of students across the country to the entire spectrum of the arts—and to their transformative power.

ARTS AND CIVIC ENGAGEMENT

During the past five years the NEA has rebuilt its Research and Analysis department into a leader in national opinion, giving arts organizations, arts administrators, artists, opinion makers, and legislators the hard data they need to illustrate the role that the arts play in our nation, our states, our communities, and our lives. In much the same way that the FBI or the Labor or Education





At Miami, Florida's Vizcaya Museum & Gardens, a 17th-century Italian figure of Neptune was shattered during 2005's Hurricane Wilma; in 2006, the statue was restored with support from an NEA grant.

PHOTOS COURTESY OF VIZCAYA MUSEUM & GARDENS

Departments issue statistics and studies in their realms, the NEA does so in ours.

In 2006, we issued a survey titled *The Arts and Civic Engagement: Involved in Arts, Involved in Life*. Extrapolated from our 2002 Survey of Public Participation in the Arts, these data are indisputable in showing that people who are involved in the arts are more active, engaged, and involved public citizens.

People who regularly avail themselves of literature, theater, opera, dance, and other arts are demonstrably more active in their communities than those who do not. Their lifestyles reflect the same level of vigor and social commitment as those of sports enthusiasts. A healthy engagement with the

arts is a sound indicator of civic and community health.

DEMOCRATIC REACH

Because we know the difference that availability to a thriving arts community can make to our youth and families, the NEA has made a priority of reaching every community. To be truly national, the National Endowment for the Arts has awarded at least one direct grant for every 760,000 Americans. Every member of Congress can return to his or her district and find at least one arts organization that is receiving catalytic support from the NEA. I say catalytic because for every dollar the NEA grants, seven to eight additional dollars are generated.

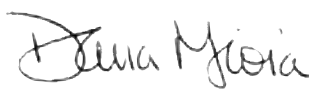
Think of the difference that can mean to a rural or inner city dance company, orchestra, or small museum. Think of the expanded horizons open to young people who are able to see live theater, hear live jazz or chamber music.

These direct grants are in addition to NEA National Initiatives that may be available in cities and towns as well as NEA dollars that go to state arts agencies and then to local arts organizations.

We also reached into areas whose artistic health was severely compromised by Hurricanes Katrina, Rita, and Wilma in 2005. In times of loss and devastation, people are especially needful of the solace and inspiration the arts can provide. The NEA invested more than \$700,000 in 34 direct grants and additional support to the Gulf Coast in 2006 to help arts organizations move forward with reestablishing their vital place in the lives of their communities.

CONTINUING THE CONVERSATION

As we move forward, the NEA is eager to continue the national conversation and build the positive consensus surrounding the necessity of keeping the arts in our lives, of introducing them to our children as early as possible, of the transformative power they can have at every stage of our lives, and of the part they play in defining us as a nation.



Dana Gioia
Chairman



Chairman Gioia tours the Aldrich Contemporary Art Museum with Harry Philbrick, the museum's director, and U.S. Representative Christopher Shays (Connecticut) during a trip to southwestern Connecticut in 2006.

PHOTO BY TERRI GARNEAU



*2006 Poetry Out Loud National
Champion Jackson Hille of Columbus
Alternative High School in Ohio.*

PHOTO BY JAMES KEGLEY

National Initiatives

In order to reach even more Americans who may not have ready access to the arts, the NEA created the National Initiatives program in 2003. Since then, the program has grown from one to eight National Initiatives, partnering with local communities, arts organizations, presenters, and regional arts organizations to bring high quality arts programming and educational activities to communities throughout the country. The National Initiatives in FY 2006—American Masterpieces, NEA Arts Journalism Institutes, the Big Read, Great American Voices, NEA Jazz Masters, Operation Homecoming, Poetry Out Loud, and Shakespeare in American Communities—have reached millions of people in all 50 states. The following pages highlight just a few of the activities that comprise these special initiatives.

AMERICAN MASTERPIECES

American Masterpieces: Three Centuries of Artistic Genius is designed to acquaint Americans with the best of their cultural and artistic legacy. In FY 2006,

the NEA awarded a second round of American Masterpieces grants in visual arts and a first round of grants in dance, musical theater, and choral music. Funding also went to state arts agencies and regional arts organizations to develop and support American Masterpieces projects at the state and regional level.

Sixteen visual arts organizations received grants totaling \$1,240,000 to support touring exhibitions such as *Native Views: Influences of Modern Culture* (Artrain, Inc.) and *American Photography 1850-1960* (Cleveland Museum of Art). NEA support enabled many of these exhibitions to tour to the nation's small and mid-sized museums, for which the cost of these shows is usually prohibitive.

In American Masterpieces: Musical Theater, 13 organizations received grants of \$25,000 to \$75,000—for a total of \$580,000—to support productions of classic works from the American musical theater repertoire, including *Porgy and Bess*, *West Side Story*, and *Oklahoma!* Many of these



Music Director Philip Brunelle takes a bow at the end of the “America Sings!” concert, which launched the American Masterpieces: Choral Music initiative.

PHOTO BY JIM SAAH

productions featured outreach components such as mini-tours, audience discussions, and in-school workshops.

American Masterpieces: Dance grants were given in FY 2006 through a partnership with regional arts organization the New England Foundation for the Arts. These grants covered two categories: reconstruction and tour of masterworks of the American dance repertoire—such as the Alvin Ailey American Dance Theatre’s reconstruction and tour of Talley Beatty’s *Road of the Phoebe Snow*—and a college component, which supports the reconstruction of master works by college dance programs, such as the University of Michigan’s performance of Martha Graham’s *Primitive Mysteries*.

The NEA also provided American Masterpieces support to the choral music field with grants for regional choral festivals highlighting the work of 49

U.S. composers who have made significant contributions to the discipline, including William Billings (1746-1800), Charles Ives (1874-1954), and Libby Larsen (b. 1950). Eight organizations received grants of \$20,000 to \$90,000 to present American Masterpieces festivals, for a total of \$490,000. These projects featured a variety of activities including master classes, workshops, lectures, and performances. In FY 2007, these grant recipients were eligible to apply for additional NEA funding to support festival-related recording and radio broadcast projects.

American Masterpieces: Choral Music launched on June 11, 2006 with “America Sings!”, an exuberant celebration of the nation’s rich choral music heritage, in partnership with Chorus America and under the leadership of American Masterpieces: Choral Music Artistic Director Philip Brunelle. Held at the Music Center at Strathmore in Bethesda, Maryland, the

program featured 12 choruses, an orchestra, a fife-and-drum corps, a barbershop quartet, and even square dancers. Featured choruses included the Young People's Chorus of New York City and the United States Army Chorus performing work by American composers, including Stephen Foster, Aaron Copland, and Leonard Bernstein.

NEA ARTS JOURNALISM INSTITUTES

Just as a great nation deserves great art, every community deserves quality arts coverage. At a time when many publications are reducing their culture pages, the National Endowment for the Arts wants to equip arts writers and broadcasters with the insider expertise that should make their positions essential. To that end, in 2004 the agency established NEA Arts Journalism Institutes, brief sabbaticals for journalists to spend attending performances, talking about the arts, and writing reviews under the tutelage of some of the country's top arts writers.



New York Times dance critic Anna Kisselgoff talks with fellows of the NEA Arts Journalism Institutes at the American Dance Festival at Duke University in North Carolina.

PHOTO BY BRUCE FEELEY/ADF

More than 200 journalists from nearly every state have attended the institutes thus far. Most run for 10 days and are offered in three disciplines, through partnerships with three prestigious universities. University of Southern California's Annenberg School for Communications co-sponsors the theater and musical theater institute each winter. Columbia University organizes the classical music and opera institute each fall in New York City. And Duke University, through a partnership with the American Dance Festival, hosts the dance institute every June.

Writers, reporters, critics, editors, and broadcast producers who attend the institutes find the schedule to be packed with performances, panels, and hands-on classes. They go backstage and take voice lessons at the Metropolitan Opera, have lunch with actors from landmark theater productions, and see three internationally acclaimed dance companies perform in one day. Fellows also spend time honing their own writing skills through craft classes and writers workshops. The list of prominent critics who have mentored NEA Arts Journalism Institute fellows include John Lahr (*The New Yorker*), Michael Phillips (*Chicago Tribune*), and Terry Teachout (*The Wall Street Journal*).

Jay Handelman, theater critic for the *Herald Tribune* in Sarasota, Florida, was one of 61 journalists who attended an NEA Arts Journalism Institute during FY 2006. "Our conversations in and out of the different sessions and workshops led me to realize that newspapers need to change their approach to covering the arts....By demystifying art forms that some people don't know or care about, we can hopefully build more interest in the stories that we write and make more people interested in the art forms we cover."



Miami, Florida's Big Read programming for Fahrenheit 451 included Spanish-language events such as this one.

PHOTO COURTESY OF FLORIDA CENTER FOR THE LITERARY ARTS

THE BIG READ

In 2006, the NEA debuted the Big Read, a national reading initiative designed to restore reading to the center of American public culture. The Big Read is the literature component of American Masterpieces. The program was developed in response to the 2004 NEA survey *Reading at Risk*, which reported that less than half of American adults were reading any literature. Presented in partnership with regional arts organization Arts Midwest, the program is modeled on the popular City Reads, in which communities come together to read and discuss a single book.

Ten cities and towns participated in the program's pilot phase from January to June 2006: Huntsville, Alabama; Little Rock, Arkansas; Fresno, California; Miami, Florida; Boise, Idaho; Topeka, Kansas; Minneapolis, Minnesota; Buffalo, New York; Enterprise, Oregon; and Brookings/Sioux Falls, South Dakota. These communities received Big Read grants of \$15,000 to \$40,000—for a total of \$265,000—to celebrate one of four classic American novels:

Fahrenheit 451 by Ray Bradbury, *The Great Gatsby* by F. Scott Fitzgerald, *Their Eyes Were Watching God* by Zora Neale Hurston, or *To Kill a Mockingbird* by Harper Lee. Each community also received reader's and teacher's guides for its Big Read novel; an audio guide featuring excerpts from the novel and commentary by noted writers, scholars, and public figures such as retired Supreme Court Justice Sandra Day O'Connor; promotional materials, such as banners, posters, and customized television public service announcements; and an organizer's guide for hosting a Big Read program.

The pilot communities developed an impressive roster of events including a Roaring '20s street party in Huntsville, Alabama; a *Fahrenheit 451* technology exhibit at Boise, Idaho's hands-on science museum; and a dramatization of one of the courtroom scenes from *To Kill a Mockingbird* in Sioux Falls, South Dakota. (South Dakota's Big Read is highlighted in the state grants section of this annual report.)

In FY 2007, the Institute of Museum and Library Services, which provides leadership and funding for the nation's 17,500 museums and 122,000 libraries, became the NEA's lead federal partner for the project. The Boeing Company also joined the Big Read to support the program in military communities. Additional support was provided by the Paul G. Allen Family Foundation and the W. K. Kellogg Foundation. The Arts Endowment awarded 189 grants to cities and towns nationwide to hold Big Read celebrations in 2007.

GREAT AMERICAN VOICES

The NEA continued to serve members of the military and their families through its Great American Voices initiative, in which professional opera companies brought live performances of classic songs from opera

and musical theater to military installations nationwide. Great American Voices was inaugurated in 2005 in cooperation with OPERA America and with support from The Boeing Company. In 2005 and 2006, 24 companies performed at 39 bases in 24 states, including Naval Station Pearl Harbor (Hawaii), the U.S. Military Academy at West Point (New York), and Albany Marine Corps Base (Georgia). Performances were offered at no cost to the base or to audience members. In addition to the performances, participating artists conducted school visits and pre-concert briefings to familiarize each community's youth and adults with these musical genres.

In February 2006, Florida's Pensacola Opera visited Tyndall Air Force Base for a three-day residency by singers from the opera's Young Artists Program. On the first day in residence, the opera company presented two performances of the children's opera *The Three Little Pigs* at a local elementary school and at the base's youth center. More than 600 students attended these performances. On day two, Pensacola Opera presented performances of "Opera in a Trunk"—an improvisational opera performance created from audience suggestions—at the Tyndall Community Center and the Tyndall Family Camp. The Tyndall Family Camp, one of the base's unique features, is an on-base RV site for military families and veterans vacationing in Florida. The company gave its

The Tyndall Air Force Base audience enjoying Pensacola Opera's performance of The Three Little Pigs as part of NEA's Great American Voices initiative.

PHOTO COURTESY OF TYNDALL AIR FORCE BASE



National Initiatives

final performance on the last day of the residency at the Tyndall Officer's Club to an audience of more than 200. The concert included favorites from the opera, musical theater, and jazz repertoires, including the sextet from *Lucia di Lammermoor*, "A Boy Like That" from *West Side Story*, and a pair of Spanish folk songs. In March 2006, the company brought its performances to Eglin Air Force Base in Valparaiso.

The experience was so gratifying to the Pensacola Opera that it is continuing its outreach activities at the air force bases. With NEA support, Pensacola Opera expanded its military performances to include Pensacola Naval Air Station. In 2006–2007, the company offered more than 20 performances to the three bases and the schools that serve military children.

NEA JAZZ MASTERS

The NEA established the NEA Jazz Masters Fellowships in 1982 to honor those musicians who throughout their lifetimes have made significant and lasting impact on the field of jazz. Each year, another class of legends is inducted as NEA Jazz Masters and feted during the NEA Jazz Masters concert

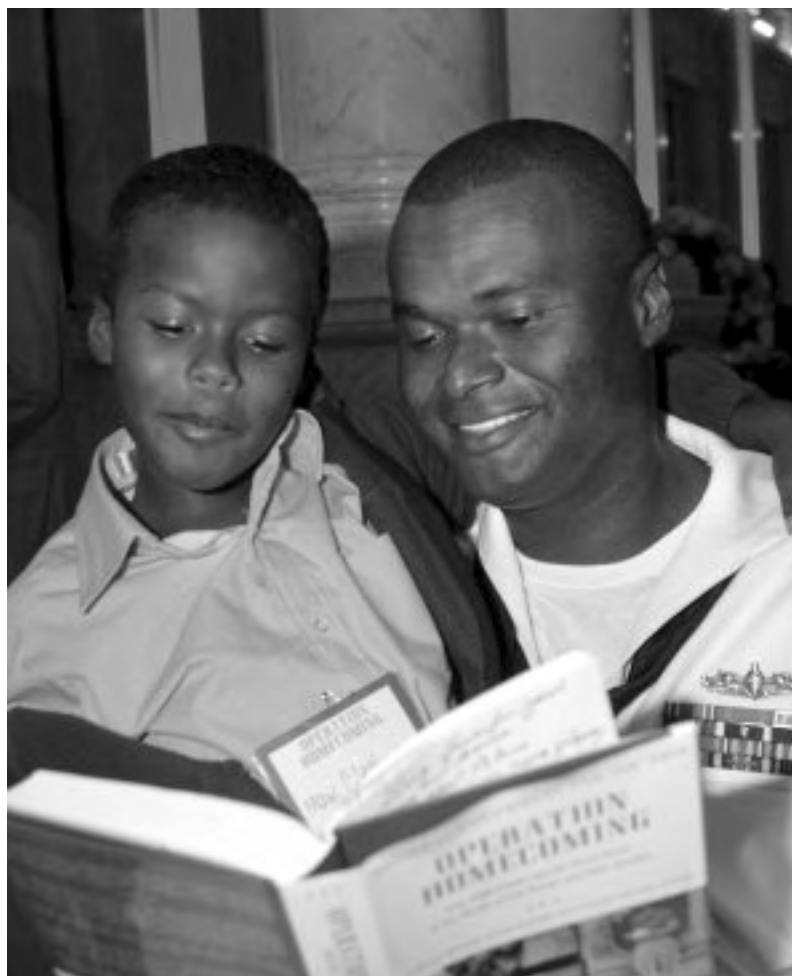
and awards program. The NEA also helps to build and expand the audience for jazz in the United States through the NEA Jazz Masters on Tour program. In partnership with Arts Midwest and with support from Verizon, NEA Jazz Masters on Tour is a series of presentations by NEA Jazz Masters at jazz festivals that include performances, educational activities, and speaking engagements. In 2006, 45 communities hosted 74 Jazz Masters on Tour performances. Dave

Brubeck, Marian McPartland, and Paquito D'Rivera are just a few of the 24 NEA Jazz Masters who participated in those performances.

The NEA Jazz Masters program does more than honor these living legends, it also works to create the next generation of jazz masters and aficionados through NEA Jazz in the Schools. Produced by Jazz at Lincoln Center and supported by a grant from the Verizon Foundation, NEA Jazz in the Schools is a five-unit, Web-based curriculum and DVD toolkit for use by high school teachers to explore jazz as an indigenous American art form as a means to understand American history. Each of the units includes an introductory video, a lesson essay, a teacher's guide with cross-curricular activities, assessment methods, student activities, and links to multimedia resources such as musical excerpts, period photographs, and biographical sketches of significant jazz musicians. The flexible units can be taught in a day or expanded into a more comprehensive series of lessons. Each of the units is structured to meet lesson objectives and national curriculum standards for U.S. history, social studies, arts education/music, civics and government, and geography.

The full NEA Jazz in the Schools curriculum was launched in January 2006 as an online resource. Teachers from more than 6,800 schools have ordered the toolkits, which they have in turn passed on to more than 150,000 additional teachers. In total, nearly 4.6 million students have benefited from the toolkits alone. Even more teachers and students have benefited from using the NEA Jazz in the Schools curriculum online.





*Former Navy Petty Officer 1st Class Gregory S. Cleghorne and his son at the book launch for the NEA anthology, *Operation Homecoming: Iraq, Afghanistan and the Home Front, in the Words of U.S. Troops and Their Families*.*

PHOTO BY KEVIN ALLEN

OPERATION HOMECOMING

In April 2004, the NEA debuted the initiative Operation Homecoming: Writing the Wartime Experience, in partnership with the Department of Defense and with generous support from The Boeing Company, to provide writing workshops by nationally known writers at domestic and overseas military bases representing all four branches of the U.S. armed

services. Workshops were held at 50 military installations, with 24 writers leading sessions for more than 6,000 individuals.

In 2006, Random House published *Operation Homecoming: Iraq, Afghanistan, and the Home Front in the Words of U.S. Troops and Their Families*, an anthology of letters, e-mails, personal narratives, poems, and short fiction written by U.S. military personnel who served after September 11, 2001, and their immediate families. Anthology editor Andrew Carroll and an independent panel of writers read through 1,200 submissions before selecting the nearly 100 pieces that comprise the anthology. While the anthology contains writing developed during the Operation Homecoming workshops, writers did not need to participate in the program to be

eligible to submit works to the project. All of the submissions received from the anthology will be housed at an open government archive.

To launch the anthology, the NEA hosted a celebration at the Library of Congress in Washington, DC, on September 12, 2006. At the widely attended event, more than 45 of the book's contributors were on hand for a group book signing. After the launch, Andrew Carroll and some of the anthology's contributors also took part in a more than 30-city book tour throughout the U.S. and overseas, including a stop at the National Book Festival on the National Mall. The tour visited more than ten military bases nationwide, with stops in California, Georgia,

National Initiatives

New York, North Carolina, and Texas. Several of the anthology's writers also appear in two Operation Homecoming documentaries, which premiered in 2007.

Proceeds from the *Operation Homecoming* anthology were used to provide arts and cultural programming to U.S. military communities. Free copies of the book also were given to military installations, schools, and libraries.

POETRY OUT LOUD

Poetry Out Loud is an NEA initiative developed with the Chicago-based Poetry Foundation that capitalizes on the latest trends in poetry—spoken word and poetry slams—to introduce the love of poetry through memorization and recitation to a new generation. After a successful pilot program in Washington, DC, and Chicago in FY 2005, the NEA partnered with the nation's state arts agencies to launch Poetry Out Loud nationally in FY 2006, with competitions taking place in each of the 50 states and the District of Columbia. Participating schools received free standards-based curriculum materials, including print and online poetry anthologies, a teacher's guide, and an audio guide on the art of recitation featuring well-known actors and writers. From January to April 2006, thousands of students from more than 400 schools participated in Poetry Out Loud programs managed by each state arts agency in the state's capital region or beyond.



U.S. Representative Deborah Pryce of Ohio congratulates POL National Champion Jackson Hille in her DC office.

PHOTO BY PETER FREEMAN

Student competitions took place at classroom, school, district, or regional levels and culminated in a state final. Each state finalist received \$200 and an all-expenses-paid trip to compete in the Poetry Out Loud National Finals in Washington, DC. Each state finalist's school received \$500 for the purchase of poetry books for the school's library.

On May 15 and 16, 2006, all 51 Poetry Out Loud State Champions met in the nation's capital for semi-finals and finals competitions administered by

the Mid Atlantic Arts Foundation, a Baltimore-based regional arts organization. After a welcome banquet the previous evening, on May 16 the state champions participated in a Capitol Hill breakfast with Members of Congress. The competitors next assembled at the District's historic Lincoln Theater for three regional semi-final rounds of competition, which yielded 12 finalists. These finalists competed in an evening finals round, reciting two poems each, after which the final five recited a third poem in the hope of taking first place.

Ohio State Champion Jackson Hille ultimately was crowned the 2006 Poetry Out Loud National Champion, after arresting recitations of "A Satirical Elegy on the Death of a Late Famous General" by Jonathan Swift, "Altruism" by Molly Peacock, and "Forgetfulness" by Billy Collins. Hille, a high school senior, received a \$20,000 college scholarship. Second place went to Teal Van Dyck of New Hampshire who received a \$10,000 scholarship, and third to Kelli

Taulia Anae of Hawaii, who received a \$5,000 scholarship. The remaining finalists each received \$1,000 scholarships, and the schools of all 12 finalists received \$500 for the purchase of poetry books.

SHAKESPEARE IN AMERICAN COMMUNITIES: SHAKESPEARE FOR A NEW GENERATION

In FY 2006, the NEA entered its third year of Shakespeare for a New Generation, the second phase of its innovative Shakespeare touring program, Shakespeare in American Communities. Shakespeare for a New Generation provides professional Shakespeare performances and educational programs—free of charge or at a deeply discounted rate—to high school and middle school students. Thirty-five theater companies were selected to participate during the 2005-06 school year, each providing performances and activities for a minimum of 10 schools. By the end of the school year, students from 1,626 schools had seen a Shakespeare production, and more than 10,000 educational toolkits had been distributed for classroom use. Participating theater companies—such as Minnesota’s Guthrie Theater, Alaska’s Fairbanks Shakespeare

Theatre, and Florida’s Teatro Avante—gave 1,228 performances of 19 of Shakespeare’s plays in 1,022 communities in 40 states. These performances reached 300,000 youth and adults, bringing the total number of individuals exposed to the Bard through the initiative to nearly 750,000 through FY 2006.

Kentucky’s Actors Theatre of Louisville participated in the NEA’s Shakespeare initiative for the first time in FY 2006. A previous recipient of a Tony Award for Best Regional Theater, the theater’s educational programs, such as Actors in the Classroom, annually benefit more than 11,000 students. In September and October 2005, the company conducted educational activities and performances of the comedy *Twelfth Night* at 16 schools. In all, 14 performances were given and 112 educational activities conducted, reaching more than 2,100 youth and children. In-school and after-school activities afforded students the opportunity to interact with professional actors and production staff, and included pre- and post-performance workshops emphasizing text analysis, interactive theater exercises, and playwriting. In collaboration with the Kentucky Shakespeare Festival, the Actors Theatre also sent participating teachers and community center coordinators through the Festival’s teacher training institute.



The Actors Theatre of Louisville’s production of William Shakespeare’s Twelfth Night, directed by Aaron Posner.

PHOTO BY HARLAN TAYLOR



Gobey Hassan with Ilays, a multicultural group of artists from Somalia, dances with Granville High School student Elle VanWalsen from Ohio as part of Arts Midwest's Midwest World Fest.

PHOTO BY MORGAN WONORSKI, *THE ADVOCATE*

State and Regional Partnerships

The NEA supports the cultural life of the public at the state as well as federal level through partnerships with state arts agencies (SAAs) and regional arts organizations (RAOs). Forty percent of the NEA's funding is distributed among these agencies, thereby enabling them to be viable supporters of the cultural life of their communities.

There are 56 official state and jurisdictional arts agencies in the United States, including one in each of the fifty states and in the District of Columbia, Puerto Rico, Guam, American Samoa, the Northern Mariana Islands, and the U.S. Virgin Islands. Through the SAAs, the Arts Endowment supports projects that are meaningful to local communities, while at the same time enabling local arts organizations to leverage financial support from other sources.

An example of one of these state partnerships is the Iowa Arts Council's (IAC) Big Yellow School Bus grant program. Through this program, both public and private K-12 Iowa schools that lack access to arts or

cultural programs—because of geography, economic conditions, ethnic background, or other prohibitive conditions—can apply for grants of \$200 to fund arts field trips. The grants, which are distributed on a first-come, first-served basis, are most often used to defer



The 4th-grade students at Lambert Elementary took a trip to the Cedar Rapids Museum of Art as part of the Iowa Arts Council's Big Yellow School Bus program.

PHOTO COURTESY OF THE IOWA ARTS COUNCIL

State and Regional Partnerships

transportation expenses, thus enabling students to participate in activities such as live performing arts events and museum exhibitions. In FY 2006, IAC initially allocated \$25,000 to the Big Yellow School Bus grant program, which served more than 9,000 students in 125 Iowa schools. A second round of funding for the program, comprising public and private funds, was announced in January 2006, ultimately serving nearly 6,000 students in 75 additional schools.

The Arts Endowment also serves the public at the regional level through RAOs, which were created by state arts leaders in partnership with the Arts Endowment to transcend state boundaries and give the public access to a greater and richer variety of arts experiences. These six RAOs—Arts Midwest, Mid-America Arts Alliance, Mid Atlantic Arts Foundation, the New England Foundation for the Arts, Southern Arts Federation, and the Western States Arts Federation—work with the NEA on initiatives such as the NEA Regional Touring program, which helps bring quality performing artists and companies to communities across the country with the help of federal, state, and private funds. RAOs also partner with the Arts Endowment on NEA National Initiatives such as Poetry Out Loud (Mid Atlantic Arts Foundation) and Operation Homecoming (Southern Arts Federation).

Arts Midwest is a regional arts organization headquartered in Minneapolis, serving audiences, arts organizations, and artists throughout Illinois, Indiana, Iowa, Michigan, Minnesota, North Dakota, Ohio, South Dakota, and Wisconsin. In addition to partnering with the NEA on several National Initiatives—Shakespeare in American Communities, NEA Jazz Masters on Tour, and, most recently, the Big Read—Arts Midwest also provides high quality arts



Tomoyuki Iwatsuki demonstrating a bamboo instrument in Prairie du Chien, Wisconsin, as part of Arts Midwest's Midwest World Fest.

PHOTO BY SHIGEYO HENRIQUEZ

programs to the public throughout its nine-state region.

Inaugurated in 2003, one outstanding Arts Midwest project is Midwest World Fest, a two-year touring program that brings international performing artists to Midwestern communities for weeklong residencies. Residency activities include a public concert, one or two school concerts, multiple in-school workshops, and additional outreach activities, such as community dinners and master classes for local musicians. Arts Midwest also develops a comprehensive curriculum for participating schools, which is targeted to various grade levels and designed to be integrated into existing curricula.

For the 2005-2007 cycle, Midwest World Fest touring artists included Mexican *son jarocho* ensemble Chuchumbe, the multi-ethnic Israeli ensemble Esta, The Bamboo Orchestra of Japan, and Somalian artists Hibo Nuur and Kooshin, who performed with the ShegoBand. These artists traveled to 11 Midwestern communities, including Waterloo, Iowa; Prairie du Chien, Wisconsin; and Newark, Ohio. Nearly 90,000 individuals benefited from the project, including more than 70,000 youth and children.

Lifetime Honors

It is not always possible to accurately measure the impact of a particular artist's work over his or her career. Some artists, despite their great influence, are never recognized for their effect in the arts field. In the 1980s, the NEA realized the importance of recognizing artists for lifetime achievements in addition to current projects. Three such awards were initiated: National Medals of Arts, NEA Jazz Masters, and NEA National Heritage Fellows.

NATIONAL MEDAL OF ARTS

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

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

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

In 2006, the following artists, organizations, and arts patrons received the National Medal of Arts:

William Bolcom
Classical Composer
Ann Arbor, Michigan

Cyd Charisse
Dancer
Los Angeles, California

Roy R. DeCarava
Photographer
Brooklyn, New York

Wilhelmina Holladay
Arts Patron
Washington, DC

**Interlochen Center
for the Arts**
School of Fine Arts
Interlochen, Michigan



President George W. Bush and Mrs. Laura Bush with the 2006 National Medal of Arts recipients in the Oval Office: from left, Ben Jaffe and his mother Sandra Jaffe (Preservation Hall Jazz Band), Gregory Rabassa, Cyd Charisse, Roy DeCarava, Viktor Schreckengost, Dr. Ralph Stanley, Wilhelmina Holladay, William Bolcom, Jeffrey Kimpton (Interlochen Center for the Arts), and NEA Chairman Dana Gioia.

WHITE HOUSE PHOTO BY PAUL MORSE

Erich Kunzel
Conductor, Cincinnati
Pops Orchestra
Cincinnati, Ohio

Preservation Hall Jazz Band
Jazz Ensemble
New Orleans, Louisiana

Gregory Rabassa
Literary Translator
Brooklyn, New York

NEA JAZZ MASTERS FELLOWSHIP

Though its exact origins are often disputed, jazz is inarguably one of the nation's most vibrant indigenous art forms. In 1982 the NEA created the NEA Jazz Masters Fellowship, the highest honor that our nation bestows upon jazz musicians, to recognize

Viktor Schreckengost
Industrial Designer/
Sculptor
Cleveland, Ohio

Dr. Ralph Stanley
Bluegrass Musician
Coeburn, Virginia

those artists who have made significant contributions to the development and performance of jazz. Each year, a one-time award of \$25,000 is presented from among various categories.

Additionally, the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy recognizes individuals who have made major contributions to the appreciation, knowledge, and advancement of the American jazz art form as a writer, patron, or presenter.

NEA Jazz Masters

Toshiko Akiyoshi, Bandleader

Over the course of a six-decade career, pianist, bandleader, and composer-arranger Toshiko Akiyoshi has made a unique and vital contribution to the art of big-band jazz. Her big band albums have received 14 Grammy Award nominations, and Akiyoshi is the first woman ever to place first in the Best Arranger and Composer category in the *Down Beat* Readers' Poll.

Curtis Fuller, Solo Instrumentalist (Trombone)

A remarkably fluent trombonist, Curtis Fuller’s impeccable sense of time and ambitious solos have made him a mainstay of the hard-bop scene. He has added his instrument and compositions to albums by John Coltrane, Bud Powell, the Jazztet, and Art Blakey’s Jazz Messengers.

Ramsey Lewis, Pianist

With a style that springs from his early gospel experience, his classical training, and a deep love of jazz, pianist and composer Ramsey Lewis has built a decades-long career as one of America’s most popular performers. Lewis is the artistic director of the “Jazz at Ravinia” series of Chicago’s Ravinia Festival, the host of a weekday morning drive-time radio show on Chicago’s WNUA-FM, and the host of the syndicated radio show *Legends of Jazz with Ramsey Lewis*.

Jimmy Scott, Vocalist

For more than five decades, vocalist Jimmy Scott has numbered the jazz world’s best singers among his select group of fans. Although he was, for a period, “perhaps the most unjustly ignored American singer of the 20th century” (according to Joseph Hooper in a *New York Times Magazine* profile), Scott today is once more finding a dedicated international audience for his emotionally penetrating art.

Frank Wess, Solo Instrumentalist (Flute)

A multi-instrumentalist whose inspired solos have kept big band jazz fresh and vital into the present, Frank Wess is one of the most influential and instantly recognizable flutists in jazz history. Wess is also revered as a smoothly swinging tenor saxophone player in the Lester Young tradition and an expert alto saxophonist.

From left to right, top to bottom: Chairman Gioia with NEA Jazz Masters Dan Morgenstern, Phil Woods, Curtis Fuller, Toshiko Akiyoshi, Ramsey Lewis, Jimmy Scott, and Frank Wess.

PHOTO BY TOM PICH





Newly honored Frank Wess (left) talks with fellow NEA Jazz Masters Gerald Wilson and Jon Hendricks.

PHOTO BY TOM PICH

Phil Woods, Composer-Arranger

One of the most brilliant alto saxophonists in jazz, composer, arranger, saxophonist, bandleader, and educator Phil Woods has devoted himself to the alto saxophone since the age of 12. The three-time Grammy Award winner has composed more than 200 songs and recorded several albums with new arrangements of famous composers.

Dan Morgenstern, A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy

Director of the Institute of Jazz Studies at Rutgers University since 1976, Dan Morgenstern is a jazz historian and archivist, author, editor, and educator who has been active in the jazz field since 1958. As head of the Institute of Jazz Studies, he is responsible for the largest collection of jazz-related materials anywhere.

NEA NATIONAL HERITAGE FELLOWSHIP

The nation's folk arts—that is, the artistic expression that is at once rooted in the collective American experience and in the traditions of the nation's many ethnicities—is perhaps one of the truest windows into the American character. The nation's folk and traditional arts reflect the many tongues that make up the distinctly American artistic voice.

Since 1982, the NEA has recognized the artists who dedicate their lives to cultural traditions and arts with NEA National Heritage Fellowships. Ten NEA National Heritage Fellowships, the country's most prestigious honor in the folk and traditional arts, were awarded in 2006. The fellowships include a one-time award of \$20,000.

Additionally, the Bess Lomax Hawes Award is given to individuals who have made major contributions to the excellence, vitality, and public appreciation of the folk and traditional arts through teaching, collecting, advocacy, and preservation work.

Interviews with the 2006 awardees, as well as presentations of their work, can be found on the NEA Web site (www.arts.gov). The NEA National Heritage Fellowships were presented in 2006 with support from the Darden Restaurants Foundation.

NEA National Heritage Fellows

Charles M. Carrillo

Santero (Carver and
Painter of sacred
figures)
Santa Fe, New Mexico

Delores E. Churchill

Haida (Native Alaskan)
Weaver
Ketchikan, Alaska

Henry Gray

Blues Piano Player and
Singer
Baton Rouge, Louisiana

Doyle Lawson

Gospel and Bluegrass
Singer, Arranger,
and Bandleader
Bristol, Tennessee

Esther Martinez

Native American
Storyteller
*Ohkay Owingeh,
New Mexico*

Diomedes Matos

Cuatro (10-string Puerto
Rican guitar) maker
Deltona, Florida

George Na'ope

Kumu Hula (Hula
Master)
Hilo, Hawaii

Wilho Saari

Finnish *Kantele*
(Lap-harp) player
Naselle, Washington

Mavis Staples

Gospel and Rhythm and
Blues Singer
Chicago, Illinois

Nancy Sweezy (Bess Lomax Hawes Award)

Advocate, Scholar,
Presenter, and
Preservationist
Westwood, Massachusetts

Treme Brass Band

New Orleans Brass Band
New Orleans, Louisiana

From left to right, top to bottom: Chairman Gioia with NEA National Heritage Fellows Henry Gray; Diomedes Matos; Charles M. Carrillo; Wilho Saari; Benny Jones, founder of the Treme Brass Band; George Na'ope, Nancy Sweezy, Doyle Lawson, Delores E. Churchill, Mavis Staples, and Esther Martinez (who passed away September 16, 2006).

PHOTO BY TOM PICH





*Cellist Evan Drachman
performing during the Sitka
Summer Music Festival.*

PHOTO COURTESY SITKA
SUMMER MUSIC FESTIVAL

Grant Highlights

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

| FY 2006 Grant Category | APPLICATIONS: Number Received | GRANTS: Number Awarded |
|--|----------------------------------|---------------------------|
| Access to Artistic Excellence ¹ | 2,207 | 1,769 |
| Learning in the Arts ² | 639 | 228 |
| Challenge America: Reaching Every Community | 414 | 233 |

¹Includes 58 grants for Arts on Radio and Television, 33 grants for Folk and Traditional Arts Infrastructure, and 11 grants for Save America's Treasures.

²Includes 28 grants for Summer School in the Arts.

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

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

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

Alabama

Alabama Symphonic Association

BIRMINGHAM

The Alabama Symphony Orchestra's main goal is simple—to change lives through music. And the more people it reaches, the more lives it has the potential to change. Each year, the Alabama Symphony Orchestra (ASO) presents Alabama residents with a full season of more than 150 concerts. The 54-member orchestra, led by Justin Brown, performs for more than 100,000 people each year in both traditional venues, such as concert halls, and nontraditional venues—including schools, retirement homes, and parks. In addition, at least 15 of its concerts each year are provided free of charge and more than 23,000 individuals participate in ASO's outreach programs, such as "On the Road," a program which brings the orchestra to all 99 of Birmingham's neighborhoods and focuses on inner-city schools and neighborhoods.

ASO is committed to reaching residents throughout all of Alabama and in 2006, the Alabama Symphonic Association received an NEA Access to Artistic Excellence grant of \$20,000 to support ASO's Touring Alabama initiative. Between October 2006 and May 2007, ASO toured the communities of Livingston, Dothan, and Chilton County, providing not only high-quality concerts, but also a variety of educational and community activities.

In all three communities, musicians held master classes for high school band and orchestra students, providing the students with instruction focused on each instrument. In addition, ASO held concerts for elementary school students and provided teachers with accompanying educational materials. The orchestra also provided a pre-show presentation for their final concert in each community to give residents the opportunity to learn more about the music the orchestra performs.



The Alabama Symphony Orchestra Brass Ensemble conducts a master class for Dothan High School band students in Dothan, Alabama.

PHOTO COURTESY OF ALABAMA SYMPHONY ORCHESTRA



Odell Valentine's Lone Star is part of the Montgomery Museum of Fine Arts's collection of African-American quilts.

PHOTO BY EMILY STUART THOMAS

Montgomery Museum of Fine Arts

MONTGOMERY

Handmade quilts have long served as a medium for memorializing home, family, and friends, and as a means of personal expression and individual creativity. According to Robert Cargo, gallery owner and longtime collector of Alabama quilts, “Prior to about 1980, African-American quilts, particularly those from Alabama, were scarcely known outside the black community that created them.” Alabama’s first accredited museum, the Montgomery Museum of Fine Arts (MMFA), has taken up the cause of not only making these works better known,

but preserving the works for future generations.

In recent years, MMFA has focused on attracting Birmingham’s African-American population through both their exhibits and outreach programs. In FY 2006, MMFA received an NEA Access to Artistic Excellence grant of \$15,000 to conserve and house a collection of 48 African-American quilts, an acquisition representative of southern African-American culture. The project includes the labor and materials for stabilization and for applying the proper headers to display the quilts, and materials for housing the exhibition in a safe environment, all of which must be undertaken to achieve the museum’s final goal of displaying

the quilts in their gallery and creating an exhibit to tour. Textile conservator Harriet P. Neal undertook the conservation process, which was concluded in May 2007.

All created in the second half of the 20th century, the quilts are representative of the work of some of the region’s most well-respected quilters in a style distinctive to the African-American community, such as the use of large patterns, asymmetry, and bold colors and a de-emphasis on precise quilting stitches. The collection will not only provide a deeper understanding of this artistic tradition, but also will attract nontraditional visitors to the museum from Birmingham’s African-American population.

Background: *Visiting chamber musicians performing a Mozart quintet with Alaskan mountains in the background during the Sitka Summer Music Festival.*

PHOTO COURTESY SITKA SUMMER MUSIC FESTIVAL

Below: *A dancer wearing the Sleeping Man mask performs at Sealaska Heritage Institute's Celebration 2006.*

PHOTO BY BILL HESS

Sealaska Heritage Institute

JUNEAU

In Juneau, Alaska, “Celebration” is a proper noun. It’s the only name that could describe the biennial festival that has shut down the entire town every other June since 1982. In FY 2006, the Sealaska Heritage Institute received an NEA Access to Artistic Excellence grant of \$40,000 to support Celebration 2006, a five-day event of indigenous art, dance, and culture.

The festival opened with the traditional Coming Ashore Ceremony. When the war canoes arrived at Juneau’s Marine Park, clan members announced their arrival in Tlingit and accepted a

ceremonial drink of water. Then, symbolically dressed as ravens, eagles, whales, and other creatures, they began dancing to the beat of a ceremonial drum.

Celebration is a mix of educational events, entertainment, and contests. Organizers from Sealaska Heritage Institute chose the 2006 theme, “Reflections of our ancestors in the faces of our children,” because they wanted to emphasize the importance of passing on their cultural heritage. In keeping with the Sealaska Heritage Center’s language preservation work, Celebration 2006 included nine workshops in Haida, Tlingit, and Tsimshian. Participants were encouraged to continue pursuing language studies back home.



Alaska

Contests at Celebration 2006 included black seaweed recipe judging and canoe races, and a traditional art market also featured work by more than 100 artisans. A gallery of Native-American art work, including masks, sculptures, and other works—most in vivid Northwest red, white, and black—were on display throughout the festival.

Celebration also drew dancers from across Alaska, as well as British Columbia, Yukon Territory, and Washington state. About 1,500 dancers from 43 ensembles donned regalia to perform in Centennial Hall and march down the streets of Juneau in the closing parade. More than 5,000 people attended the Celebration 2006 events.

Sitka Summer Music Festival

SITKA

No divas need apply to perform at the Sitka Summer Music Festival.

Musicians who sign on to play concerts in remote Alaskan villages must be willing to forego the comforts of a hotel and the acoustics of a concert hall in favor of staying at homes and performing in gymnasiums. It's not a glamorous tour, but Paul Rosenthal, artistic director of the festival, has no trouble finding takers.

"It's very easy to recruit people to come to Alaska. It's an adventure to come here," Rosenthal said.

"You are not going to get rich doing these concerts, and you're not going to be famous, but you are going to have a good time."

Rosenthal, a Juilliard-trained violinist, founded the festival in 1972 to bring high-quality chamber music to Alaska. The festival began in Sitka, a culturally inclined coastal community, where the festival continues to offer nine concerts each June. The music competes with the view: Beyond the stage is a wall of glass, water, and mountains. Eagles have been known to sweep down from the sky during concerts.

In addition to the festival in Sitka, musicians attending the festival often participate in touring concerts throughout the state. In 2006, the festival musicians traveled to Cordova, Dillingham, Juneau, and Togiak. In these outlying towns, the Sitka festival concerts have been known to draw up to 100 percent of the total population. People come not because they want to hear a particular Mozart sonata or Arensky piano trio, but simply because they want to hear high-quality chamber music. And the Sitka Summer Music Festival provides it.



Arizona

University of Arizona

TUCSON

Twentieth-century photography is fast becoming art history. In the digital age, archiving slides is no longer storage; it's preservation. That's why the University of Arizona's Center for Creative Photography applied for a

Thunderstorm, Mission San Xavier del Bac, Arizona, ca. 1948, by Ansel Adams, one of the photographs being preserved through a Save America's Treasures grant.

PHOTO COURTESY OF COLLECTION CENTER FOR CREATIVE PHOTOGRAPHY, UNIVERSITY OF ARIZONA. © TRUSTEES OF THE ANSEL ADAMS PUBLISHING RIGHTS TRUST

Save America's Treasures grant, a program offered jointly by the NEA and the National Park Service. In 2006, the university received a \$270,000 Save America's Treasure's grant to conserve work by one of America's most revered photographers: Ansel Adams.

The Center for Creative Photography was co-founded in 1975 by Adams and John P. Schaefer, the university's president at the time, as a working institution for research in photography—a place that would not only give the public access to Adams's prints, negatives, and personal items, but also collect the work of other significant and creative photographers. The Ansel Adams archive remains the center's largest collection, containing approximately 2,500 fine prints, more than 40,000 negatives, and some 700 linear feet of archival boxes containing everything from Adams's receipts to his signature Stetson hat.

Of chief concern to conservators are the 40,000 negatives made of unstable cellulose acetate and cellulose nitrate film stock. Neither chemical ages well. With money from the Save America's Treasures grant, the center plans to purchase a giant freezer that will safely store thousands of negatives. The grant is also funding a massive project that involves remounting 1,250 Adams's prints to acid-free paper and cataloging them in an easy-access manner.

Adams's photos of the American West remain more popular than ever—not only as iconic images, but as a testimony to what was possible before the digital age. “There's an explosion of technical interest in how photographers achieved what they achieved,” explained Barbara Allen, assistant director at the center.

Grand Canyon Music Festival

GRAND CANYON

When flutist Clare Hoffman and violinist Robert Bonfiglio founded Grand Canyon Music Festival in 1983, they anticipated an audience of enlightened tourists coming to commune with music

and nature. The couple quickly realized that a more important audience was already there, waiting for them in rural northern Arizona. Soon Hoffman and Bonfiglio weren't just planning a concert series, they were teaching music to children on Native-American reservations.

The outreach program began informally in 1984. Each year more reservation schools requested visits from musicians. To meet the needs of schools more than 100 miles away, they established the Native American Composer's Apprentice Project in 2001. The idea has been simple but successful: professional composers go out to schools in advance and teach students the basics of music notation and theory. Then, while the musicians are in Arizona for the festival, they visit schools and perform works written by the students.

In 2006, Grand Canyon Music Festival received a NEA \$20,000 Learning in the Arts grant to send the avant-garde string quartet Ethel out to three reservation elementary schools, where the musicians gave concerts, and to five high schools, where they performed works written by students with the assistance of



Students from Chinle High School on Arizona's Navajo Nation composing works to be performed by the string quartet Ethel, who visited their school in 2006.

PHOTO COURTESY OF GRAND CANYON MUSIC FESTIVAL

composer-in-residence Raven Chacon. Several students who began composing through the program have continued studying music after high school.

Perhaps the greatest success story to date is Rochelle Chester, a Monument Valley High School student who participated in the program in 2006. She submitted a recording of a string quartet she wrote to the radio show *From the Top*, securing an appearance on the program and having her quartet, “Moon's Lullaby,” performed. The show aired nationwide on PBS affiliates during spring 2007.

Arkansas



Essie the Blues Lady performs at West Memphis (Arkansas) Junior High as part of the Blues in the Schools program.

PHOTO BY SIMON HOSKEN

Arkansas State University

STATE UNIVERSITY

Perhaps not as well known as its fellow Southern states, Arkansas has a rich history in the folk arts, from the blues of its eastern delta region of the Mississippi River to the string band music of its northwestern Ozark Mountains. In 2005,

Arkansas State University partnered with the Arkansas Arts Council to establish the Arkansas Folklife Program, which provides a full-time Folk Arts Coordinator position at the university to promote the folk arts throughout the state.

In FY 2006, Arkansas State University received an NEA Folk Arts Infrastructure grant of \$30,000 to support the second year of the Folk Arts Coordinator position. After spending the previous year concentrating on the Delta region, Dr. Michael J. Luster, the Arkansas Folk Arts Coordinator, focused on conducting fieldwork in Arkansas's Ozarks. This included assessing the archival holdings of Ozark folklife and documenting the efforts to preserve the region's folklore. This information was stored in Arkansas State University's folklore archives and

used to create a database of traditional artists in the Arkansas region.

As a result of his previous year's research, Luster contributed greatly to the planning of the Delta Blues Symposium, held annually at Arkansas State University and devoted to the examination of the music and culture of the delta region. As part of this symposium, Dr. Luster arranged the Blues in the Schools program, where blues musicians visited middle school classrooms and spoke about their music.

Dr. Luster also uses his research to nominate significant artists for the NEA National Heritage Fellowship program and Arkansas's equivalent, the Living Treasure program—awards which increase knowledge and recognition of the importance of the folk and traditional arts on a national and state level.



Pine Bluff Symphony Orchestra and singers from the Arts & Science Center for Southeast Arkansas perform The Splendor of Broadway on March 25, 2007 in Monticello, Arkansas.

PHOTO BY TOM BARTON

Pine Bluff Symphony Orchestra

PINE BLUFF

In the rural, agricultural setting of southeast Arkansas, a demand for classical music led to the creation of the Pine Bluff Symphony Orchestra (PBSO) in 1987. Growing from two subscription concerts a year to a season of four concerts with more than 70 musicians, PBSO also features guest artists as well as local choirs. In addition to its regular season, PBSO also has collaborated with area universities for concerts and has presented casual, cabaret-style concerts to attract more residents.

PBSO also maintains strong educational programs, providing more than 200 instruments for local schools as well as in-school lessons for students unable to afford private lessons, sponsoring a youth orchestra, and running a summer orchestra workshop.

In FY 2006, PBSO received an NEA Challenge America grant of \$10,000 to support a concert featuring pieces from American musicals. Performed on March 24, 2007, in Pine Bluff, and March 25 in Monticello, *The Splendor of Broadway* included classic music by Broadway icons, such as Irving Berlin, Jerome Kern, Cole Porter, and Andrew Lloyd Webber.

Approximately 3,000 attended the concert, which attracted additional community interest by collaborating with vocalists from the Arts & Science Center for Southeast Arkansas, who have performed the pieces previously as part of Arts & Science Center musical productions.

In addition to strengthening the connection between PBSO and the Arts & Sciences Center, the concert also was integral to PBSO's efforts to build stronger community support of both PBSO and orchestral music in general.

California

Santa Barbara Museum of Art

SANTA BARBARA

Perception matters in the fickle field of modern art. It takes a successful exhibit, accompanied by buzz, to make the art-world map. In 2007, Santa Barbara Museum of Art made the leap from a regionally respected museum to an institution regarded for its international touring exhibitions.

Tamayo: A Modern Icon Reinterpreted, the first major American retrospective of works by Mexican painter Rufino Tamayo, has drawn international attention to the little art museum north of Los Angeles. Nearly 60,000 people saw the exhibit while it was hung in Santa Barbara. Art magazines ran complimentary reviews right alongside critiques of shows in major cities.

“We aren’t in LA, we aren’t in Washington, DC, but we are doing a retrospective of international caliber,” curator Diana D. duPont

said. “It’s been an overwhelming success. The NEA gave us a chance.”

The museum received an NEA Access to Artistic Excellence grant of \$80,000 to support the exhibition. DuPont called on 98 museums and private collectors from four continents to collect works for the show, which closed in Santa Barbara at the end of May 2007 and traveled on to the Miami Art Museum and the Museo Tamayo Arte Contemporáneo in Mexico City.

DuPont is thrilled to see her museum acclaimed for gathering Tamayo’s work. Born in Mexico in 1899, Tamayo was never fully embraced by his homeland or his adopted environs of New York and Paris. It’s only in recent years that his painting has been lauded for leaping boundaries rather than representing a national style.

“Tamayo fused together Mexican art, American art, and Modernism,” du Pont said. “It’s that fusion that makes him so special.”

Rufino Tamayo’s Mujeres de Tehuantepec (Women of Tehuantepec), 1939, was part of the Santa Barbara Museum of Art’s exhibition Tamayo: A Modern Icon Reinterpreted.

PHOTO COURTESY OF SANTA BARBARA MUSEUM OF ART, THE ALBRIGHT-KNOX ART GALLERY, BUFFALO, NEW YORK, ROOM OF CONTEMPORARY ART FUND, 1941:21, © HEREDEROS DE RUFINO TAMAYO





Violinist Todd Reynolds performed at the 2006 Festival of New American Music.

PHOTO BY KEVIN KENNEFICK

California State University

Festival of New American Music

SACRAMENTO

Contemporary classical music has long enjoyed a solid fan base in Northern California. The region is perhaps best known as home to composer John Adams and innovative symphony and opera companies. But for three decades, Sacramento State University also has been doing its part to nurture

California's avant-garde tradition. In 2006, the university received an NEA Access to Artistic Excellence grant of \$10,000 to bolster its 29th annual Festival of New American Music.

The November 2006 festival brought more than two dozen guest composers and artists to give more than 60 concerts, lectures, and educational assemblies. The emphasis, as always, was on 20th- and 21st-century composers and artists who have dedicated their careers to performing contemporary works. Pianist and

composer Frederic Rzewski delivered the 2006 keynote address, then sat at the piano to perform his own solo and chamber works.

In recent years the festival has embraced contemporary world music as well as works in the Western tradition. Edward Ortiz, the *Sacramento Bee's* music critic, raved about the San Francisco-based Melody of China quartet. Their performance of Yuanlin Chin's "Two Prose Poems" made Ortiz's 2006 list of top-ten music events in the Bay Area.

Melody of China was one of several ensembles that visited northern California schools during the 10-day festival. The innovative Talujon Percussion Ensemble and bluegrass-influenced Free Planet Radio were also dispatched to schools. All concerts, even the evening galas at the university, were free and open to the public. KXPR-FM broadcast the opening gala concert live on Capital Public Radio.



A member of the Iron Family Dancers watches as a youngster practices the steps.

PHOTO COURTESY OF MICHAEL TAMKUN AND THE FORT COLLINS MUSEUM

Colorado

Fort Collins Museum Foundation

FORT COLLINS

To many Americans, Native-American music consists of the chanting and drums that they watched in old Westerns on television. But Native-American music is more complex and diverse than that, and the Fort Collins Museum (FCM) presents that new vision of Native-American music to thousands of people each year through their

Crossroads at the Council Tree Native American Music Festival.

The museum was founded in 1939 as a pioneer museum, but has grown to focus more on the area's culture and history. Since 2002 the museum has had the support of the Fort Collins Museum Foundation, which has worked to develop the museum into the premiere institution of its kind in northern Colorado. In FY 2006, the Fort Collins Museum Foundation received an NEA Access to Artistic Excellence grant of \$15,000 to

support the fourth Crossroads festival on September 2, 2006. The festival educates the public about the contemporary culture of Native Americans, presenting traditional Native-American music with flute and drum along with rock, hip-hop, blues, and folk music, showcasing the effects of Native Americans on contemporary culture.

In addition to the performances, FCM arranged an art exhibit that highlighted the work of local artist Bunky Echo-Hawk, with other two- and three-dimensional art works by students at the Institute of American Indian and Alaska Native Culture and Arts Development.

Fort Collins Museum also arranged an in-school educational component to accompany the festival. Hoop dancer Jackie Bird visited eight elementary schools, four Native-American speakers gave lectures at high schools, and singer Pura Fe performed a concert at Colorado State University, accompanied by Cary Morin of the band the Atoll.

Denver Office of Cultural Affairs

DENVER

On April 14 and 15, 2007, more than 35,000 residents and visitors participated in Doors Open Denver, a program to highlight Denver's architectural growth by providing free access to sites of historic and modern architectural importance. The 82 diverse sites included skyscrapers, libraries, college buildings, and hotels. In order to properly introduce the public to the sites, the Denver Office of Cultural Affairs (DOCA) provided expert-led tours, self-

guided tours, and “urban adventures”—self-guided tours that were tailored to a specific interest or theme.

In this second year of the program, DOCA received an NEA Access to Artistic Excellence grant of \$25,000, which allowed the office to broaden its reach by promoting the program in ethnic communities, and by including sites in predominantly or historically minority communities.

As a result of this program, participants not only become more familiar with their community, but they're also awakened to the impact of their surroundings. Doors Open Denver builds an appreciation for architecture in general, as well as an understanding of Denver's own architectural masterpieces.

Established in 1991 by City ordinance, the Denver Office of Cultural Affairs works to advance the arts and culture in the city and county of Denver, which includes a vibrant arts community of more than 300 arts organizations. Other programs include the Denver Poet Laureate Program, which increases the awareness and appreciation of poetry in Denver, and the City Free Concert Series, featuring local performing arts groups and individuals.

The Equitable Building, built in 1892, the tallest building in Denver at that time, is a stop on the architectural tour of the city, Doors Open Denver.

PHOTO COURTESY OF THE DENVER OFFICE OF CULTURAL AFFAIRS



Hartford Jazz Society

HARTFORD

In 1961, the Hartford Jazz Society (HJS) hosted its first ever ticketed concert. The performer was a little-known jazz pianist named Randy Weston. Nearly half a century later, Weston is an NEA Jazz Master, famous for infusing the jazz idiom with African rhythms, and the Hartford Society is the oldest nonprofit jazz concert presenter in the United States.

With the support of an NEA Access to Artistic Excellence grant of \$10,000, the society welcomed Weston back to Hartford in 2006. In the afternoon before the concert, Weston provided a master class in jazz piano for students. During his evening performance with his African Rhythms Trio, the

towering pianist captivated the audience with his quirky melodies and inventive beats, just as he did 45 years ago.

And HJS was happy to bring the jazz great back. “Hartford has a long history of being a city enthusiastic for jazz,” HJS president Dan Feingold said. “We’re halfway between Boston and New York. In the heydays of

jazz, artists passing through would try out new numbers in Hartford.”

HJS seeks to book a spectrum of jazz musicians who push the ethnic and stylistic boundaries of jazz. Other artists on the 2006 schedule included contemporary blues singer Shemekia Copeland, who sold out the Atheneum for the society. The day before the concert, Copeland coached aspiring vocalists at an NEA-funded master class held at a Hartford church. HJS plans to continue sharing the joy of jazz with young people by offering more master classes and inviting high school jazz combos to open concerts for big-name artists.

NEA Jazz Master Randy Weston.

PHOTO BY TOM PICH



Connecticut

Yale University

NEW HAVEN

Yale University's Gallery of Art received NEA funding not only to display great art, but to send masterpieces far from the gallery's Connecticut quarters.

With help from an NEA Access to Artistic Excellence grant of \$60,000, the Yale gallery curated its first-ever traveling exhibition culled from its permanent collection of early 20th-century art: *Société Anonyme: Modernism for America*. The internationally acclaimed exhibit opened in the fall of 2006 at UCLA's Hammer Museum in Westwood, California, where the *Los Angeles Times* deemed it one of the top-ten art events in southern California. From there it was on to Washington, DC, where the pieces were hung at the Phillips

Collection. In 2007, the exhibit will visit the Dallas Museum of Art and the Frist Museum in Nashville, Tennessee, and finally return home to Connecticut, where it will be shown jointly by Yale and Mount Holyoke College.

The exhibition represents the painstaking effort of Yale curators to recreate the early 20th-century exhibits organized by the original *Société Anonyme*: Connecticut painter Katherine Dreier, the French Dadaist Marcel Duchamp, and American photographer Man Ray. During the 1920s and 30s, this trio of artists rented galleries in New York and exhibited works by the likes of Wassily Kandinsky, Paul Klee, and Max Ernst. Dreier's home became a modern art repository. In 1950, she bequeathed her home and

collection to the Yale Gallery, where the works have been displayed intermittently ever since.

Critics across the country are grateful to Yale for sharing *Société Anonyme* with a wider audience. "What you see here is the wonderful, unruly mess that Modernism deserves," Roberta Smith wrote in the *New York Times*.

Angelika Hoerle's Female Bust, 1920, was one of the artworks featured in the exhibition Société Anonyme: Modernism for America.

PHOTO COURTESY OF YALE UNIVERSITY ART GALLERY,
GIFT OF COLLECTION SOCIÉTÉ ANONYME



Delaware Center for the Contemporary Arts

WILMINGTON

Nurturing new and emerging visual artists is something for which the Delaware Center for the Contemporary Arts (DCCA) strives. In addition to presenting nearly 30 exhibitions a year, DCCA offers programs such as Visual and Performing Arts Camps for students K-6, Pre-College Art

Studio for high schoolers, and an Art and Community Program to bring young artists to work with groups in the community.

In FY 2006, DCCA received an NEA Access to Artistic Excellence grant of \$12,000 to provide residencies for two visual artists, Maria Anasazi and Yukie Kobayashi, in 2007 as part of the Art and Community Program. DCCA provided each artist with a studio, housing, stipend, material allowance, and travel expenses and paired the artist with a community group for an eight-week residency.

In June and July of 2007, Maria Anasazi worked with men and women at YWCA Delaware's Home Life Management Center, which provides emergency and transitional housing for families. Anasazi's goal was to explore issues of identity, loss, and change by having

the group collaborate on a sewing project. Each participant used old sewing paper patterns to create clothes, symbolizing their old lives, and then used new materials and their own ideas on top of the old patterns, symbolizing a new life pattern. Anasazi documented the process through photos and video.

Yukie Kobayashi worked with 13 local home-schooled students and six students at Wilmington Hospital's First State School, which serves critically ill children who are unable to attend regular school. Kobayashi taught the students a variety of traditional and contemporary hand-papermaking techniques from both Asian and Western cultures, using both natural pulps and Japanese mulberry fiber. At the conclusion of the program, students exhibited their work at DCCA.



Yukie Kobayashi teaches home-schooled students how to create marbled effects on their handmade paper as part of her Delaware Center for the Contemporary Arts residency.

PHOTO BY HOLLY BENNETT JACKSON

Delaware



During their performance at Bellevue State Park in Delaware, West African storytellers/folklorists, Griots Wa Umoja, invited audience members to participate.

PHOTO BY MICHAEL MILLER

Delaware Division of the Arts

WILMINGTON

The state parks of Delaware are known for their boating and swimming, hiking and camping, but not necessarily for their music. The Delaware Division of the Arts (DDOA) is aiming to change that.

As the state agency that administers grants and programs that support arts programming, educate the public, increase awareness of the arts, and

integrate the arts into all facets of Delaware life, DDOA received an NEA grant of \$595,000 to support its Partnership activities in FY 2006. DDOA used a portion of its NEA funding for the Delaware Division of Parks and Recreation/Delaware Folklife Program's 2006 summer concert series of traditional forms of music.

At Wilmington's Bellevue State Park, a mini-series of six performances devoted to Pan-Caribbean music featured such groups as the Sankofa African

Dance and Drum Company and Micaela Moreno's Flamenco Ensemble. Several of the performances at Bellevue also featured audience members. The West African storytellers, Griots Wa Umoja, invited children on stage to help them with a performance and the Christina River Steel Band, who had worked with a creative arts camp at Bellevue prior to their performance, invited these campers to perform with them.

At the Killens Pond State Park in Felton, three performances featured musicians playing bluegrass, traditional Irish music, and traditional and original blues. Lastly, at the White Clay Creek State Park near Newark, singer/songwriter Kelly Ricketts, original bluegrass group Delaware Rag, and lower case blues performed at four concerts.

In total, more than 3,600 people attended the summer concert series and were introduced to such diverse music styles as bluegrass, Caribbean, and traditional Irish music.

The Washington Ballet

WASHINGTON

The Latino/Hispanic population in Washington, DC, has grown by 154 percent from 1980 to 2000, and even faster in its suburbs. So local arts organizations such as the Washington Ballet have been presenting programs specifically to engage with this growing population.

In FY 2006, Washington Ballet received an NEA Access to Artistic Excellence grant of \$10,000 for ¡Noche Latina!, a production designed to celebrate Latino culture through a combination of live music and dance. ¡Noche Latina! included four live bands performing songs from Bolivia, Cuba, and Mexico and three ballets: Paul Taylor's tango *Piazzolla Caldera*, Nacho Duato's

Na Floresta, and Septime Webre's *Juanita y Alicia*, inspired by his homeland, Cuba.

¡Noche Latina! was presented January 31 through February 4, 2007 at the John F. Kennedy Center for the Performing Arts and attended by approximately 6,470 people. The city's Latino leaders and members of community organizations were invited to open rehearsals and performances. In addition, 1,200 more people attended four performances at Washington Ballet's Town Hall Education Arts & Recreation campus (THEARC) in Anacostia. Washington Ballet held two performances for DC Public School students and other community and school groups and two performances for the public with reduced-price tickets and free tickets for students studying at THEARC.

¡Noche Latina! also was integrated into Washington Ballet's DanceDC, which each year reaches more than 600 elementary school students in four public schools and one community center. Participating students studied Latino culture and created their own salsa dance. Students also attended free performances of ¡Noche Latina! at THEARC.

Jared Nelson performs in Septime Webre's Juanita y Alicia, part of Washington Ballet's ¡Noche Latina! presentation.

PHOTO BY CAROL PRATT



District of Columbia

Heritage Preservation

WASHINGTON

Public murals can enliven neighborhoods, offering commentary on events and challenges in the community. Unfortunately, weather can cause damage to the artwork, which without attention, will disappear.

DC's Heritage Preservation created a project to help preserve such public art. In FY 2006, Heritage Preservation received an NEA Access to Artistic Excellence grant of \$35,000 for Rescue Public Murals, a project developed to identify and preserve the nation's outdoor mural masterpieces.

Individuals and communities submitted information about murals throughout the nation to Heritage Preservation. An advisory committee made up of muralists, conservators, and art historians are assessing the murals and determining ten that are both the most endangered and significant outdoor murals. For each one, the committee will develop recommendations for conservation, maintenance,



Norma Montoya's mural Innocence (1973) in Los Angeles is one of the murals being preserved by Heritage Preservation's Rescue Public Murals initiative.

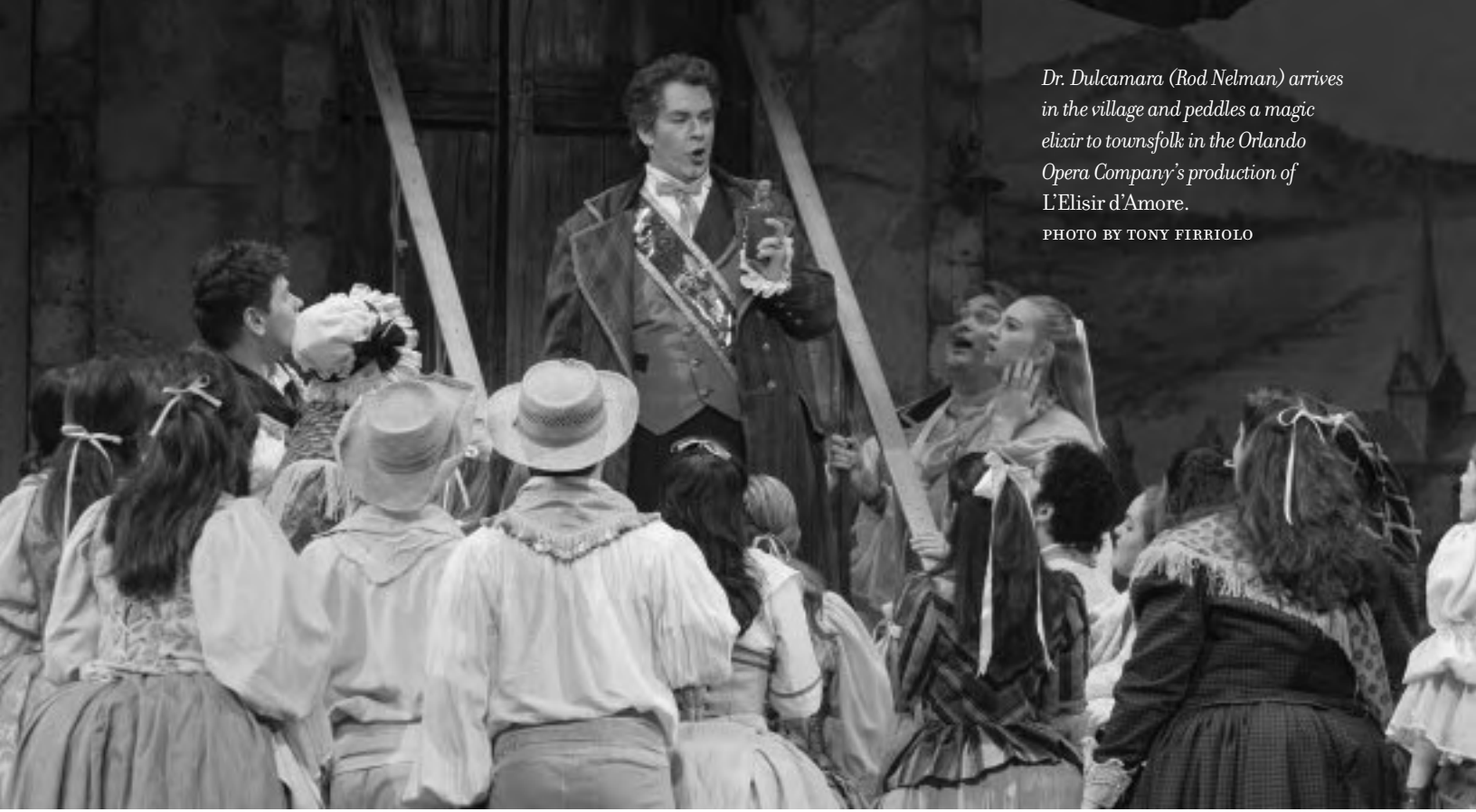
PHOTO BY MOIRA EGAN

and fundraising. At present, three works have been picked for conservation.

Two of the works chosen were Norma Montoya's *Innocence* (1973) and Mario Torero and C.A.C.A.'s *We Are Not a Minority* (1976). Created at the Housing Authority of the City of Los Angeles's property at Estrada Courts, the murals exemplify the passions of the Chicano *movimiento*, the movement for social justice. A distinctly different mural assessed by the committee, *Homage to*

Seurat: La Grand Jatte in Harlem (1986) is the last remaining New York City mural by Eva Crockett, an artist, art historian, and author instrumental in the national community murals movement.

In addition to preserving the ten identified murals and drawing attention to their artistic and historical significance, the advisory committee is also identifying options for a national database of murals and is assembling best practices on mural creation.



Dr. Dulcamara (Rod Nelman) arrives in the village and peddles a magic elixir to townsfolk in the Orlando Opera Company's production of L'Elisir d'Amore.

PHOTO BY TONY FIRRIOLO

Orlando Opera Company

ORLANDO

Bringing people to the opera is much easier than bringing opera to the people. Moving sets, orchestras, and large casts throughout the hinterland makes mounting a touring opera production a difficult proposition. The Orlando Opera Company, however, is dedicated to doing just that.

Since 1994, Orlando Opera has been on the Florida State Touring Program, through which the company has visited 39 of Florida's 67 counties, bringing affordable presentations to audiences with

limited exposure to live opera and musical theater, including those areas underserved by the arts. In FY 2006, Orlando Opera received an NEA Access to Artistic Excellence grant of \$15,000 to support an expansion of its touring program.

The expansion included the addition of a full-scale production of *L'Elisir d'Amore*—previously produced for the company's mainstage series—to its touring schedule. The company performed *L'Elisir d'Amore* for nearly 1,500 patrons at the Tampa Bay Performing Arts Center.

Orlando Opera also added smaller-scale productions, including in-school performances, with piano

accompaniment to its touring agenda. Suitable for all age groups, these productions included Introduction to Zarzuela; Opera Extravaganza, a revue of opera, operetta, and Broadway selections; a mid-sized production of *The Marriage of Figaro*; and an abridged version of *Hansel and Gretel*, which incorporated local teachers and students at each site into the performance. The in-school performances took place at 56 schools from September 2005 to May 2006 and benefited more than 17,000 students. *Figaro* toured to Vero Beach, Florida, for two performances in March 2006, which benefited 650 youth and adults.

African Caribbean Dance Theatre

TALLAHASSEE

With a primary mission of promoting and preserving African culture, the African Caribbean Dance Theatre (ACDT) presents the annual African Dance Festival—which includes arts workshops, performances, and a festival marketplace. In FY 2006, ACDT received an NEA Access to Artistic Excellence grant of \$15,000 to support the 9th Annual Florida African Dance Festival, the only statewide African dance event in Florida.

“This award allows our company to expand and enhance this year’s festival offerings,” Jevelle Robinson, ACDT co-founder and executive director, told the *Tallahassee Democrat*. “Over 30 artists—the largest group of artists to date—will be a part of the event this year.”

The three-day festival took place from June 8-10, 2006 at several sites, including Florida State University’s Ruby Diamond Auditorium. Visiting artists to the festival from Congo, Senegal, and Guinea included Guinean dancer Moustapha Bangoura, who studied with the Les Ballet Africains; dancers Ndeye Gueye from Senegal and Mabiba Baagne from Republic of Congo; and drummers Eric Gore from the Ivory Coast and Mangué Sylla from Guinea.

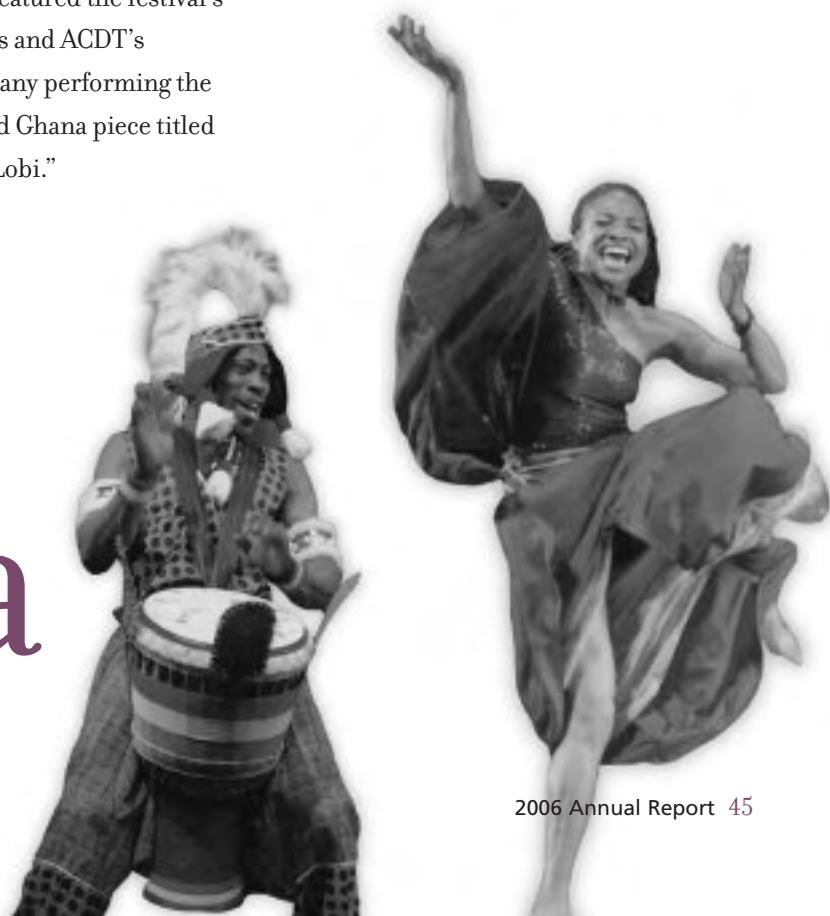
The festival featured ten African dance workshops, and eight African drum workshops in a range of styles including *dun dun*, *djembe*, and *ngoma*. A culminating performance featured the festival’s teaching artists and ACDT’s resident company performing the Ivory Coast and Ghana piece titled “Abodon and Lobi.”

Additional festival activities included two free children’s dance workshops, a book fair with local and regional authors, and a health forum on diabetes with health screenings. More than 250 children and youth and 950 adults participated in the workshops, while more than 1,000 individuals attended the culminating performance.

Mohamed Diaby and Tonya Powell of African Caribbean Dance Theatre perform at the 9th Annual Florida African Dance Festival, sponsored by the African Caribbean Dance Theatre.

PHOTOS BY AUSTIN ROBERTS

Florida



Georgia

Savannah Music Festival

SAVANNAH

Known for its diversity as well as the excellence of its musicians, the Savannah Music Festival (SMF) hosts renowned jazz, blues, bluegrass, classical, and international artists over a 17-day period each spring in historic downtown Savannah. Founded in 1980, SMF is Georgia's largest music festival, highlighting not only world-class musicians, but also integrating the event into the community as the festival takes place throughout the entire historic district, including theaters, houses of worship, and art museums. Education is an integral part of the festival, with 10,000 free tickets provided for students and educational materials supplied to teachers in anticipation of the concerts.

In FY 2006, SMF received an NEA Access to Artistic Excellence grant of \$10,000 for their 2006 festival, which featured 500 classical, jazz,

blues, bluegrass, gospel, zydeco, and world musicians, including NEA Jazz Masters Paquito D'Rivera, Jim Hall, Slide Hampton, Roy Haynes, and Ahmad Jamal. Between March 17 and April 2, 2006, approximately 48,000 people attended the festival, an increase of 33 percent over the previous year. In addition to 59 ticketed events, SMF also featured free midday concerts, youth education programs, artist workshops, a three-day gospel workshop, and a two-day high school jazz band workshop.

One of the primary goals of the festival is to provide the opportunity for musicians to collaborate and blend genres to make unique festival performances. For 2006, examples of this included four string musicians combining elements of bluegrass, folk, and jazz music, and Hamilton de Holanda, an instrumentalist from Brazil, collaborating with mandolinist Mike Marshall to blend bluegrass, classical, world, and swing music.



NEA Jazz Master Slide Hampton works with high school jazz students from across Georgia in an annual jazz band workshop at the 2006 Savannah Music Festival.

PHOTO BY AYANO HISA

Robert W. Woodruff Arts Center

Alliance Theatre Company ATLANTA

One of Atlanta's theater companies that produce professionally staged productions for both adult and youth audiences, the Alliance Theatre Company has presented high-quality theater on two stages at the Robert W. Woodruff Arts Center since 1968. The Alliance has become one of the nation's leading regional theaters, and is renowned for its role in producing world premieres, many of which go on to Broadway, such as Alice Walker's *The Color Purple*.

In 2003, the Alliance created the Graduate Playwriting Competition, an opportunity for students in the country's top graduate playwriting programs to compete for a full professional production by Alliance Theatre. In FY 2006, the Arts Center received an NEA Access to Artistic Excellence grant of \$40,000 to support Alliance

Theatre's competition and the world premiere of the winning play. Twenty-six playwrights from 13 schools submitted plays, and a national judging panel picked the winner and four other finalists, who received stage readings of their plays. On April 7, 2006, the winning play, *....," said Said*, by Yale School of Drama student Kenneth Lin and directed by the Alliance's Artistic Director Susan V. Booth, opened on the Alliance's Hertz Stage and ran for a total of 28 performances. Throughout the rehearsal process, Lin was in residence at the Alliance and participated in audience enrichment activities surrounding his play.

Alliance Theatre's Graduate Playwriting Competition not only introduces the Atlanta community to new and groundbreaking theater, but it also provides support and encouragement to new playwrights as well as important connections and invaluable recognition in the theater community.



Sarah Said (Jacqueline Antaramian) with her father Andre (Michael Santo) in a scene from," said Said, winner of the Alliance Theatre Company's Graduate Playwriting Competition in 2006.

PHOTO BY GREG MOONEY

A young dancer from Hālua Hula 'O Nawahine performs at the 2006 Prince Lot Hula Festival.

PHOTO COURTESY OF MOANALUA GARDENS FOUNDATION

Hawaii

Moanalua Gardens Foundation

HONOLULU

In Hawaii, hula dancers have the power to move highways. The Moanalua Gardens Foundation was founded in 1970 to save a natural botanical garden from being bisected by the Moanalua Freeway. The Moanalua Gardens occupy land that belonged to Hawaiian royalty until the late 1800s. To celebrate preserving the land, the foundation held its first Prince Lot Hula Festival in 1978, named after the king who held hula dances on the site during the late 1800s. It's been growing in scope and reputation ever since, and is now regarded as the largest

noncompetitive hula festival in Hawaii.

Competitive hula festivals are glitzy indoor events that the average Hawaiian family cannot afford to attend, according to Mahealani Merryman, executive director of Moanalua Gardens Foundation. Each year, the Prince Lot Hula Festival invites approximately ten dance schools, or *haluas*, to perform at the festival. In 2006, the foundation received an NEA Access to Artistic Excellence grant of \$10,000 to provide travel stipends for the haluas who flew from three other islands to perform at the historic festival and to continue keeping admission prices down—admission is a

suggested \$3 donation per person. “It’s all a great big help,” Merryman said. “The grant helps us spread the spirit of aloha.”

Even though colonial rulers forbade Hawaiians from hula dancing, during his reign Prince Lot held clandestine parties with hula and songs at Moanalua. The modern-day festival pays homage to a historic *kahuna*, or hula instructor. For 2006, the chosen honoree was Kama'ipu'upa'a, a court dancer and favorite to the king. About 7,000 visitors crowded the gardens and crossed over into the adjacent city park to enjoy a fair of Hawaiian crafts and cuisine.



Ko-Ko discusses his impending marriage to a reluctant Yum-Yum and her sisters in Aina Haina Elementary School's production of The Mikado.

PHOTO COURTESY HAWAII OPERA THEATRE

Hawaii Opera Theatre

HONOLULU

When educators from Hawaii Opera Theatre visit island schools, they don't waste time bemoaning the limited musical resources available. Instead, they take advantage of exposing students to classical music. Children encountering opera for the first time are blissfully unaware of stereotypes like plump sopranos wearing Viking helmets; they take to arias like catchy pop songs.

"These kids have no inhibitions," said Erik Haines, the educational director of Hawaii Opera Theatre

(HOT). "They sing opera on the playground and in the baseball dugout."

In 2006, Hawaii Opera Theatre received an NEA Learning in the Arts grant of \$20,000 to stage full-length operas at five Oahu elementary schools. For two months, each school was transformed into an opera company, with students learning how to do everything from sing to apply stage makeup. Three schools presented a custom adaptation of *Madame Butterfly*, with Puccini's tragic ending replaced by a comic punch line. A fourth school staged Gilbert and Sullivan's *The Mikado*. And at Waikele Elementary, third-graders

produced their own eco-opera, *Save the Habitats*, based on poems they wrote about ecology in a language arts class. HOT's resident accompanist set the students' libretto to famous arias to create the opera.

HOT has been offering residencies in some form since 1995. The program expands each year, and future plans call for staging operas on the island of Maui, where only one-third of the elementary schools have music teachers. The company also flies singers to all the major islands to perform at schools and offers dress rehearsal tickets to Honolulu students for each of its mainstage productions.



Idaho Falls Arts Council arranged for billboards to be displayed on major roads to attract tourists to Idaho Falls' Cultural District.

PHOTO COURTESY OF IDAHO FALLS ARTS COUNCIL

Idaho Falls Arts Council

IDAHO FALLS

As the largest city in the sparsely populated eastern Idaho region, Idaho Falls sits as the center of cultural activities for the region. The Idaho Falls Arts Council (IFAC) promotes the arts in this region, owning and operating the Willard Arts Center, which includes two art galleries, three classrooms, a conference room, and the 988-seat Colonial Theater. In addition to presenting visual arts exhibitions and performing arts performances, IFAC also offers arts education programs and promotes other arts organizations and events in the region.

The Willard Arts Center, with other local arts organizations such as the Idaho Falls Symphony, the Museum of Idaho, Actors' Repertory Theatre of Idaho, and the Idaho Falls Public Library, comprise Idaho Falls's Cultural District. This 10-block downtown area in the city's historic district also includes art galleries, restaurants, a film theater, public art gift shops, and antique stores. Located 100 miles south of Yellowstone and Teton National Parks, Idaho Falls attracts visitors to the town who are on their way to these landmarks. In FY 2006, IFAC received an NEA Challenge America grant of \$10,000 for marketing and promotional activities for its Cultural District.

In order to entice visitors, IFAC began by revising and reprinting a Cultural District brochure. This was distributed at visitor centers, downtown stores and arts facilities, hotels/motels, and other high-traffic areas. In addition, billboards were displayed at the Idaho Falls airport and along major roadways traveled by tourists. Lastly, banners promoting the Cultural District were hung on utility poles throughout the whole 10-block area. IFAC's efforts are designed to promote the cultural district to both tourists and local residents, transforming Idaho Falls into a destination point for visitors to the region.

St. Petersburg Classic Ballet Theatre dancer performing the well-known piece "The Dying Swan" from Carnival of the Animals as part of the Festival Dance Youthreach Project.

PHOTO BY C. ROD BACON PHOTOGRAPHY

Idaho

Festival Dance and Performing Arts Association

MOSCOW

The only professional dance series between Seattle and Minneapolis, the Festival Dance and Performing Arts Association presents performances in ballet, jazz, modern dance, world dance, and musical theater from such diverse organizations as Alvin Ailey II, St. Petersburg Classic Ballet Theatre, and the National Song & Dance Company of Mozambique.

In FY 2006, Festival Dance received an NEA Access to Artistic Excellence grant of \$9,000 for its Youthreach Project, designed to introduce students in remote and underserved locations to dance

performances of artistic quality and cultural diversity. In 2006, four free programs were provided by three dance companies to 4,000 third- through sixth-grade students from 15 rural communities in Idaho and Washington.

Students were bussed to large theaters, where they viewed performances by dancers, singers, and musicians of Mexico City's Ballet Gran Folklorico de Mexico, Russian ballet artists from the St. Petersburg Classic Ballet Theatre, and a program of Bharatanatyam dance of South India by Ragamala Music and Dance Theatre. At each performance, the artistic director or tour manager narrated the performances, and led background discussions, demonstrations of technique, and mini-

performances. For instance, the Ragamala Music and Dance Theatre taught students the importance and meaning behind hand and eye movements in Indian dances and then students participated by using hand gestures to help tell a story.

In order to prepare students for the performances, Festival Dance provides teachers with study guides about the companies and types of dance the students will see, as well as discussion questions and activity suggestions. Typically, students participate in this program for three years, giving them the opportunity to view multiple performances and introducing them to diverse types of international dance and music.

Illinois

Dalkey Archive Press

NORMAL

A little publicity goes a long way. During three weeks in 2005, Dalkey Archive Press sold 15,000 copies of its most popular title, *The Third Policeman*, after the cover of the book made a 1.2 second appearance on the hit television show *Lost* and producers hinted the book held a clue to the series' plot. Sales of the book soared to more than six times the annual average. The small staff at Dalkey was floored, and left wishing every title they publish could land a spot on primetime.

For more than two decades, Dalkey has been dedicated to bringing out-of-print masterpieces back into print and making compelling American and international literature available to the American public.

In 2006, Dalkey received an NEA Access to Excellence grant of \$55,000 to publish a half dozen foreign titles: *Summer in Termuren*,

by Danish Nobel Prize nominee Louis Paul Boon; *Distant Relations*, by Mexican novelist Carlos Fuentes; *A Fool's Paradise*, by contemporary Finnish writer Anita Konkka; the break-out Irish novel *In Night's City*, by Dorothy Nelson; *Melancholy*, by the Norwegian dramatist Jon Fosse; and *Everyday Life*, the French bestseller by Lydie Salvayre.

So far, none of those books has landed a TV spot. *Everyday Life* did garner a glowing review and "Books of Particular Interest" mention in the *New York Times*, however, prompting a second print run. But most of the time, Dalkey's publisher John O'Brien relies on his judgment of a good book.

"If a book is really that good, it crosses countries and it crosses cultures," O'Brien said. "James Joyce's *Dubliners* is a great example. It's my belief that it's the art of great literature to transcend time and place."

Dalkey Archive Press is publishing six new titles of foreign fiction with support from the NEA.

BOOK COVERS COURTESY OF DALKEY ARCHIVE PRESS

WBEZ Alliance

CHICAGO

A family is seated around a television set, watching old home movies.

There's Mom and Dad, now in their 60s, exchanging wedding vows on the screen. Dad recalls how he much he loved the sermon. Mom remembers hating the minister's message. Their grown daughter, Sasha, sighs and says, "To begin with, my parents never got along."

Got the picture? Well, there isn't one. Only voices tell the story in *Til Death Do Us Part*, one of 258 entries in the 2006 Third Coast International Audio Festival. The festival was founded by WBEZ-FM, Chicago's public radio station, as a "Sundance for Radio." This annual celebration of audio documentaries has received NEA funding every year since its inception in 2000. In FY 2006, the festival was awarded an NEA Access to Artistic Excellence grant of \$20,000 to continue expanding

its programming. The festival now has three components—a competition for radio documentaries, a conference in Chicago for narrative radio producers, and a new "Listening Tour" at film festivals.

Sitting in a dark theater, just listening to audio stories such as *Til Death Do Us Part*, may sound a little bizarre. But Joanna Zorn, the festival's executive producer, suggested that Third Coast is all about promoting radio with an art-house aesthetic. "We want to raise the level of discussion to an artistic level," Zorn said. "Radio is often thought of as an information source—it's where we go to get the news, the traffic, the weather—but it really can be so much more than that. We want to raise awareness of audio documentaries as an art form."



Alaska Public Radio host Rebecca Sheir took home the Director's Choice Award for her audio documentary on Jewish death and burials at the 2006 Third Coast International Audio Festival.

PHOTO COURTESY OF WBEZ ALLIANCE

Grant Highlights

Inalados, ceramic sculptures by Basque artist Angel Garraza, serve as gallery centerpieces for the exhibition From Rust to Restoration: Basque Art and the Bilbao Effect.

PHOTO COURTESY OF SOUTH SHORE ARTS



Northern Indiana Art Association

MUNSTER

When John Cain first traveled to Bilbao, Spain, two years ago, he gazed at the winding facade of the Guggenheim Museum and envisioned northwest Indiana. “We saw so many parallels between that region of Spain and our city,” Cain said.

Cain is the executive director of the Northern Indiana Art Association (renamed as South Shore Arts in 2006), a trio of gallery spaces and art education centers that serve more than 50 Indiana communities. The service area includes Gary and

Hammond, two former steel towns whose economies have grown stagnant. Before the Guggenheim opened its Frank Gehry-designed Bilbao museum in 1997, the Basque region was suffering from a similar post-industrial malaise. Along with other urban redevelopment projects, the museum has become a catalyst for economic renewal in north central Spain.

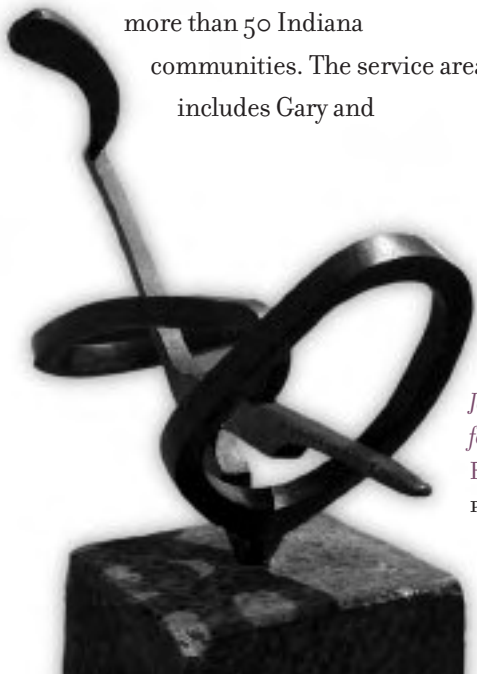
Cain hopes South Shore Arts can inspire a similar resurgence in Indiana. To that end, the organization received an NEA Challenge America grant of \$10,000 in FY 2006 to present *From Rust to Restoration: Basque Art and the Bilbao Effect*, an exhibit featuring more than 400 works by 20 artists from the Basque region.

The exhibit was presented simultaneously at three venues: South Shore’s main gallery in Munster, the Also Castillo Gallery in Chicago, and the Gallery for Contemporary Art at the Gary campus of Indiana University Northwest (IUN).

More than 8,000 people came out to see the multimedia exhibit. The paintings, sculptures, and ceramic works attracted viewers from a range of demographic groups, including art and Spanish students from 35 local schools. Events related to the *Rust to Restoration* exhibit included a chamber music concert featuring music from the Basque region and a three-day conference at IUN: The Arts and Urban Renewal.

Jesus Lizaso’s Teorema de 2 Lentes stands in the foreground of the exhibition From Rust to Restoration: Basque Art and the Bilbao Effect.

PHOTO COURTESY OF SOUTH SHORE ARTS



Indiana

Fort Wayne Philharmonic Orchestra

FORT WAYNE

If MTV can do it, so can the Fort Wayne Philharmonic. The orchestra received an NEA Access to Artistic Excellence grant of \$15,000 in FY 2006 to fund Unplugged, an informal concert series that aims to attract younger audiences who also may watch the MTV program of the same name. The Philharmonic's Unplugged concerts feature shorter classical works, snippets of symphonies, and music with crossover appeal.

"We're trying to demystify classical music," said Jeffrey Moore, the philharmonic's grants and research director. "Audiences get a sense right from the beginning that this isn't a stuffed-shirt concert."

Before and during each performance, video footage is projected onto screens hanging above the musicians. The multimedia content includes interviews with the musicians,



Mozart (Brad Diamond) and Salieri (Philip Kraus) spar onstage at an Unplugged concert at the Fort Wayne Philharmonic.

PHOTO COURTESY FORT WAYNE PHILHARMONIC.

images that correspond with the music, or commentary from music director Edvard Tchivzhel. Each

concert features a theme with a unique marketing campaign: for example, *Haydn vs. Beethoven* was billed as "A Smackdown between Two Great Composers." Local actors portraying the two composers bantered back and forth between movements.

The Unplugged concert series has tapped into an up-and-coming creative class of young people in northeast Indiana. The philharmonic, which was founded in 1944, launched the casual concert series in 1996. A total audience of about 3,500 attended the four Unplugged concerts, including many people who came to hear the orchestra for the first time. Of those newcomers, one in five later purchases a ticket for a classical concert. But for \$13, the reduced price of an Unplugged concert can't be beat. Tickets include a post-concert party with the musicians.

Old Creamery Theatre Company

AMANA

In 1971, Iowa's first professional theater company was founded in Garrison, Iowa. The city's old co-op dairy gave the theater both a name and a home and the Old Creamery Theatre Company performed there for the next 17 years, until it moved to Amana, Iowa.

Touring is an integral part of the Creamery's programming and an active way for it to reach Iowa's small, isolated communities. In FY 2006, the Creamery received an NEA Access to Artistic Excellence grant of \$18,000 to expand its outreach programs and bring its productions to underserved populations in Iowa and throughout the Midwest. The first component of its outreach initiative, the Young People's Tour, resulted in 121 performances of *TeRRiFiCC Tales* between February



Clockwise from top: Ryan Gaffney (standing with trumpet), Nicholas Hodge, Sean McCall, and Deborah Kennedy in the Old Creamery Theatre Company's 2006 Young People's Tour.

PHOTO BY ANNE CRAIG

19 and May 16, 2007, reaching nearly 40,000 students.

Prior to beginning its tour, the Creamery held its annual writing contest for students in first through sixth grades. Each story was required to teach a lesson, and from these entries the Creamery created *TeRRiFiCC Tales*, a fully staged theatrical production that focuses on the six pillars of character: trustworthiness,

respect, responsibility, fairness, caring, and citizenship. Based on the schools' enthusiasm for this production and a desire to reach more students in the rural Midwest, the production will tour to additional schools in the fall of 2007.

The Creamery also toured its mainstage production of *Dates with a Nut* by Meg Merckens and Thomas P. Johnson to five

Iowa

communities in southern and central Iowa between April 10 and May 6, 2007, reaching more than 17,000 people. In each community, the Creamery held between one and six performances, as well as question-and-answer sessions with the actors, director, and playwright.

Iowa Trails Council CENTER POINT

A chapter of the Iowa Trails Council, the Jefferson County Trails Council (JCTC) works to design, plan, and develop local multiple-use trails. JCTC has built three bridges over the past seven years, in addition to maintaining the trail system and constructing new trail segments.

JCTC promotes its efforts through local photography and art exhibits of scenes along the trails and also integrates art elements into its trail design. In FY 2006, the Iowa Trails Council received an NEA Challenge America grant of \$10,000 for JCTC to design and implement artistic enhancements to the Cedar View Pedestrian and Bicycle Trail Bridges.

Taking inspiration from local railroad history and natural history, local artist Judy Bales designed artistic elements for the two bridges, such as a mosaic entryway comprising pavers and a flagstone approach. In addition, Bales designed an enhancement for one bridge's chain-link fence using Cor-Ten steel. Cor-Ten steel self-oxidizes, forming a protective coat of rust, and both the color of the metal and Bales's organic design give the bridge a more natural look, complementing the woodlands that surround it.

Planning for this project began in January 2006 and, with the community's help, work on both bridges was completed in July 2007. Public participation and collaboration were key to the success of the project. Community members participated not only in the actual installation of the design, but in the planning process as well. For instance, a local manufacturing company, Creative Edge, helped JCTC to figure out how best to cut the Cor-Ten steel and another company, Schaus-Vorhies Manufacturing, developed a way to attach the Cor-Ten to the existing fencing.

Judy Bales designed decorative elements to retrofit onto the Cedar View Bridge, helping to soften the very industrial appearance of the bridge yet not obstruct the view of the creek and woodlands.

PHOTO BY JUDY BALES



Johnson County Community College

The Carlson Center

OVERLAND PARK

Stiefel Theatre for the Performing Arts

SALINA

MOMIX. Paul Taylor Dance Company. Trinity Irish Dance. It's a line-up that could appear at Chelsea's famed Joyce Theater or Jacob's Pillow, the renowned dance venue in the Berkshires. Where did this prestigious trio of companies all perform? The Great Plains State of Kansas.

Julie Tice and Michael Trusnovec are the principal dancers in Paul Taylor's Banquet of Vultures, a piece co-commissioned by the Carlsen Center and performed at the theater during 2006.

PHOTO BY TOM CARAVAGLIA

During FY 2006, the NEA provided funding to two performing arts centers that are committed to bringing internationally known acts to the heartland: the Stiefel Theatre in Salina and the Carlsen Center on the campus of Johnson County Community College, located 22 miles south of Kansas City. Both centers share similar missions: they bring world-class cultural entertainment to people who would otherwise be driving to Chicago, or more likely, never see professional dance. Programmers at both sites keep an eye out for performers who may be driving across the country and ask them to

perform at one or both venues, which are spaced about 175 miles apart on I-70. Artists are often skeptical, but leave the state impressed with the venues.

"We're in Kansas, but we are doing some interesting things," said Charles Rogers, artistic director of the Carlsen Center. The center presents a mix of touring theater, chamber music, and children's performances. Rogers ventured into dance in 1999, when he overheard at a conference that Dance St. Louis was looking for partners to commission a new work from Paul Taylor.

Kansas



Rogers surprised his colleagues by saying he would be interested. The Carlsen Center has since co-commissioned three more dances from Taylor, a contemporary choreographer known for mixing the grace of ballet with comedy and athleticism. During the 2005-2006 season, the Carlsen Center used its NEA Access to Artistic Excellence grant of \$10,000 to fund a master class with Taylor's company. The grant also supported a performance by Shen Wei Dance Arts and a residency for Hubbard Street 2 to co-create a piece with 49 aspiring local dancers.

Halfway across the state, the Stiefel Theatre also offered an NEA-funded master class. The theater invited students from every dance school within 100 miles to come kick up their legs with Trinity Irish Dance Company.

"Their performance was incredible," said Amanda Macklin, project director. "It was so much more than just some Celtic dancing."

The Stiefel Theatre was once a Fox movie palace that provided cheap entertainment at the height of the Great Depression. The theater



Salina-area ballet students and members of Trinity Irish Dance Company stretch together at a master class sponsored by Stiefel Theatre.

PHOTO COURTESY OF STIEFEL THEATRE FOR THE PERFORMING ARTS

gradually fell into decline and closed in 1981. In 2003, it reopened as a privately owned performing arts center dedicated to serving central Kansas.

In FY 2006, the center received an NEA Challenge America grant of \$10,000 to book performers with a world music theme, like the Trinity Irish Dance Company. The grant also funded an evening of Indian music with sitar virtuoso Anoushka

Shankar. Her band of percussionists offered a well-attended tabla drumming workshop.

"World music is something that has not been presented a lot in this area," Macklin said. "We want to offer programming that will bring in a little more diversity."



The WLS Prairie Farmer Road Show in Wisconsin, 1936.

PHOTO BY JAMES G. BUCHANAN

Media Working Group

LEXINGTON

Back in the 1920s and 30s, there was one promoter of country music that was second only to the Grand Ole Opry—the WLS radio program, *National Barn Dance*. The radio program, broadcast out of downtown Chicago, began in 1924 and ran until 1960, presenting live music and entertainment to millions of people every Saturday night during its 26-year run. In FY 2006, Media Working Group received an NEA Access to Artistic Excellence grant of \$20,000 to support post-production and editing costs for a documentary film about the program, *The*

Hayloft Gang: The Story of the National Barn Dance.

National Barn Dance appealed not only to rural audiences but also to city listeners who had come from rural communities. The pioneering program set the standard for the hundreds of similar barn dance radio programs that followed in its wake. Some of the iconic performers featured on *National Barn Dance* included “The Singing Cowboy” Gene Autry; Country Music Hall of Famers Red Foley and Bradley Kincaid; and Lulu Belle and Scotty Wiseman, “The Sweethearts of Country Music.”

The one-hour film incorporates archival film footage, photographs, and music with interviews with

surviving performers and listeners, broadcast historians, folklorists, and folk and country music experts. Activities supported by the NEA grant included the digitizing and editing of archival film footage, the creation of graphic materials and music, and the recording of the film’s narration by Garrison Keillor. The completed documentary will be broadcast on public television in partnership with the Independent Television Service, WTTW National Productions, and Kentucky Educational Television. *The Hayloft Gang* is expected to premiere on PBS in late 2008.

Southeast Kentucky Community and Technical College

CUMBERLAND

The Bluegrass region of Kentucky gave its name to the music that originated there (via Bill Monroe and his Blue Grass Boys), so it is not surprising that one of the programs the Southeast Kentucky Community and Technical College's Cumberland campus pioneered

was the Bluegrass Series. One of the college's artistic missions is to promote the preservation of Appalachian culture, and what better part of Kentucky culture to preserve than the musical style that was created there. The Bluegrass Series focuses on local Kentucky talent, and has featured performers such as Paul Williams and the Victory Trio, Pine Mountain Railroad, and the Shadow Ridge Band.

Southeast Kentucky Community and Technical College received an NEA Challenge America grant of \$10,000 to support the kickoff of the Goin' Back to Harlan Bluegrass Festival, a celebration of the Bluegrass Series. The festival was inaugurated as a way to showcase the region's rich cultural heritage and local musicians, to provide

quality arts programming for the local community, and to build community awareness of and partnerships for arts tourism. More than 20 community organizations collaborated with the college on the Goin' Back to Harlan Bluegrass Festival. The three-day festival took place on the college's Harlan Campus June 22-24, 2006. There were 32 featured performers including the Cumberland Gap Connection, the Dixie Bluegrass Express, Dale Ann Bradley, and 2006 International Bluegrass Music Association Emerging Artist of the Year Steep Canyon Rangers. There also were 14 open mic performances by festival attendees. Nearly 2,000 people attended the festival, which the college is planning on making an annual event.

Kentucky

Bassist "Fat Albert" Blackburn of the bluegrass band Fescue performs at the 2006 Goin' Back to Harlan Bluegrass Festival sponsored by the Southeast Kentucky Community and Technical College's Cumberland campus.

PHOTO BY DAVID PENIX/CHESARE BURKE



Tulane University

The Shakespeare Festival at Tulane

NEW ORLEANS

After the hurricane season of 2005, New Orleans knew a little something about being “star-crossed,” so it was appropriate that one of the performances by the Shakespeare Festival at Tulane (SFT) in the first season after Hurricane Katrina

wreaked its havoc was *Romeo and Juliet*, held August 3-12, 2006, on Tulane University’s campus. The NEA awarded the university an Access to Artistic Excellence grant of \$8,000 for SFT’s production.

The damage of Hurricane Katrina to SFT included displacement of staff and actors, some now living in FEMA trailers, and devastation of its offices, theater space, costumes, and props. Still, the show must go on, and SFT managed to put

together a show, although performances were reduced from 12 to eight. Even with that restriction, more than 930 attended the production.

In order to provide patrons from all economic levels the chance to attend, SFT provided half-price previews August 3 and 4 and pay-what-you-will performances August 6 and 12. The community seized this opportunity and all four performances were sold out.

SFT has played an important role in revitalizing New Orleans following Hurricane Katrina. This production provided the actors, technicians, designers, and

Louisiana

Teddy Boone as Romeo and Sharon London as Nurse at the Capulet masquerade ball in Tulane Shakespeare Festival’s production of Romeo and Juliet.

PHOTO BY BRAD ROBERT

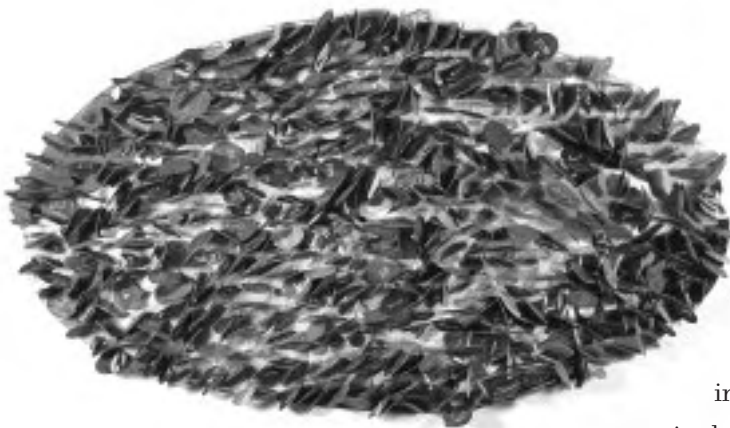


support staff not only employment, but also the chance to help bring normality back to the city. SFT's summer festival is a summer tradition for residents in New Orleans and having this tradition continue brought a feeling of recovery. One member of the cast and crew, many of whom lost their homes in the hurricane, commented, "Here at the theater, I feel like I have a home again."

Louisiana Art & Science Museum

BATON ROUGE

The Louisiana Art and Science Museum (LASM), which offers displays and education programs on the arts and sciences—including a planetarium and Challenger Learning Center with simulated space missions—serves more than 221,000 people, mainly from the East Baton Rouge Parish and its surrounding parishes, each year. The population of Baton Rouge is



Howardena Pindell's Untitled 3C, a mixed-media work from 2005, is one of the features in the Louisiana Art & Science Museum's exhibition on the artist.

IMAGE COURTESY OF SRAGOW GALLERY, NEW YORK

more than 50 percent African-American, and LASM provides programming to reach this important part of its community.

LASM works in partnership with LINKS, Inc., a national African-American women's service organization, and each year the two present an exhibition and lecture program during Black History Month that focuses on the contributions of African Americans to art. In FY 2006, LASM received an NEA Challenge America grant of \$10,000 to support an exhibition of Howardena Pindell's work as part of the museum's Black History Month programming.

Running from January 19 through April 7, 2007, the exhibition *Howardena Pindell: Hidden Histories* included 51 of Pindell's mixed-media works created between the 1970s and 2006. LASM provided guided tours for elementary and middle school students, as well free docent tours on the weekend and a free family guide, all designed to inform visitors about Pindell's concepts and engage them in a dialogue about the exhibit. In addition, LASM provided free admission to the exhibit on two dates.

Howardena Pindell herself gave a public lecture at LASM on her work and the current issues facing women in the arts, and spoke one-on-one with students participating in LASM's YouthALIVE!, a work-based learning program for underserved young women in the community. In addition, Pindell spoke with graduate art students at Southern University, a historically black college, and Xavier University in New Orleans.



Joseph Marriner Gerrish Family by unknown artist, circa 1824, at the Portland Museum of Art, Maine.

IMAGE COURTESY OF PORTLAND MUSEUM OF ART

Portland Museum of Art

PORTLAND

In an era when arts education often has fallen to the wayside, Portland Museum of Art wants to help art teachers remain critical to a child's education. Four years ago, the museum received an NEA grant to develop Looking to Learn, cross-disciplinary lesson plans that revolve around works from the museum's permanent collection.

In 2006, the museum received an NEA Learning in the Arts grant of \$45,000 to develop Artful Assessment, the second phase of Looking to Learn. The new program paired an art teacher and classroom instructor from each of



Artwork by fifth-graders at Presumpscot Elementary School hangs on display at the Portland Museum of Art. Their paintings were inspired by the portrait of the Gerrish Family from the museum's permanent collection.

PHOTO COURTESY OF PORTLAND MUSEUM OF ART

ten Maine elementary schools. They worked on developing realistic goals for students that, if met, would prove that progress can be measured even in a subjective subject like art. The grant provided stipends for the teachers, transportation for students to travel to the museum, and substitutes for the art teachers so they could go on the field trips as well.

Back at school, students were asked to create their own work of art inspired by a piece they had studied from the Looking to Learn collection. In May of 2007, the museum held a Celebration

Reception so the Portland community could assess art projects created by students in the 10 classes. Families that might never have come to see a Winslow Homer exhibit at the museum instead came out to see their child's artwork inspired by Homer and other artists with ties to Maine. The exhibition won rave reviews, according to education director Dana Baldwin.

"We treated the student art very carefully, with professional labels, so the work looks like it belongs in the museum," Baldwin said. Approximately 350 people attended.

Watershed Center for the Ceramic Arts

NEWCASTLE

Ma^Maine isn't called Vacationland for nothing. On weekends, motorists clog Route 1 heading for coastal cabins. Along the way, tourists stop to shop at places like Blueberry Cupboard and Cool as a Moose. They buy balsam fir sachets, lighthouse magnets, and pottery dotted with Maine's signature blueberries. Many Maine potters make a living producing such serviceable ceramics, but cross Wiscasset Bridge and wander west on winding dirt for a mile, and you'll find a sanctuary for artists who aspire to create art from clay: the Watershed Center for the Ceramic Arts.

"Watershed's mission isn't to teach people to make blueberry pottery," said Tyler Gulden, the center's programs director.

For 20 years, the Watershed Center for the Ceramic Arts has been providing residencies for potters who want to take a break from

producing commercial pottery and instead create ceramic art. To mark the anniversary, the center received an NEA Access to Artistic Excellence grant of \$10,000 to fund a series of ceramics symposia that were open to the public.

"In our community, many people know about Watershed as an organization, but even some of our closest neighbors don't know what we do," Gulden said.

The symposia were held at Skidompha Public Library, a more accessible location than the ceramics studio. As many as 50 people came to hear Watershed's summer artists-in-residence discuss and demonstrate their work. The center also continued to offer slide nights, open studios, and community dinners. Thanks to the symposia, more local residents have been driving out that dirt road in Newcastle to watch the artists at work.

Maine



Jane Shellenbarger, a 2006 artist-in-residence at Watershed Center for the Ceramic Arts, applies brushwork to a plate.

PHOTO COURTESY OF WATERSHED CENTER FOR THE CERAMIC ARTS

Background: *Cambodian-American Heritage's* dance students perform as part of a *Cambodian New Year* celebration.

PHOTO BY TOM PICH

Maryland

Cambodian-American Heritage

FORT WASHINGTON

After the Cambodian holocaust in the 1970s, when many traditional dancers and musicians were killed, the survival of an art form was in jeopardy. As the leading Cambodian arts education and performance organization in the United States, Cambodian-American Heritage (CAH) has undertaken the responsibility of preserving this Asian artistic tradition, training the next generation of Cambodian-Americans in Cambodian classical and folk dances and traditional music, and also introducing this traditional art form to a mainstream American audience.

In FY 2006, CAH received an NEA Access to Artistic Excellence grant

of \$10,000 in support of instruction in Cambodian dance and music, culminating in a performance in celebration of the Cambodian New Year. From November 2006 through April 2007, Cambodian-American students ages three through adult participated in dance and music classes, organized and taught by CAH artistic director and NEA National Heritage Fellow Sam-Oeun Tes, music director and NEA National Heritage Fellow Chum Ngek, and dance director Devi Yim.

The 37 dance students and five music students performed on April 29, 2007, at Gunston Middle School in Arlington, Virginia. The dancers and musicians presented nine pieces, showcasing Cambodian classical dance, such as *Robaim Phoung Neary*, used to open a special event, and Cambodian

folk dances, such as the *Robaim Kangok Pailin*, or Pailin Peacock Folk Dance. In addition to these traditional dances, the concert also featured *Robaim Prosithi Por*, a classical dance choreographed by CAH's teachers. The performance was recorded for broadcast on DC public access television stations.

By creating new dances and preserving traditional ones, CAH provides an invaluable service to the Cambodian-American community and is integral to the survival and resurgence of this tradition for the future.

University of Maryland at College Park

Clarice Smith Performing Arts Center

COLLEGE PARK

To celebrate the achievement of women in the arts, the University of Maryland's Clarice Smith Performing Arts Center created a series as part of its 2006-2007 season that featured some of America's most renowned female artists. The center received an NEA Access to Artistic Excellence grant of \$45,000 to support the residencies and presentations in the series, *Legendary Leaders: Legacies of Artful Women*.

As the hub for the university's music, theater, and dance departments, the center's series helped to bring more attention to those talented female artists, past and present, who have made significant contributions to the performing arts.

The series began on October 12 and 13, 2006, with a concert by Imani Winds and vocalist René

Marie, entitled *Josephine Baker: A Life of Le Jazz Hot*. The presentation used historic film set to new compositions to reflect on the life and times of singer, dancer, and actress Josephine Baker. On November 2 and 3, 2006, the Liz Lerman Dance Exchange presented 30th

*As part of the series *Legendary Leaders: The Legacies of Artful Women*, the Liz Lerman Dance Exchange and a group of community dancers perform *Still Crossing*, one of three works that made up Liz Lerman's 30th Anniversary Retrospective.*

PHOTO BY ENOCH CHAN



Anniversary Retrospective, a compendium of three works choreographed by Liz Lerman that incorporated both the University of Maryland Symphony Orchestra and a group of community dancers. On November 12, 2006, jazz band leader and composer Maria Schneider conducted her big band in a concert of her works that included her own commentary and stories. Lastly, on March 29, 30, and 31, 2007, the center hosted a festival of workshops, symposia, and concerts under the leadership of artistic director Diane White.

Each of these performances included a residency, allowing the artists to hold master classes with the university's performing arts students, and participate in public lectures, symposia, and workshops. In total, more than 3,700 took advantage of the performances and concerts.

Massachusetts



Landscape with David and Bathsheba, by Herri Bles, circa 1535-40, is one of the works in the Isabella Stewart Gardner Museum's permanent collection to be digitized in 2007.

IMAGE COURTESY OF ISABELLA STEWART GARDNER MUSEUM

Isabella Stewart Gardner Museum

BOSTON

Isabella Stewart Gardner first welcomed visitors to her museum on New Year's Day, 1903 with a musical and visual arts celebration. Following an opening concert performed by members of the Boston Symphony Orchestra, the museum was opened to display a flower-filled courtyard surrounded by galleries of art. The museum has remained essentially unchanged since then, housed in three floors of galleries in a 15th-

century Venetian-style palazzo and boasting a collection spanning more than 30 centuries and including works by such masters as Rembrandt van Rijn, Sandro Botticelli, and James McNeill Whistler.

The museum still bustles with artistic activity and presents ongoing programs in celebration of historic art, contemporary art, music, education, and horticulture. To bring the museum into the 21st century, however, the Gardner Museum is making its collection of 3,200 objects

available online, with the support of an NEA Access to Artistic Excellence grant of \$25,000.

The project involves digitizing images, creating a database of bibliographic and descriptive details, creating summaries of art historical research on the objects, and publicizing the availability of the database and its specialized features. The museum physically receives approximately 180,000 visitors annually, a figure that cannot increase significantly without raising substantial preservation issues. By adding the collection to the museum Web site's current offerings, the Gardner will help to ensure continued access to its holdings without risking critical damage to the work. The enhanced Web site is expected to launch to the public in late 2007.

Maizy Scarpa (l) and Steve Johnson in Chatham High School's production of King Lear, part of Shakespeare & Company's Shakespeare in Action education program.

PHOTO BY ELIZABETH ASPENLIEDER

Shakespeare & Company

LENOX

Tina Packer, artistic director of Shakespeare & Company, has said, “Engagement with great poetry in a dramatic setting is one of the most important learning opportunities we can provide young people in this country.” And to support that belief, the theater company began Shakespeare in Action, a theater arts residency program for high school students.

In FY 2006, Shakespeare & Company received an NEA Learning in the Arts grant of \$50,000 to support the program. Beginning in September 2006, more than 600 students from 11 high schools in Massachusetts and

New York participated in the nine-week program comprising in-class curriculum-based teaching sessions and six master classes in stage combat, Elizabethan dance, text in performance, stage management, publicity, and technical theater. Students also worked after school for 20 hours per week with professional artists, including an education artist, actors, a costumer, a set designer, and a production director. Classroom teachers received two weeks of professional development sessions with the theater artists. Each residency culminated in a full-scale, 90-minute production of one of nine Shakespeare plays. These performances were attended

by nearly 5,000 teachers and students. In November, students also took part in the Fall Festival of Shakespeare, a noncompetitive festival of student performances.

Shakespeare & Company also participates in the NEA's Shakespeare in American Communities national initiative—which brings full productions of Shakespeare's works with educational and community outreach activities to middle and high schools—and received a 2006 Coming Up Taller award for its Shakespeare in the Courts programs, which presents Shakespeare's work to adjudicated youth.

Man's Shirt, circa 1860, from the Crow tribe, one of the articles in the Detroit Institute of Arts's Native-American art collection.

PHOTO COURTESY OF DETROIT INSTITUTE OF ARTS



Michigan

Detroit Institute of Arts

DETROIT

Covering nearly 3,000 years of history, the Detroit Institute of Arts' Native-American art collection includes pieces from North, Central, and South America. Spacing issues, however, have hampered the museum's ability to show these sculptures, ceramics, and textiles in their entirety. Until now.

The Detroit Institute of Arts (DIA) is undergoing an extensive renovation and expansion program that will, among other improvements, add 35,000 square feet of gallery space. As part of the renovation, the museum has reconfigured its curatorial plan for each gallery to allow for flexibility

in the ways in which objects are arranged, including thematically, culturally, or chronologically. DIA received an NEA Access to Artistic Excellence grant of \$75,000 in FY 2006 to support the reinstallation of its Native-American collection post-renovation.

The collection comprises early religious artifacts, ceremonial attire, and domestic objects such as a 19th-century Navajo blanket and an early 20th-century Western Apache basket. Approximately 300 objects from the collection will be reinstalled in a 4,000-square-foot first floor gallery. The project included final exhibition design and fabrication, development of interactive interpretive media, and consultations with scholars and technical experts.

Founded in 1885, DIA's large collection includes muralist Diego Rivera's seminal Detroit Industry fresco cycle and an 1887 Vincent Van Gogh self-portrait, the first Van Gogh acquired by a U.S. museum. The museum's buildings feature more than 100 galleries, small and large lecture halls, an art reference library, and a state-of-the-art conservation lab. The museum, including all of its newly reinstalled collections, will reopen to the public on November 23, 2007.

University Musical Society

ANN ARBOR

Established in 1879, the University Musical Society (UMS) is one of the oldest performing arts presenters in the country. It has maintained its high quality through uncommon and exciting bookings, such as the Jerusalem String Quartet, Wynton Marsalis and the Jazz at Lincoln Center Orchestra, and Hubbard Street Dance Chicago. By booking artists working in authentic cultural traditions, UMS is able to engage audiences in a better understanding of these traditions throughout the community. UMS presents more than 75 performances and 100 free educational events each year in five performance spaces and in local community venues.

With a focus on the region's African-American, South-Asian, Mexican, and Arab-American communities, UMS received an

NEA Access to Artistic Excellence grant of \$50,000 to support four artist residencies in February and March 2006, with public performances and community engagement programs. The residencies included the Mariachi Los Camperos de Nati Cano (an NEA National Heritage Fellow), the performance troupe Children of Uganda, and India's Nrityagram Dance Ensemble. A fourth residency, Summit of the Levant, featured master musicians from Syria, Palestine, and Lebanon.

Residency activities included youth performances for area schoolchildren, professional development workshops for

teachers on Mexican cultural traditions and Ugandan performing arts, master classes in Indian traditional dance, family-focused dance and music workshops, and artist visits to area schools and churches. For several performances UMS also provided bussing subsidies to encourage program participation by students from underserved schools. In total, the four residencies served more than 9,000 adults and 8,200 children and youth.

Members of the Children of Uganda performing ensemble pose with Catherine Blackwell at a performance exchange at Blackwell Academy, the Detroit charter school named in her honor.

PHOTO COURTESY OF UNIVERSITY MUSICAL SOCIETY





Curiazio (tenor Scott Piper) vows to fight for his family honor, much to the alarm of his fiancée Camilla (soprano Brenda Harris) in Minnesota Opera's production of Saverio Mercadante's Orazi e Curiazi.

PHOTO BY MICHAL DANIEL

Minnesota Opera Company

MINNEAPOLIS

Operas such as *Tosca* and *La Traviata* are performed with ruthless regularity, but the Minnesota Opera Company is committed to producing one new work and one worthy rarity each year. As a result, two operas made their United States debuts during the 2006–2007 season. One was brand new, the other was 160 years old.

The company received an NEA Access to Artistic Excellence grant of \$20,000 to support its production of *Orazi e Curiazi*, a long-forgotten opera by Saverio Mercadante. *Orazi e Curiazi* was

considered a triumph when it premiered in Naples in 1846, but Mercadante's efforts soon would be overwhelmed by grand Italian operas and by Wagner's music dramas.

Dale Johnson, the artistic director of Minnesota Opera, knew that with the right creative team in place, Mercadante was ripe for a revival in Minneapolis. Johnson hired Tony- and Oscar-winning director Eric Simonson to recast *Orazi*, a 7th-century tale about two Italian families torn apart when their countries go to war, as a tragedy set during the American Civil War. Designers clad the *Orazi* men in Confederate gray, the *Curiazi* in Union blue, and the women in resplendent antebellum gowns. By all accounts, the singers and musicians relished a chance to perform such lovely but unfamiliar music. Minnesotans packed the Ordway Center for the Performing Arts to see the results.

"Our audiences love this stuff," Johnson said. "It was a bit of a sell at first, but now the whole notion of bel canto is imprinted on our audiences." Performances were attended by 7,460 people, and after the 2006–2007 season, a record number of Twin Cities residents renewed their opera company subscriptions.

Inigo Mangano-Ovalle's Cloud Prototype no. 1 is a 14-foot titanium model of a cumulonimbus thundercloud.

PHOTO BY SCOTT STULEN

Rochester Art Center ROCHESTER

Despite its title, Rochester Art Center's 2006 exhibition of works by Inigo Manglano-Ovalle was hard to miss. *Blinking out of Existence* was the most ambitious installation ever undertaken by the 60-year-old art museum in southeastern Minnesota. In 2004, the museum relocated to a 36,000 square-foot facility that could easily accommodate special exhibits such as *Blinking*.

The center received an NEA Challenge America grant of \$10,000 toward presenting works by Manglano-Ovalle, a Chicago-based Spanish-American artist, and producing educational and interpretive materials that made his contemporary multimedia art appeal to a wider audience. This marked the first time the center received an NEA grant.

Between June 23 and September 24, 2006, more than 6,400 people wandered through the center's

galleries, taking in Manglano-Ovalle's sculptures, videos, photography, and ambient sound recordings. Manglano-Ovalle, a 2001 MacArthur Fellowship recipient, is known for his collaborative artworks. *Blinking* included *Cloud Prototype no. 1*, a large-scale titanium sculpture of a cumulo-nimbus thundercloud modeled by atmospheric scientists at the University of Illinois at Urbana-Champaign. Even more imposing was *Iceberg (r11i01)*, Manglano-Ovalle's co-creation with Chicago architect Colin Franzen. Using data gathered by the Canadian Hydraulic Center, the duo constructed a 25-foot scale aluminum model of an iceberg drifting off the coast of Newfoundland.

Such meteorologically themed work resonated with Minnesotans. Nearly one out of 15 Rochester residents came out to see *Blinking*. The art center also reached out to southeastern Minnesota's growing Hispanic community by publishing its first bilingual gallery guide and offering Free Family Day activities.

Minnesota

Mississippi

Ohr-O'Keefe Museum of Art

BILOXI

If George Ohr were alive today, he'd be fighting Hurricane Katrina's wake by spinning his own maelstrom from his potter's wheel. But since Ohr, the "mad-dauber" of Biloxi, Mississippi, has been dead for 90 years, the staff and supporters of the Ohr-O'Keefe Museum of Art are rallying the Gulf Coast arts community on his behalf.

The museum had hoped to open a new four-acre campus with buildings designed by Frank Gehry during 2006, but damage due to Hurricane Katrina has delayed the opening. The

museum has gone forward undaunted with its reconstruction, and plans to open the center in late 2009 with an unprecedented retrospective of work by Ohr, one of the 19th century's most innovative ceramicists. A smaller, traveling version of the show hits the road in late 2007.

Before the storm hit in August of 2005, the museum applied for a

grant to fund the retrospective. It initially received an NEA Access to Artistic Excellence grant of \$25,000 to support *American Maverick: The Masterpieces of George Ohr*. In the hurricane's aftermath, that funding was increased to \$40,000. The museum has used the money to offset the cost of storing and transporting its extensive collection of Ohr pottery, as well as pieces on loan from private collections that will be included in the retrospective.



Cadogan by G.E. Ohr, circa 1900, is one of the items to be featured in the upcoming Ohr-O'Keefe Museum of Art exhibition American Maverick: The Masterpieces of George Ohr.

IMAGE COURTESY OF
OHR-O'KEEFE MUSEUM

Film of Eudora Welty, who served on the NEA's National Council on the Arts from 1972 to 1978, was recently discovered by NEA staff and donated to the Mississippi Department of Archives and History.

NEA FILE PHOTO



“It will just be breathtaking,” said Marjorie Gowdy, executive director of the museum. “Many of these are pieces that have not ever been in the public eye. For the opening of our new campus, we wanted the very best available pottery, both from our collection and private collections. They are very much American masterpieces.”

Mississippi Department of Archives and History

JACKSON

In 1975, writer Eudora Welty sat down in front of filmmaker Richard O. Moore’s camera for five hours and read from her famous short stories. She also talked about the craft of writing and about the rich tradition of writing in the South. From that five hours of footage, Moore selected five minutes of Welty’s voice to include in his NEA-funded documentary, *The Writer in America*. Then he

deposited eight canisters of 16-mm color film into an NEA storage facility.

Those canisters were rediscovered by the NEA’s Media Arts department in 2006 and donated to the Mississippi Department of Archives and History. As Chairman Dana Gioia explained when he delivered the canisters to Jackson himself, “It was Miss Welty herself who said, ‘never think you’ve seen the last of anything.’ I’m delighted to say she was right.”

Chairman Gioia called finding the Welty footage “one of the greatest literary discoveries of the last decade.” Along with the film canisters, he presented the Welty House with a \$10,000 Chairman’s Extraordinary Action Grant to

digitize and preserve the reel-to-reel film.

According to Welty biographer Suzanne Marrs, the NEA donation is the earliest known Welty film of extended length, as well as the only one that captures the author at the manual typewriter where she wrote numerous literary classics.

Mary Alice White, niece of the famed *Optimist’s Daughter* novelist and director of the Welty House, said the film has since been converted to DVD format. Plans are underway to produce educational guides that would accompany copies of the DVD. Excerpts from the footage also will be shown at the new Welty House Visitor’s Center.



2006 Honoree Arthur Duncan, *Wizdom Rounds*, Professor Robert L. Reed, and Dee Mac Sandoz strike a pose bridging the gap between generations and between tap and hip hop.

PHOTO BY MELBA HUBER

Missouri

Robert L. Reed Tap Heritage Institute ST. LOUIS

Since 1991, the Robert L. Reed Tap Heritage Institute (RTHI) has produced the St. Louis Tap Festival, the world's oldest annual festival devoted to the form. Reed, himself a renowned dancer and teacher, is dedicated to promoting an interest in and appreciation for this indigenous American dance style

in all its myriad forms, expressions, techniques, and ethnicities.

In FY 2006, RTHI received an NEA Access to Artistic Excellence grant of \$10,000 to support the 15th Annual St. Louis Tap Festival, which took place July 24-29, 2006. The six-day festival featured tap artists from throughout the United States as well as Canada. The roster of more than 70 events included master classes, jam sessions, lectures, video screenings, a

participant showcase featuring dancers from seven states and Canada, and All That Tap XV, the festival's culminating performance. In addition to showcasing the festival's master tappers, All That Tap XV also provided shadowing and internship opportunities for student dancers.

Several festival events were offered free of charge or at a discounted rate, including workshops; the outdoor Tap Jam, which featured "cutting contests" by participants; and a panel discussion moderated by national tap dance columnist Melba Huber. Notable artists participating in the festival included Israeli tappers Avi Miller and Ofer Ben, *The Lawrence Welk Show* veteran Arthur Duncan, and 1999 NEA National Heritage Fellow Jimmy Slyde. The participation of world-renowned stars of yesterday, today, and the next generation make the festival one of the most popular in the city. More than 2,500 individuals benefited from the festival, including more than 1,500 children and youth.

reStart, Inc.

KANSAS CITY

When you are living on the streets, the arts may not be your first concern. But the arts can make a difference in homeless children's lives by nurturing their desire to learn and think creatively. And that is why reStart, Inc., an interfaith, overnight emergency shelter, began its Arts at reStart program with assistance from an NEA Learning in the Arts grant of \$20,000 in FY 2006.

"The homeless children's incredible creative imaginations and talents are reinvigorated by learning, experiencing, and participating in arts units with Kansas City's finest arts educators," said Linda Kemnitzer, administrator of the Arts at reStart program. The program provides participants with three levels of ongoing professional arts instruction: live experience of multidisciplinary arts on- and off-site, curriculum-based hands-on study of arts disciplines, and presentations of participants' work.

In July 2006 and January, February, and May 2007, Arts at reStart students participated in units on digital photography, poetry, and the painter Thomas Hart Benton. Classes met two to five times per week for 120 minutes, providing 15 hours of learning in each discipline. Field trips included a visit to the Truman Museum to view Benton's mural *Opening to the West* and to the American Jazz Museum to view portraits by Pulitzer Prize-winning photographer Dan White, who also led the digital photography

Jalen and Alicia, both seven years old, learned to use digital cameras and edit their prints through a reStart photography workshop with Pulitzer Prize-winning photographer Dan White.

PHOTOS BY JALEN AND ALICIA OF EACH OTHER, COURTESY OF RESTART



workshops. At the end of each unit student work was displayed at reStart.

During the project, participants also attended workshop opera rehearsals at the Lyric Opera of Kansas City, a performance of *The Mikado* by Paul Mesner's Puppets, and a production of *Geppetto & Son* by Coterie Theatre. Two-hundred-and-thirty homeless children and youth benefited from the program.



Ústí Children's Choir of the Czech Republic, participants in the 2006 International Choral Festival.

PHOTO BY MARK GORSETH

International Choral Festival

MISSOULA

In the United States alone, more than 28 million people engage in choral singing, according to a Chorus America study. So it is not surprising that the International Choral Festival in Missoula, Montana, is such a hit.

More than 75 world-class choirs and thousands of singers from around the world have participated in the International Choral Festival since it began in 1987, including choirs from Argentina, Botswana, China, and Thailand. In FY 2006,

the International Choral Festival received an NEA Access to Artistic Excellence grant of \$10,000 for its 2006 festival.

Taking place from July 12-16, 2006, 13 international choirs and seven domestic choirs were selected through a rigorous screening process. Participating choirs ranged from Slovenia's Mariborski Oktet to Kansas's Lawrence Children's Choir to

India's Navrachana School Choir, which traveled to the United States for the first time as part of this festival. In addition to the choirs' geographic diversity, they were also diverse in their age ranges: the festival included adult, youth, and children's choirs.

Each choir performed separately and then as a group for the finale concert, when they were joined by three other Montana-based choirs for a total of 712 singers. The festival contained a total of 17 concerts, including three preview concerts that were open to the public for free, altogether reaching a total of 20,000 people.

In addition to the official performances, the festival also arranged for outreach concerts to be held in Montana's smaller, rural communities, where because of geographic isolation residents do not have the chance to experience such international culture. Lastly, the festival co-sponsored with the University of Montana a six-day symposium on choral conducting with Dr. Melvin Unger, Director of the Riemenschneider Bach Institute, in Berea, Ohio.

Montana

Great Falls Symphony Association

GREAT FALLS

The Great Falls Symphony Association (GFSA) includes the Great Falls Symphony Orchestra, an 80-voice symphonic choir, a regional youth orchestra, and two professional resident ensembles, the Cascade String Quartet and the Chinook Winds Quintet. These musicians travel extensively throughout Montana, presenting educational school programs and performing in both large and small communities. In addition, for more than 30 years, GFSA has

presented Jr/Sr concerts twice a season for students in the region as well as senior citizens and those who are developmentally disabled.

GFSA takes great efforts to provide its musicians with artistically stimulating opportunities and its community with high-quality concerts. Part of GFSA's success has been its ability to attract world-class musicians to its theater in Great Falls. In FY 2006, GFSA received an NEA Challenge America grant of \$10,000 to bring celebrated violinist Itzhak Perlman to Montana for a premiere performance.

In addition to an evening performance with GFSA's

orchestra on April 6, 2006, in the Great Falls Civic Center Mansfield Theater, GFSA arranged for an open rehearsal and invited string students from Montana's high schools and universities as well as members of GFSA's Regional Youth Orchestra. More than 600 students took advantage of this opportunity to observe Itzhak Perlman's rehearsal with the orchestra. For the evening concert, GFSA sold out its 1,782-seat theater, drawing an audience from all four corners of the state. In recognition of an important cause of Itzhak Perlman's, GFSA also offered discounted tickets to disabled members of the community.



Itzhak Perlman plays with the Great Falls Symphony Orchestra at the open rehearsal to more than 600 students.

PHOTO BY STU WHITE, GREAT FALLS TRIBUNE

Two of the translations that the University of Nebraska Press is publishing with support from the NEA.

BOOK COVERS COURTESY OF UNIVERSITY OF NEBRASKA PRESS



Nebraska

University of Nebraska at Lincoln

University of Nebraska Press

LINCOLN

While the percentage of published foreign works in English translation is in single digits, one publisher is attempting to make those foreign authors better known on these shores.

The largest academic publisher in the Great Plains, the University of Nebraska Press (UNP) has published first-rate creative literary work, memoirs, and scholarly works for more than 60 years. In addition, UNP is one of the leading publishers of translated literature, having

published more than 100 books of literature in translation and nearly a dozen series that include translations. In FY 2006, the University of Nebraska received an NEA Access to Artistic Excellence grant of \$25,000 for the publication, promotion, and distribution of ten books of international literature in English translation.

University of Nebraska Press printed 1,000 copies of each book, distributing them through a variety of means, including libraries, major bookstore chains, independent and college bookstores, internet booksellers, and the press's own Web site.

Chosen for their literary quality, reputation, and value in the study of humanities, the books include

such diverse authors as French writer and winner of the Prix Goncourt Paule Constant, whose *White Spirit* was translated by Betsy Wing; Algerian journalist Bata Gacemi, whose *I, Nadia* was translated by Paul Côté and Constantina Mitchell; and Mercè Rodoreda, one of Catalan literature's most celebrated writers and author of *A Broken Mirror*, translated by Josep Miquel Sobrer.

The University of Nebraska Press is dedicated to making celebrated international writing more accessible, an act that promotes these authors to readers outside of their native languages and in doing so, provides an invaluable tool for understanding other cultures.

Nebraska Arts Council

OMAHA

From 1990 to 1999, Nebraska's immigrant population rose at least 50 percent, according to a study by the Urban Institute. The Nebraska Arts Council (NAC) recognized the importance of making these new diverse cultural traditions better known to the public and created the Latino Arts Initiative, designed to identify and serve Nebraska's growing Latino arts field. In 2003, through a collaboration with the Nebraska Humanities Council and the University of Nebraska—Lincoln Plains Humanities Alliance, NAC created the Nebraska Folklife Network (NFN), devoted to the documentation, preservation, and presentation of Nebraska's diverse folk and traditional arts.

In FY 2006, NAC received an NEA Folk & Traditional Arts Infrastructure grant of \$25,000 to

support Nebraska Folklife Network's 2007 activities. This included the implementation of Nebraska by Heart, a folk arts curriculum focused on Nebraska and used by teachers at the middle school level, as well as professional development activities for teachers and traditional artists focused on this curriculum.

NFN also created museum trunk exhibits highlighting Nebraska's farm and ranch traditions and educational kits on Irish-American and Iraqi cultural traditions to be used by schools to meet Nebraska social studies, arts, and other academic standards and recommendations. NFN's activities are designed to both highlight Nebraska's deep traditions as well as appreciate the culture of its newer immigrants, building a greater cultural understanding among its citizens and preserving these diverse traditions and cultures for the future.

Wayne Connell, rancher, cowboy poet, and traditional artist in horsehair and leather, with a bosal style braided hackamore he made for training horses on his ranch near Tryon, Nebraska, included in the Nebraska Farming and Ranching Trunk Exhibit.

PHOTO COURTESY OF NEBRASKA FOLKLIFE NETWORK



Nevada Ballet Theatre

LAS VEGAS

When Val Caniparoli first choreographed *Lambarena* for the San Francisco Ballet in 1994, he envisioned a dance that celebrates the joy of living. Through movement and music that alternates between African and Western traditions, he sought to convey that expressing joy transcends cultures. In FY 2006, Nevada Ballet Theatre received a \$10,000 NEA Access to Artistic Excellence grant to present *Lambarena* in Las Vegas.

In March 2007, Caniparoli, his assistant, and a pair of African dance instructors all traveled to Las Vegas to work with 14 Ballet Theatre company members on the piece. “It was a challenge for the dancers,” Caniparoli said. “It definitely stretched them.”

The score alternates between traditional African vocal music and pieces written by Johann Sebastian Bach 250 years ago. That may sound like an odd combination,



*Principal Dancer Racheal Hummel-Nole evokes the earthy spirituality of African dance while maintaining classical ballet technique in Nevada Ballet Theatre’s production of *Lambarena*.*

PHOTO BY JEFF SPEER

but not to those who know the story behind *Lambarena*. Named for an African village in present-day Gabon, the dance pays tribute to Albert Schweitzer, the Nobel-prize winning musicologist who wrote a biography of Bach, earned a medical degree, then moved to Africa to establish a hospital.

Caniparoli’s dance features music from an album compiled by French arranger Hughes de Courson. With little derivation, the dancers perform Western classical ballet to Bach’s partitas, fugues,

and arias but emulate African dance when the Gabonese music comes on. As in other cities, the Las Vegas performances of *Lambarena* were complemented by African dance master classes for area teachers and two school-day matinees for children, who were offered a *Lambarena* study guide.

“It’s an amazing program that brings in children and audiences who would normally never come to a ballet,” Caniparoli said. “They watch in wonder. And they love it.”

Nevada

Nevada Humanities Committee

RENO

It's no mirage—the Vegas Valley Book Festival does get a little bigger and better each year. At the inaugural festival in 2002, several hundred people came to hear the venerable John Irving speak in suburban Henderson, Nevada. The Nevada Humanities Committee, an independent nonprofit group that first organized the festival, doubled the number of events in 2004 and added venues in Las Vegas. A year later, the city became a festival cosponsor and included it in the Las Vegas centennial celebration.

By 2006, the book festival was a busy two-day event in downtown Las Vegas that was more a celebration of the writing life than a cavalcade of book signings. Memoirists, poets, and music journalists had equal time on the

podium. Workshops focused on screenwriting, editing, and self publishing.

To support bringing in guest authors and panelists, Nevada Humanities received an NEA Access to Artistic Excellence grant of \$10,000. Chuck Palahniuk, author of the 1996 cult-classic *Fight Club*, served as keynote reader, but just as many people attended events such as the panel discussion on the Las Vegas years of Howard Hughes, the eccentric entrepreneur. Some of the authors attending the festival included novelist and screenwriter Peter Lefcourt, rock music critic Jim DeRogatis, slam poet Beau Sia, and children's author Beti Kristoff.

The 2006 festival also included a spin-off, the Target Children's Book Festival, a half day of family-focused readings, giveaways, and performances. More than 5,000 people attended book festival events.



Fight Club author Chuck Palahniuk delivered the keynote address at the 2006 Vegas Valley Book Festival.

PHOTO BY SHAWN GRANT



Composer and seven-time MacDowell Colony Fellow Meredith Monk at work on Basket Rondo, a new work for the Western Wind Vocal Ensemble, which she began at MacDowell in 1994. She also began a new piece for her vocal ensemble and the Kronos Quartet during her 2006 residency.

PHOTO BY JOANNA ELDREDGE MORRISSEY

MacDowell Colony PETERBOROUGH

The oldest artists' colony in the nation, MacDowell Colony provides the essential items all artists need—time and space. The composer Edward MacDowell and his wife, Marian, founded MacDowell Colony in 1906, and throughout its history the only criterion for acceptance has been talent. Today, MacDowell hosts more than 250

writers, composers, visual artists, photographers, printmakers, filmmakers, architects, and interdisciplinary artists each year from all parts of the United States and abroad. In all, MacDowell has hosted more than 5,500 artists, including Aaron Copland, James Baldwin, and Alice Walker.

At the colony, artists receive room, board, and their own studio, which includes the instruments necessary for their particular art, such as a piano for a composer, or

New Hampshire

a dark room for a photographer. Between 20 and 30 artists are in residence at any time and artists can stay for a maximum of two months. Need-based grants are available to alleviate travel costs, a practice which ensures that those who are qualified to attend have the means to do so. Residents share breakfast and dinner together and have their lunch delivered to their studios to eliminate distractions during the workday. Artists-in-residence also benefit the surrounding community through presentations of their work at local schools, libraries, and senior centers.

In FY 2006, MacDowell Colony received an NEA Access to Artistic Excellence grant of \$25,000 to support fellowships for ten artist residencies. These residencies are becoming a necessary way for artists to support their creative work, and many artists describe their time at the colony as a turning point in their creative career.

City Cultural Commission

PORTSMOUTH

In 2002 the mayor of Portsmouth established the City Cultural Commission, known as Art-Speak, as part of a city-wide cultural plan. Charged with representing and promoting the arts in Portsmouth, a small city on the New Hampshire coast with 20,000 residents, a primary responsibility of Art-Speak is to carry out Portsmouth's cultural plan, which identified the need for more cultural space and housing for cultural workers.

In FY 2006, Art-Speak received an NEA Access to Artistic Excellence grant of \$12,000 to conduct an arts district planning study for the Islington Street corridor of the city. This one-mile corridor in Portsmouth's downtown currently provides limited studio space for artists, but through this study will be transformed into a home for the arts, artists, and creative

businesses. Art-Speak will hire an urban planning/design consultant firm to work with the commission and carry out the project's seven components, from analyzing the area, to identifying opportunities for community participation, to an implementation plan. It also will establish standards, guidelines, and application processes to guide the developers, businesses, and artists in implementing the arts district plan.

This study gives Art-Speak the leverage it needs to encourage support among community, political, educational, and business leaders. In order to keep the community connected to the process, Art-Speak will provide the public with all presentations, meeting summaries, and documents related to the study on their Web site. An online discussion forum also will be created to engage the community in a dialogue about the city's cultural plan.

The West End Studio Theater, one of the buildings that will serve as an anchor in Portsmouth's arts district as part of the city's arts district planning study.

PHOTO BY JASON PAGE



New Jersey

Paper Mill Playhouse

MILLBURN

Having a disability should not preclude anyone from participating in and enjoying the arts. New Jersey's Paper Mill Playhouse strives to make the lavish musical productions for which it is known available to all audience members, regardless of disabilities. "We want the experience for all of our patrons to be as high quality as the show onstage," Michael Mooney, Paper Mill's access program manager, said. In FY 2006, the playhouse received an NEA Access

to Artistic Excellence grant of \$10,000 to support its continuing effort to help all audience members get the full Paper Mill experience.

More than 400,000 people attend performances at the playhouse each year. Approximately 4,000 of the theater's patrons identify themselves as disabled, according to Mooney. Since 1983, the theater has been offering ASL-interpreted performances of every mainstage show. The theater also pioneered various accessibility options.

Since 1996, the theater has offered special "open captioning"

performances designed to accommodate hearing-impaired audience members. During those shows, the script appears on a large LED screen situated to the left of the stage. Audio captions, provided via headphones by a live reader, and Sensory Seminars offered 90 minutes before designated shows, cater to vision-impaired theatergoers. The Sensory Seminars bring blind patrons backstage, where designers describe the show's aesthetic and props are passed around. For example, backstage before *Carousel*, blind children had a chance to finger the stars that dangle from the ceiling in the heaven scene. "Once you hold that Lucite star in your hands, you get that same feeling that Julie does in the show," Mooney said.



An LED screen displays open captions during a Paper Mill Playhouse production of Grease!, part of the theater's accommodations for the hearing-impaired.

PHOTO COURTESY PAPER MILL PLAYHOUSE

Institute for Arts and Humanities Education

NEW BRUNSWICK

David Sarnoff would have been proud. On a spring evening in 2007, about two dozen technically inclined teenagers gathered in the Princeton library that bears the pioneering broadcaster's name. The occasion was the premiere of *Cardinal Pride*, a documentary commemorating the 40-year legacy of Lawrence Township High School. The teen filmmakers spent countless hours both during and after school collecting interviews and images that told the story of their school.

The event was part of Pixel Nation, a unique program created through a partnership by the Institute for Arts and Humanities Education (IAHE) and several New Jersey civic groups. In 2006, IAHE received an NEA Learning in the Arts grant of \$35,000 to offer Pixel

Nation event at two sites: Lawrence Township High School and The Cave, a Highland Park community center.

In classes taught by visiting Pixel Nation professors, the high school students learned all aspects of video, from scriptwriting to taping to editing. Word of the documentary quickly spread around Lawrence Township High School. Retired teachers offered to be interviewed, and marketing students volunteered to promote the premiere. By the project's end, a broad range of students had been involved in some way.

Some 20 miles away in Highland Park, a second group of Pixel Nations students were simultaneously working on their own experimental movies. Program director Maureen Heffernan and her staff discovered that the students flourished when asked to experiment but stay within bounds. From November 2006 through May 2007,



Top: Asela Perez, 14 years old, captured this smile in her experimental movie, *Put Your Records On*, created through the Pixel Nation after-school program.

Bottom: A shadow falls in 15-year-old David Webber's experimental movie, *David's Darkness*, which he created through the Pixel Nation after-school program.

IMAGES COURTESY OF INSTITUTE FOR ARTS AND HUMANITIES EDUCATION

approximately 25 children, ages 11 to 15, created short movies during The Cave's after-school program and showed off their efforts at a "school's out" party.



New Mexico

Los Reyes de Albuquerque performing traditional music at Share Your Care Adult Day Care Center.

PHOTO BY ROBERTO MARTÍNEZ

Los Reyes de Albuquerque Foundation

ALBUQUERQUE

Founded in 1961 by 2003 NEA National Heritage Fellow Roberto Martínez, Los Reyes de Albuquerque is a traditional music group specializing in the *Nuevomexicano* music of northern New Mexico and southern Colorado. The group has performed several times at the Smithsonian Institution's Folklife Festival, at the National Hispanic Cultural Center, and as part of the National Council for the Traditional Arts *Raíces Musicales*

national tours. The Los Reyes de Albuquerque Foundation complements the group's public performance schedule by producing free programs intended to preserve, promote, and perpetuate *Nuevomexicano* music and culture.

Los Reyes de Albuquerque Foundation received an NEA Access to Artistic Excellence grant of \$17,500 to support 60 presentations by Martínez on *Nuevomexicano* folk traditions in Albuquerque, Pueblo, and several of the state's rural and underserved areas. The 60-minute presentations comprised brief

informative talks on the origin and significance of *Nuevomexicano* music and song and dance performances. According to Martínez, each presentation takes place "in a relaxed setting where the audience is encouraged to sing along, dance, or simply enjoy the music. *Corridos* and *canciones* alternate with old-time dances, including waltzes, *marchas*, *inditas*, *cunas*, and polkas, which are part of the historical fabric of colonial and 19th-century New Mexico, and still popular today." Approximately 3,500 adults and 1,200 youth benefited from these performances.

The grant also supported five presentations to underserved middle and high school students of Albuquerque public schools by Robert D. Martínez, Roberto Martínez's son and collaborator, of *Entriaga de los Novios*, an 18th-century colonial New Mexico social ritual featuring improvised sung verse. More than 650 students benefited from these presentations.

Millicent Rogers Museum

TAOS

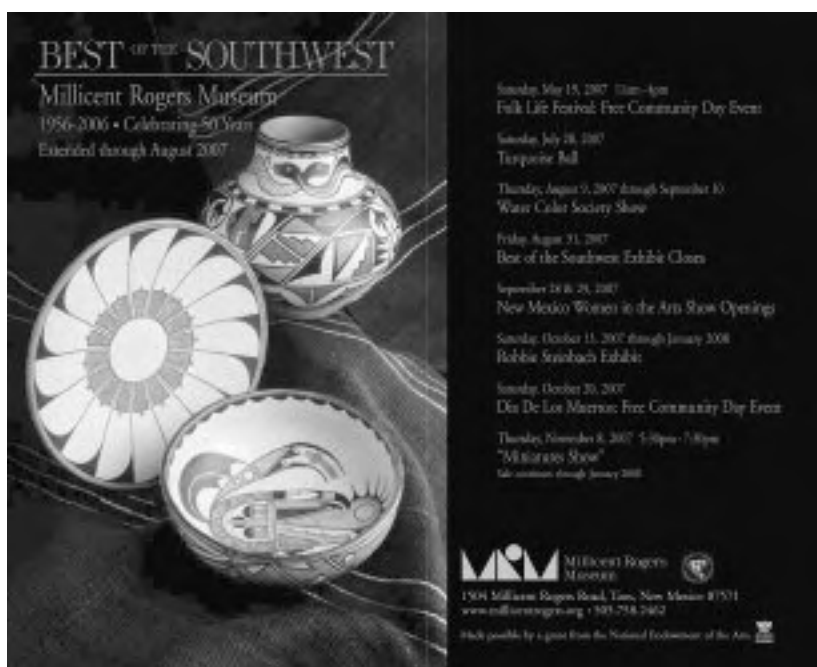
Millicent Rogers, Standard Oil heiress and legend in the fashion industry, fell in love with Taos, New Mexico, the first time she went there. She spent much of the rest of her life supporting the rights of Native-American people living in the area, and was enamored of their arts and culture. In 1956, four years after her death, a museum was founded in her name to celebrate the Southwest culture that she found so inspirational. The museum's extensive collection comprises a comprehensive collection of Maria Martinez pottery; Hispanic religious and secular arts and crafts; Navajo and Pueblo textiles;

historic and contemporary Navajo silver and turquoise jewelry; and a wide range of 20th-century art by Native American, Hispanic, and Euro-American artists.

The Millicent Rogers Museum received a NEA Access to Artistic Excellence grant of \$25,000 to support the reinstallation of the museum's permanent collection in celebration of its 50th anniversary. *The Best of the Southwest: Celebrating 50 Years at the Millicent Rogers Museum* features one hundred of the most significant works in the museum's collection, such as a rare 1860s First Phase Ute Style Chief's Blanket and *The Disciples Washing the Feet of Christ*, a unique Spanish Colonial Hide painting. The

exhibit opened on May 11, 2006, and was expected to close on March 31, 2007. Due to the show's popularity—it attracted more than 21,000 visitors—the museum moved the closing date to August 31, 2007.

In addition, the museum developed exhibition-specific materials for its educational program for fourth- and fifth-grade students, which brings approximately 1,000 Taos County students to the museum each fall and spring. This multivisit program assists teachers in fulfilling New Mexico state curriculum requirements in art, math, history, and the sciences.



New York

Genesee-Orleans Regional Arts Council

BATAVIA

Western New York, mostly rural outside the large cities of Buffalo and Rochester, is not the place you would expect to find an Egyptian Sufi performing the

famous spinning dance. But when the Genesee-Orleans Regional Arts Council, also known as Go Art!, put on its celebration of community and ethnic dance traditions from New York State—called *On Your Feet!*—that was one of the acts audiences saw performed.

In FY 2006, Go Art! received an NEA Challenge America grant of \$10,000 to support the dance festival, which took place at two locations in Genesee and Orleans Counties—the April 28th event in Pavilion and the April 29th event in Medina. Each free event featured one-hour workshops for participants to learn dances, followed by a dance concert and refreshments.

“The event also turned out to be a vibrant exchange between dancers from the region, and those who traveled from the New York City area to participate and offer lesser-known traditions,” said Karen Canning, director of the Traditional Arts Program at Go Art!

Groups performing included the Niagara River Dancers, based in the Tuscarora Nation near Niagara Falls, New York, performing traditional Native American dances; the Borinquen Dance Theatre, from Rochester, presenting dances from different regions of Puerto Rico; the Polish Heritage Dancers of Western New York from Lancaster, invoking Polish folk dance; Kelly’s Old Timers, a square dance band from Perry; Yasser Darwish of Bay Ridge, who performs *tanoura*, the traditional Egyptian Sufi spinning dance; and Rita Silva from Brooklyn, performing dances in the Brazilian *candomblé* tradition, a blend of Yoruba spiritist belief and Roman Catholic symbolism.

Yasser Darwish performing a secular Sufi spinning dance during the On Your Feet! dance festival in Medina, New York.

PHOTO BY TOM RIVERS

Lincoln Center for the Performing Arts

NEW YORK

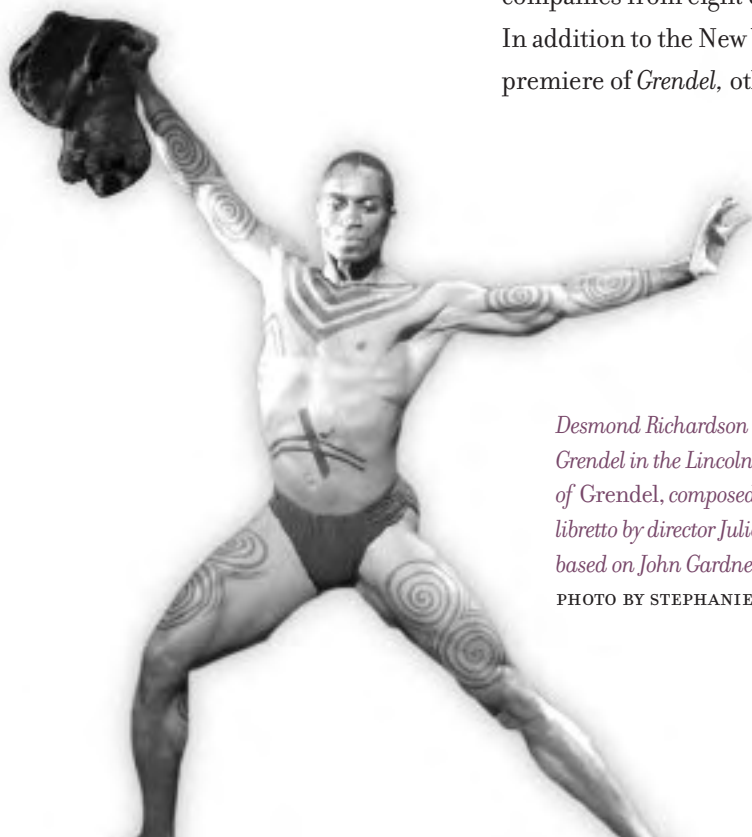
At the Lincoln Center Festival 2006, a monster took center stage, with the NEA's help. The Lincoln Center for the Performing Arts (LCPA), a national leader in arts and arts education, received an NEA Access to Artistic Excellence grant of \$35,000 to support the festival.

The centerpiece of Lincoln Center Festival 2006, the comic opera *Grendel* was co-commissioned with

the Los Angeles Opera and featured an elaborate set designed by George Tsypin, a corps of 20 dancers, and a 75-piece orchestra. Director Julie Taymor wrote the libretto with J.D. McClatchy based on the 1971 novel by John Gardner, which tells the story of *Beowulf* from the monster's point of view. The score was composed by Elliot Goldenthal, his first opera, and bass Eric Owens starred in the title role.

Taking place over three weeks in July, the festival celebrated its tenth anniversary by offering 16 premieres and debuts by companies from eight countries. In addition to the New York premiere of *Grendel*, other

highlights included Benjamin Baqby's telling of *Beowulf*, performing in Old English and accompanying himself on the lyre, to complement the opera; *DruidSynge*, a presentation of the complete works of playwright John Millington Synge; two U.S. premieres and one New York premiere by Israel dance companies Yasmeeen Godder and the Bloody Bench Players, the Batsheva Dance Company, and Emanuel Gat Dance; a New York premiere of the Bill T. Jones/Arnie Zane Dance Company's dance piece *Blind Date*; and Balkan composer and guitarist Goran Bregovic and his 40-member band.



Desmond Richardson as Beowulf and Eric Owens as Grendel in the Lincoln Center Festival 2006 production of Grendel, composed by Elliot Goldenthal with libretto by director Julie Taymor and J.D. McClatchy, based on John Gardner's 1971 novel.

PHOTO BY STEPHANIE BERGER

Triad Stage

GREENSBORO

Deeply rooted in and devoted to its southern community and cultural heritage, Triad Stage, Piedmont Triad region's largest professional theater, turned to the Appalachian part of the state for a 2006 presentation.

In FY 2006, Triad Stage received an NEA Access to Artistic Excellence grant of \$10,000 for the

development of Preston Lane's *Brother Wolf*, which celebrates the region's Appalachian culture. Loosely based on *Beowulf*, the play combines dance and folklore from the Southern Appalachians and features original mountain music by Laurelyn Dossett, performed live for each performance. "[L]ive music plays a pivotal role at just the right moments," wrote Ken Keuffel of the *Winston-Salem Journal*. "It reinforces the play's spiritual underpinnings."

Running from March 12–April 2, 2006, and attended by more than 6,000 individuals, *Brother Wolf* was one of Triad Stage's most well-attended productions in its history. The production also accomplished one of the organization's primary goals—to attract new audiences from the rural communities in the Piedmont Triad.

To enhance their audience's knowledge of Appalachian heritage, Triad Stage held post-performance talkbacks with the

North Carolina

The Triad Stage's production of Preston Lane's Brother Wolf, which featured live music for each performance.

PHOTO BY NYGHTALCON
PHOTOGRAPHY



artists, arranged for a noted scholar to discuss Appalachian culture, and developed an art exhibit related to Appalachia. For high school students in Guilford County, Triad Stage offered free scripts, study guides, in-class artist visits, and free tickets to evening performances of *Brother Wolf*.

By integrating productions into its season that focus on the heritage and culture that is such a strong part of the region's history, Triad Stage is actively working to introduce more people to theater and create a broader and more diverse audience.

Carolina Ballet

RALEIGH

“Shakespeare has been good to Carolina Ballet,” suggested Roy C. Dicks in the *News & Observer*. “First there was its luminous *Romeo and Juliet*, then the magical *A Midsummer Night's Dream*, and now its current production, the impressive *Shakespeare Suite*.”

In FY 2006, Carolina Ballet received an NEA Access to Artistic Excellence grant of \$10,000 for the creation and presentation of a new ballet by Robert Weiss.

Choreographed to Paul Morevec's Pulitzer Prize-winning music, *Tempest Fantasy* is a 30-minute dance meditation based on William Shakespeare's *The Tempest*. Timour Bourtasenkov starred as Prospero, Lilyan Vigo as Miranda, and Alain Molina as Ferdinand. Cyrille de la Barre gave a particularly captivating performance as the beastly Caliban.

Part of a program of three works entitled *Shakespeare Suite*, *Tempest Fantasy* accompanied a reprise of José Limón's *The Moors Pavane* and the premiere of Lynne Taylor-Corbett's *Love Speaks*, which incorporated Shakespeare's sonnets. Between February 16 and March 5, 2006, 6,398 people attended performances of *Shakespeare Suites*.

One of the top ten ballet companies in the United States, Carolina Ballet has commissioned approximately 60 ballets from innovative choreographers since 1984, an act that expands the company's repertory and also allows it to present its audiences with innovative new works of the highest artistic merit. Under the



Margaret Severin-Hansen and Pablo Javier Perez in Carolina Ballet's Tempest Fantasy.

PHOTO BY THE RIGHT IMAGE PHOTOGRAPHY

artistic direction of Robert Weiss and currently consisting of more than 30 dancers from around the world, the dance company presents approximately 60 performances each season primarily for residents in North Carolina's Triangle region, including Raleigh, Durham, and Chapel Hill.



Larger-than-life masks and Fruma Sarah body puppets, created under the direction of Louay Al Assaf, used to enact Tevye's fate-changing dream sequence in Trollwood Performing Arts School's productions of Fiddler on the Roof.

PHOTO BY DAVID SAMSON

FutureBuilders Trollwood Performing Arts School

FARGO

As a past winner of a Coming Up Taller Award from the President's Committee on Arts and Humanities in 2002 and the North Dakota Governor's Award for the Arts in 2003, the Trollwood Performing Arts School (TPAS) knows something about providing arts training for students in grades 1-12. Since 1978, TPAS has provided its community with quality performances, which

currently include a two-show youth performance season, a middle school pre-show performance, and a free community event with student performances in addition to summer classes and an arts workshop during the school year.

In FY 2006, FutureBuilders received an NEA Summer Schools in the Arts grant of \$35,000 to support TPAS's Summer Mainstage Musical Program. Each year students ages 13-18 are given the opportunity to act, to play in the orchestra, and to work as technicians to present a classic or contemporary professional

musical. The program began with the audition process in mid-May, when 122 students were chosen for the cast, orchestra, and technical crew for a production of *Fiddler on the Roof*. All of the students received intensive training by professional artists, whether they were actors taking vocal, acting, and dance classes; musicians taking master classes; or technicians learning set and costume construction. The students presented fourteen performances July 12-15, July 19-23, and July 26-30 for a total audience of 16,735.

North Dakota

TPAS's Mainstage program meets national, state, and local arts education standards and students are eligible to receive academic credit for participating in the program. The one-on-one guidance students received helped them to set high goals for themselves and take risks, resulting in greater creativity, communication and collaborative skills, and confidence in their abilities as artists.

Pianist Sergio Gallo participated in Chippewa Elders' series of classical music concerts.

PHOTO BY JASON MCCULLOUGH



Turtle Mountain Band of Chippewa Elders Support Services

BELCOURT

The Turtle Mountains of North Dakota are filled with the rich traditions of the Chippewa Tribe, but due to the rural surroundings, it often is difficult to find other cultural events. The Turtle Mountain Band of Chippewa Elders Support Services (Chippewa Elders), which provide services to the more than 1,500 elderly members of the tribe, were able to present three concerts by two world-renowned classical pianists, Sergio Gallo and Philip Thomson, with the assistance of an NEA Challenge America grant of \$10,000.

The concerts were performed at three locations in the state: the University of North Dakota, Bismarck State College, and Minot State University. Most of the concert attendees were from rural, underserved areas of North Dakota and had never before experienced

a live classical music concert. With performances of piano masterpieces, Gallo and Thomson presented classical music to the residents in Grand Forks, Bismarck, and Minot, and brought together a diverse group that included students, military personnel, Native Americans, and farmers, for a total audience of 580.

The Chippewa Elders were able to use the concerts to spread important information about health issues facing the elderly members of the tribe, many of whom struggle with poverty and extremely high malnutrition levels, and whose population will more than triple in the next five years. During intermissions of the concerts, Chippewa Elders spoke about the health issues and the organization's activities addressing the issues.

Dayton Contemporary Dance Company

DAYTON

Since 1968, the Dayton Contemporary Dance Company (DCDC) has prided itself on collecting and performing the works of African-American choreographers. In FY 2006, DCDC received an NEA Access to Excellence grant of \$30,000 for a project that fits well within that mission. The company asked four contemporary black choreographers each to create a new dance inspired by the paintings of Jacob Lawrence, a Harlem Renaissance artist who depicted mid-century African-American life in bright, abstract scenes.

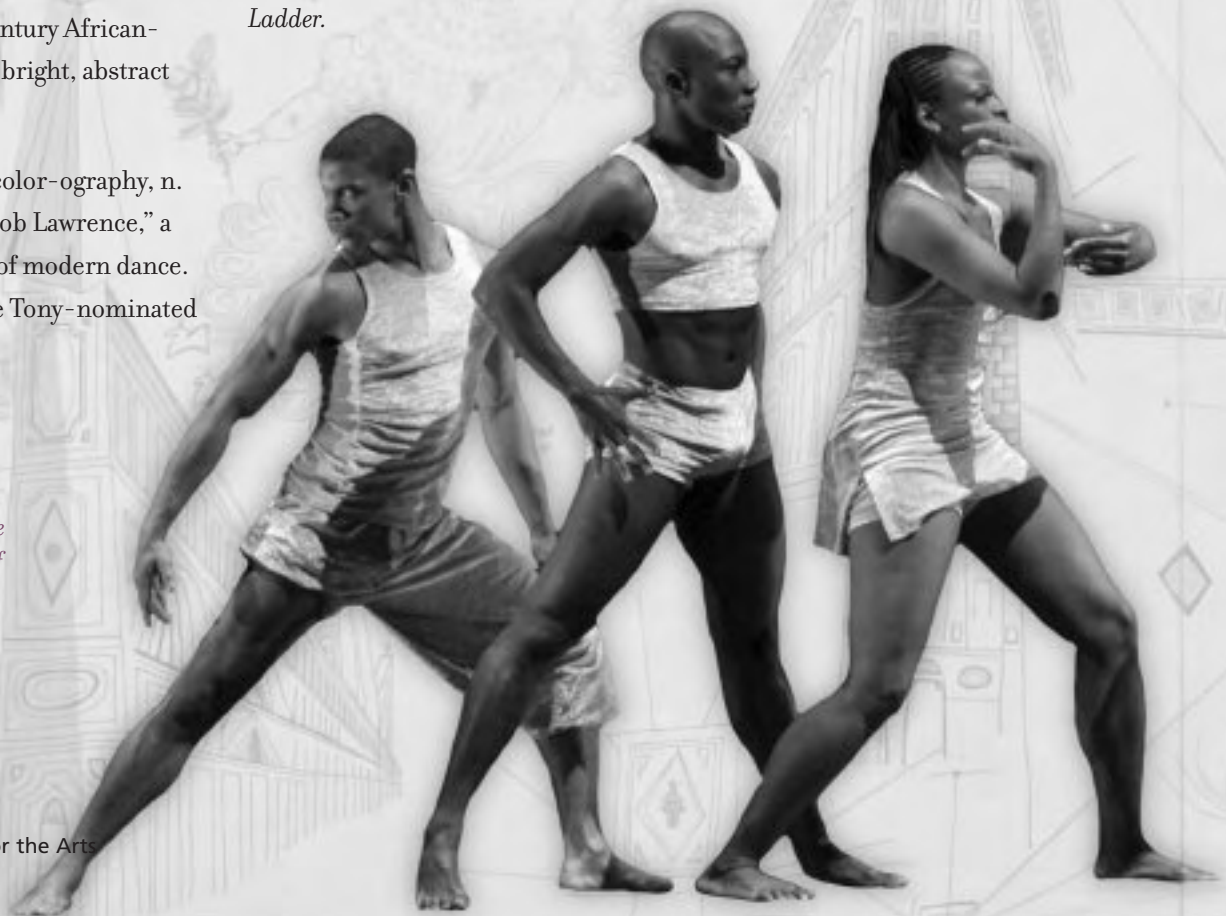
The result was “color-ography, n. the dances of Jacob Lawrence,” a diverse evening of modern dance. Donald Byrd, the Tony-nominated

choreographer from *The Color Purple*, led off with *J. Lawrence Paint (Harriet Tubman Remix)*, a compelling dance that conveys the travails of slavery and the strength of one strong but diminutive woman. Kevin Ward, the company’s recently retired artistic director, followed with *Continuing Education*, a piece inspired by Lawrence’s paintings from the Civil Rights era. Next up was Reggie Wilson, founder of Fist & Heel Performance Group, with a Caribbean-influenced *We ain’t goin’ home but we finna to get the hell up outta here*, based on Lawrence’s *The Migration Series*. The dance concluded with Reggie Harris’s funky, hip-hop *Jacob’s Ladder*.

“Color-ography” premiered in Dayton in February 2007. From southwest Ohio, the company launched a 20-city U.S. tour. In Seattle, critic Philippa Kiraly called the *Tubman* piece “magnificent” while in Pittsburgh, Jane Vranish praised the dancers’ “zealous, unremitting strength.” All told, the tour was seen by more than 20,000 people: nearly 5,000 school children attended matinees, 775 aspiring dancers took master classes with the company, and more than 15,000 people bought tickets for evening performances.

Sheri “Sparkle” Williams portrays Harriet Tubman in Dayton Contemporary Dance Company’s world premiere of J. Lawrence Paint (Harriet Tubman Remix) by choreographer Donald Byrd.

PHOTO BY ANDY SNOW



Cincinnati Art Museum

CINCINNATI

In 2006, the Cincinnati Art Museum received a grant to reinstate two of the city's aesthetic landmarks. The museum received a Save America's Treasures grant of \$135,200 to restore two large-scale paintings in the museum's permanent collection, one of 10 projects jointly funded in 2006 by the National Endowment for the Arts and the National Park Service.

Both murals were commissioned in 1947 by Cincinnati businessman and philanthropist John J. Emery,

who served on the museum's board during the 1940s. He envisioned the Terrace Plaza Hotel, then the city's most prominent modern building, as an international showplace featuring work by major contemporary artists. To that end, he commissioned a large-scale painting by Spanish artist Joan Miró and a multi-panel work by New York illustrator Saul Steinberg.

Cerulean blue dominates Miró's 30-foot-long oil painting, which hung for two decades in the hotel's rooftop restaurant. At the Terrace

Restaurant a few floors down, guests enjoyed piecing together Steinberg's *Mural of Cincinnati* while they ate. Rather than depict the city geographically, Steinberg conceived city landmarks in thematic groups like statues, fountains, and buildings with interesting roofs.

Both pieces were donated to the museum in 1965, when the Terrace was sold to the Hilton Hotels Corporation. The paintings—grease stained, smoke damaged, and discolored by aging varnish—have since spent more time in storage than on display. After undergoing a thorough cleaning at Intermuseum Conservation Association in Oberlin, all 10 panels of the Steinberg piece, totaling 80 feet, were rehung in June 2007 and complemented by a retrospective of Steinberg's *New Yorker* cartoons. The refurbished Miró should make its own debut at the museum in 2008.



Ohio

Background: A detail of Saul Steinberg's *Mural of Cincinnati* (1947), recently refurbished and rehung at the Cincinnati Art Museum in July 2007.

PHOTO BY SCOTT HISEY

Choctaw Nation of Oklahoma

DURANT



The Choctaw Nation Pow Wow begins with a grand entry.

PHOTO COURTESY OF BISHINIK

With 168,000 members and a land base that covers more than 15,000 square miles of hills and valleys, the Choctaw Nation of Oklahoma is the third largest Indian tribe in the United States. Since 1984, Choctaw Nation has celebrated its heritage and the future of its nation through an annual Labor Day festival, drawing more than 200,000 individuals each year from both around the United States and internationally.

For 2006, the Choctaw Nation received an NEA Access to Artistic Excellence grant of \$20,000 for its annual free festival, and in specific, the Pow Wow, Living Village, and Arts Show components that emphasize the tribe's culture and history.

The Pow Wow provides both entertainment through dancing and singing, and an understanding of the spiritual side of this ritual. Visitors are exposed to the language, values, and teachings of

the Native-American community, and young American Indians learn more about this important part of their heritage. This traditional Pow Wow is led by an emcee with head dancers, and includes a contest, gourd dancing, and performances by the Choctaw Dancers.

Through the Living Village activity, participants become completely immersed in the sights, sounds, and smells of the historic Choctaw people. Members of the tribe cook over fires, repair homes, weave baskets, and make tools and weapons to illustrate the history of their culture. Lastly, the Choctaw Art Show displays traditional Choctaw crafts, such as painting, bead work, sculpture, and stickball.

The festival activities are designed to highlight the rich culture of the Choctaw Nation, celebrating both their heritage and their current contributions.

Oklahoma

Tulsa Oratorio Chorus

TULSA

One of only three performing arts organizations in the Tulsa region, the Tulsa Oratorio Chorus (TOC) has brought choral music to audiences throughout Oklahoma since its founding in 1992. Apart from the artistic director and accompanist, the organization is entirely volunteer-run; chorus volunteers account for all planning, fundraising, and arrangement of venues and also make up the 100-member choir and 40-member volunteer orchestra. Through the commitment of its volunteer base, TOC presents four to five concerts each season.

In FY 2006, TOC received an NEA Challenge America grant of \$10,000 to bring both the chorus and orchestra to Miami, Oklahoma, a rural, artistically underserved community of 13,000, for a performance of *Brahms Requiem*. *Brahms Requiem* is a work representative of TOC's usual repertoire, chosen to

showcase the best of classic choral music. In addition to TOC's chorus and orchestra, this performance also featured two guest soloists, Lindsey McKee and Richard Sutliff.

TOC volunteers undertook all of the logistical planning of transporting the chorus and orchestra 85 miles from Tulsa to Miami. In addition, volunteers arranged for platforms to be added to the stage at the Coleman Theatre to accommodate TOC's entire chorus. On May 7, 2006, after nearly two months of rehearsals

and preparations, TOC performed for approximately 800 people at the Coleman Theater in Miami. TOC has a tradition of making its performances accessible to students through reduced-price tickets, and likewise in Miami, TOC offered tickets at a special rate for students at the local community college.

The Tulsa Oratorio Chorus brought a performance of Brahms Requiem to Miami, Oklahoma, with the support of an NEA grant.

PHOTO BY JOHN SOUTHERN



Portland Opera

PORTLAND

Richard Nixon? Singing? Even a few board members were skeptical when Portland Opera's artistic director, Christopher Mattaliano, first proposed staging John Adams's 1987 opera *Nixon in China*. The whole idea is bizarre: Why write an opera about the infamous president's 1972 trip to China? But Mattaliano insisted that this opera could be revived in Portland, and that people would come see it. He was right.

Portland Opera received an NEA Access to Artistic Excellence grant of \$10,000 to join a six-city co-production of *Nixon in China*. Charles MacKay, general director at Opera Theatre of St. Louis, spearheaded the project and asked Mattaliano to join. The production debuted in St. Louis in 2004, traveled on to Minneapolis, Portland, and Chicago, and will continue to Denver in 2008. The same creative team has worked on each production and, in most cities, the lead singers have reprised their roles, with each company supplying a supporting chorus. Tenor Robert Orth stars as

the former President of the United States and soprano Nancy Allen Lundy portrays the First Lady.

When the opera premiered at Houston Grand Opera, musicologists immediately hailed it as a classic, a perfect fusion of Adams's minimalist style and world music motifs. This tour is the first new major production of the work since it was originally performed in 1987. Nixon's trip is recounted through a sequence of tableaux featuring historic characters, including Nixon, Chairman Mao, and Henry Kissinger.

Oregon

Richard Nixon (baritone Robert Orth) prepares to meet Chairman Mao in Portland Opera's 2006 production of John Adams's Nixon in China.

PHOTOS BY DUANE MORRIS



“That’s what makes the piece timeless,” Mattaliano said. “It’s about public figures and their private lives. And when you think about it, that’s what so many great operas are about.”

Eugene Symphony Orchestra

EUGENE

Contemporary composer Michael Daugherty is the musical antidote for anyone who has ever listened to contemporary classical music and deemed it inaccessible, chaotic, or overly academic. His harmonies, rhythms, and instrumentation are just as complex as the next composer’s, yet Daugherty’s audiences are at a distinct advantage: as long as they know their cartoon characters, super heroes, and celebrity icons, they’ll get what’s going on in the music.

In 2006, the Eugene Symphony Orchestra received an NEA Access to Artistic Excellence grant of \$7,500 to bring Daugherty and his parade of pop culture allusions to Oregon. The enigmatic composer divided his four days between the Hult Center concert hall and the University of Oregon. On campus,

Daugherty taught master classes to composition students and coached the university’s percussion and wind ensembles through performances of *Niagara Falls*, *Lex*, and *Shaken Not Stirred*.

The weekend culminated with an all-Daugherty concert at the Hult Center. The Eugene Symphony gave the West Coast premiere of Daugherty’s *Raise the Roof*, a timpani concerto he wrote for the opening of Detroit’s Max Fisher Music Center in 2003. Also on the program: *Route 66*, a sonic trip through the Heartland; *Desi*, a Latin-influenced tribute to Desi Arnaz; *Above Clouds*, a symphonic movement inspired by the paintings of Georgia O’Keefe; and *Red Cape Tango*, Daugherty’s



Timpanist Charles Dowd earned rave reviews for his solo performance when the Eugene Symphony performed Michael Daugherty’s Raise the Roof.

PHOTO BY STEVE SMITH, PHOTOREGON

musical depiction of Superman and Doomsday’s final fight to the death, based on the Latin *Dies Irae*, or “Day of the Dead,” chant.

Daugherty expounded on all these connections himself at a free public lecture the day before the concert, and spoke briefly from the stage during the performance. The concert was attended by 2,240 people and up to 55,000 listened via broadcast on KWAX-FM, Eugene’s classical music station.

Pennsylvania

Pittsburgh Irish & Classical Theatre

PITTSBURGH

Nothing says Pittsburgh like the Steelers, Heinz Ketchup, and Samuel Beckett. Or so it seemed to Andrew Paul, artistic director of Pittsburgh Irish & Classical Theatre (PICT). In 2006, Paul and his theater received an NEA Access to Artistic Excellence grant of \$12,000 in support of BeckettFest, a repertory performance of all 20 stage plays by Beckett to celebrate his 100th birthday. The Irish playwright was one of the most influential 20th-century playwrights, bringing a sense of minimalism and absurdity to the realistic drama of his day. The festival proved wildly popular in Pittsburgh, with nearly sold-out crowds that included many area college students.

“There are a lot of Beckett fans out there. They came out of the woodwork for this,” Paul said.

Christopher Rawson, the *Pittsburgh Post-Gazette’s* drama critic, was one of the festival’s biggest fans. He dubbed the festival Pittsburgh’s “theater event of the year” and picked two BeckettFest plays, PICT’s *Endgame* and the Gate Theatre of Dublin’s *Waiting for*

Godot, to lead off his “Top 10 Plays of 2006” list.

For Paul and his creative ensemble, however, the festival’s greatest distinction may have been unofficial. As far as he knows, no other theater in North America celebrated Beckett’s centennial by

presenting a complete retrospective of his stage plays. An ensemble of 14 actors and directors performed or read 18 of Beckett’s shorter works in repertory style, with different combinations of plays available each weekend. At a separate venue, the seminal *Endgame* ran throughout the three-week festival. All shows were created by an international team of designers. Two months after the festival, PICT completed the Beckett Cycle by co-hosting the Gate Theatre of

Dublin’s touring production of *Waiting for Godot*.



Simon Bradbury (Clov) and Larry John Meyers (Hamm) appear in Pittsburgh Irish & Classical Theatre’s acclaimed 2006 production of Samuel Beckett’s Endgame.

PHOTO BY SUELLEN FITZSIMMONS



Don Francisco de la Robe and His Sons Pedro and Domingo, 1599, by Andean artist Andrés Sánchez Gallque, one of the pieces featured in the Philadelphia Museum of Art's exhibition *Tesoros/Treasures/Tesouros: The Arts in Latin America, 1492-1820*.

IMAGE COURTESY OF PHILADELPHIA MUSEUM OF ART

Philadelphia Museum of Art

PHILADELPHIA

Centuries before Rufino Tamayo, Frido Kahlo, and Diego Rivera, there was Cristobal de Villalpando, a 17th-century Spanish ensign tasked with painting the sacristy in Mexico City's cathedral. The art of de Villalpando, and some 40 other near-anonymous artisans, drew international attention in 2006 when the Philadelphia Museum of Art debuted *Tesoros/Treasures/Tesouros: The Arts in Latin America, 1492-1820*.

The exhibit makes a compelling case that the artistic traditions of Latin America are rooted in a colonial fusion: Iberian

conquerors conscripted indigenous Inca, Aztec, and Mayan craftsmen to produce functional artworks for Catholic worship. The museum received an NEA Access to Artistic Excellence grant of \$100,000 to support touring the exhibit, which was on view in Philadelphia from September 20 to December 31, 2006, and traveled to Miami and Mexico City in 2007.

Curators Joseph J. Rishel and Suzanne Stratton-Pruitt spent more than five years collaborating on the selection of works for the exhibit with a team of Latin American scholars. The result is a highly visceral and visually stunning presentation of nearly 250 sculptures, paintings, furniture, ceramics, and textiles

that spans three centuries. Nearly all the artwork was created under colonial Spanish or Portuguese rule, yet the art of each indigenous culture is distinct.

All told, more than 200,000 people saw the show, with many more participating in related educational activities, including traditional craft workshops for children and a Day of the Dead celebration. By the time *Treasures* closed, more than 26,000 people participated in education programs related to the exhibit, including nearly 10,000 school children. The museum also reached out to the Hispanic community in southeastern Pennsylvania. About 2,600 Latinos redeemed free tickets, distributed through various community groups.

Yorick's Productions

SAUNDERSTOWN

The NEA-initiated study *Creativity and Aging* (2006) revealed how ongoing, community-based arts programs improve the quality of life for older Americans. But that wasn't anything Yorick's Productions didn't already know, as demonstrated by its Young at Heart tour, supported by an NEA Access to Artistic Excellence grant of \$10,000 in FY 2006.

Since 1991 Yorick's Productions has been performing classical and Czech traditional puppetry with marionettes hand-carved by artist Dusan Petran. Yorick focuses on reaching those in need, performing for children in hospitals and senior citizens in senior centers and nursing homes.

Between July 2006 and April 2007, Yorick traveled to 20 senior centers in the northeast region. At each center, Yorick presented a

performance designed around music popular in the 1940s and 1950s, chosen in particular to appeal to their audience. Following the performance, Yorick provided a short lecture demonstration on the history of marionettes and puppetry in the United States. Participants were then given the opportunity to handle the marionettes and create their own short dialogues with them. The activities concluded with participants making their own puppets out of a variety of materials.

The Young at Heart tour was designed as a way for residents to both recall memories of their youth in the 1940s and 1950s and also express themselves artistically by manipulating the marionettes, singing along with the production's

songs, and creating their own work of art. In total, approximately 700 people participated in Yorick's workshops, and in some



A resident at Adult Day Center in Waterford, Connecticut, displays her own hand-made puppet during the Yorick's Productions presentation.

PHOTO BY DUSAN PETRAN

communities, it provided an activity for the seniors and their grandchildren to participate in together.

Rhode Island

Community Musicworks

PROVIDENCE

Building the community around music is one of the goals of Community Musicworks (CMW), in which the members of the Providence String Quartet teach, perform, and organize community events in the inner-city neighborhood in which they reside. Operating in areas of Providence that have the highest percentage of at-risk youth, CMW

provides students ages 7-18 with instrument lessons, educational workshops, public performances, and exposure to concerts.

In FY 2006, CMW received an NEA Access to Artistic Excellence grant of \$10,000 for their music education and performance programs from September 2006 through June 2007. These activities included weekly instrument lessons, held both individually and in small groups; monthly musical workshops about

diverse musical traditions; bimonthly performance parties, designed to bring together parents, students, neighbors, and musicians for performances and demonstrations; and bimonthly youth salons, a less formal venue for teens to perform.

CMW also organized Phase II, an opportunity for teen musicians to improve their skills in a close-knit peer group. Students in Phase II participated in weekend retreats and group discussions and were trained to teach as teaching assistants for beginning students. Lastly, CMW's string quartet performed at least once a month, at both community venues, such as schools, libraries, and even soup kitchens, and traditional performance spaces, where they put on full-length concerts.

Approximately 100 students participated in CMW's programs and approximately a thousand people attended the string quartet's concerts. All of these components are offered free of charge and are designed to both grow an appreciation for music and build a community through arts education.

Providence String Quartet member Sebastian Ruth teaching 17-year-old viola student Fatima Johnson.

PHOTO BY PATRICK ROBERTS



South Carolina

City of Charleston Office of Cultural Affairs CHARLESTON

The annual Spoleto Festival USA is internationally known as one of the premiere arts festivals, but not as well known is the Piccolo Spoleto Festival created by the City of Charleston Office of Cultural Affairs (OCA) in 1979. Taking

Suzanne Fleming-Atwood and Sarah Williams perform the title roles of Hansel and Gretel—accompanied by the Charleston Symphony Orchestra, the Ashley River Creative Arts Elementary School Unichorus, and Charleston Children’s Chorus—at St. John’s High School on John’s Island, South Carolina.

PHOTO BY CHARLESTON PICTURE COMPANY



place during the 17 days of the Spoleto Festival USA, Piccolo Spoleto is a series of free events featuring local and regional artists, complementing the international flavor of its parent festival. OCA’s work with local arts organizations—as well as its management of two contemporary art galleries in the city—make it the perfect organization to produce the festival program.

In FY 2006, OCA received an NEA Access to Artistic Excellence grant of \$50,000 to support Opera is For Everyone: Piccolo Spoleto Takes Two Favorite Operas on the Road to Rural S.C. From May 26–June 1, 2006, the project toured free and discount-priced concert versions of *Hansel and Gretel* and *Amahl and the Night Visitors* to several venues, including area schools, a church on Johns Island, a large factory in Dorchester County, and a migrant farm workers camp in the Sea Islands. In order to connect to local communities, at each staging a community leader was invited to perform as narrator. Accompanying educational activities included in-school

workshops for children, preparing them to attend the performances, and the chance for local children to audition for and perform in the performances.

More than 2,700 children and youth benefited from the education activities and performances. The total audience for the productions was more than 6,000 individuals of all ages and ethnic backgrounds.

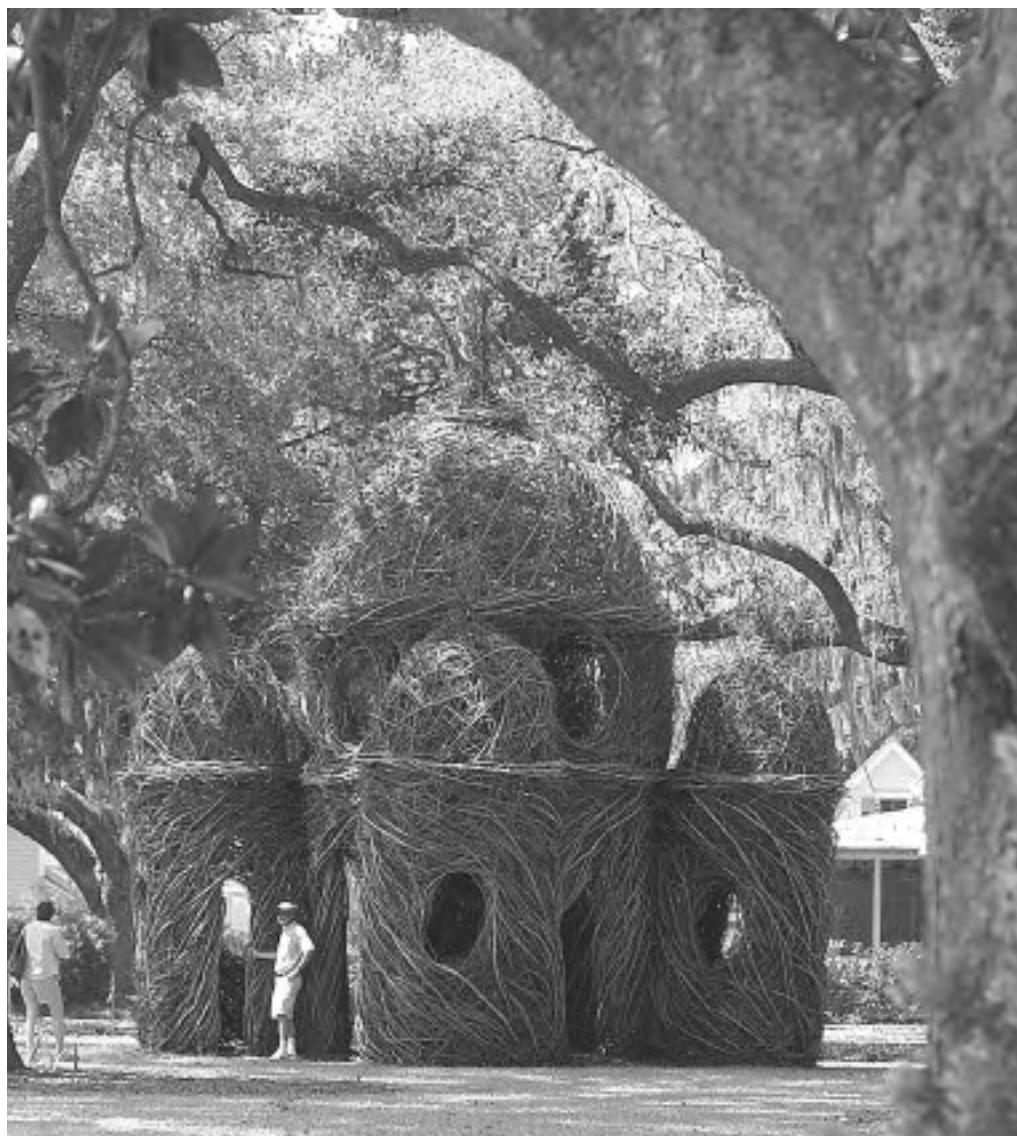
Island School Council for the Arts

HILTON HEAD ISLAND

Creating large outdoor sculptures out of tree saplings is North Carolinian visual artist Patrick Dougherty’s specialty. “My affinity for trees as a material seems to come from a childhood spent wandering the forest around Southern Pines, North Carolina,” he said. He creates his work for the specific location where it will reside, trying to make a work that will fit organically with its surroundings.

In FY 2006, South Carolina's Island School Council for the Arts received an NEA Access to Artistic Excellence grant of \$10,000 to support the installation of a site-specific outdoor sculpture by Dougherty. Sited at Palmetto Bluff, South Carolina—a 20,000-acre tract of land containing 150 archaeological and historical sites—the original work of woven and twisted tree saplings was installed during a month-long residency by the artist. The residency, which took place from March 5-25, 2007, included two public lectures by the artist and seven hands-on workshops with middle and high school students.

The Island School Council—an organization of parents, teachers, principals, and other supporters—is committed to academic achievement through arts presentations and education programs in the visual, performing, and literary arts, so an educational component to the project was important. The project included a series of field trips to the active project site by students from the Beaufort County Public



School District, during which students could ask questions of Dougherty, make comments, and participate in the construction process. More than 829 students benefited from the workshops and field trips. The temporary sculpture, *Home Sweet Home*, was completed on March 23, 2007, and will be on view to the public through November 2007.

The outdoor installation, Home Sweet Home, by environmental sculptor Patrick Dougherty at Palmetto Bluff in South Carolina.

PHOTOGRAPH BY KRISTIN GOODE,
COURTESY OF THE ISLAND PACKET



Kayla Jackmon, South Dakota's champion, performs at the Poetry Out Loud national finals in Washington, DC, in May 2006.

PHOTO BY JAMES KEGLEY

South Dakota Arts Council

SIOUX FALLS

Created by the National Endowment for the Arts and the Poetry Foundation to promote the study and appreciation of great poetry, Poetry

Out Loud encourages high school students to learn about poetry through memorization, performance, and competition. In FY 2006, state arts agencies in all 50 states and the District of Columbia received NEA Poetry Out Loud grants of \$8,000 each to carry out the program in their state capitals.

In Sioux Falls, South Dakota, the South Dakota Arts Council chose to broaden its program outside of the state

capital by targeting the state's largest high schools. Each high school held its own Poetry Out Loud competition with 500 students throughout South Dakota participating in the program.

On April 12, 2006, the ten school champions competed in the Senate Chambers at the State Capitol

Building in Sioux Falls, each reciting three poems for judges David Allan Evans, South Dakota's Poet Laureate, and Ray Peterson and Kim Bartling, theater artists at South Dakota State University and the University of Sioux Falls, respectively. Kayla Jackmon, a senior at Sioux Falls's Washington High School became South Dakota's first state champion, receiving a \$200 prize, \$500 for her school to purchase poetry books, and an all-expense-paid trip to Washington, DC.

On May 16 at the Lincoln Theatre in Washington, DC, Jackmon recited Yone Noguchi's "The Poet" and Maya Angelou's "Still I Rise", and out of the 51 participants was selected as one of 12 to advance to the final round of competition. As a finalist, she received a \$1,000 college scholarship prize and her school received \$500 for the purchase of poetry books.

South Dakota

South Dakota Center for the Book

BROOKINGS/SIOUX FALLS

South Dakotans got a chance to climb into Scout Finch's skin and walk around in it as they participated in NEA's Big Read initiative, choosing *To Kill a Mockingbird* for their community read. The Big Read is restoring reading to the heart of American life by providing funding to support community-reads of a single book.

In FY 2006 the Big Read selected ten organizations out of 45 applicants to participate in the pilot phase of the program. The South Dakota Center for the Book, part of the South Dakota Humanities Council, received a grant

of \$25,000 to create a series of events around Harper Lee's classic novel.

HarperCollins donated 450 copies of *To Kill a Mockingbird* to the Center for the Book, aiding the organizers in making the novel accessible throughout their community. To promote the program, the Center for the Book created posters of local officials, community leaders, and South Dakota's U.S. congressional delegation reading the book.

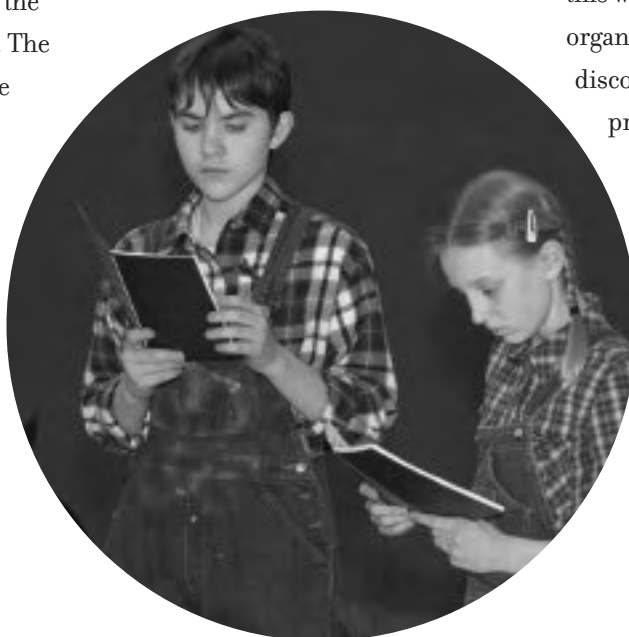
Sioux Falls's Big Read program encompassed more than 15 unique

activities, including writing contests for high school students and adults, discussion groups, and three separate events with Mary Badham, the actress who portrayed Scout in the 1962 film *To Kill a Mockingbird*. A community troupe presented a Readers' Theatre production of the play, focusing on the novel's court scene with many members of Sioux Falls becoming involved. A panel on race relations followed the performance, allowing participants to discuss an issue central to the novel and their community.

By developing activities around this work of literature, Big Read organizers in Sioux Falls discovered a new way of not only promoting literacy, but also engaging residents in their community.

Residents performed with a community theater troupe in a dramatic reading of the trial in To Kill a Mockingbird as part of Sioux Falls's Big Read.

PHOTO BY JAYNE ERICKSON



VSA Arts Tennessee

GALLATIN

For aspiring musicians growing up in Tennessee, there is no loftier dream than performing onstage at Ryman Auditorium, the original Grand Ole Opry.

In 2006, VSA Arts Tennessee gave disabled performers from across the state a chance to fulfill that dream. The organization received an NEA Challenge America grant of \$10,000 to fund its first-ever Night at the Ryman gala. Lori Kissinger, founder and executive director of VSA Arts Tennessee, deemed the event “a huge success.”

Kissinger founded VSA Arts Tennessee after moving to Nashville in 2001 and discovering that the national organization had no state chapter. She has since organized many events, including educational programs, a singer/songwriter cabaret, and several competitions—but nothing as big and splashy as Night at the Ryman.

Country singers T.G. Shepherd and Kelly Lang served as emcees for the evening. Ginny Owens, a well-known blind contemporary Christian artist, was the headline

act. Other performers included local disabled artists and the four finalists in VSA Arts state Young Soloist competition. The audience must have included a few talent scouts, because two of those students, pianist Angela Mosley and gospel singer Daniel Janvrin, have since been offered additional performing gigs.

More than 1,000 people—about half from the general public, half from the disabled community—attended the evening performance at Nashville’s opulent and historic theater. During the day, 2,000 special education students from 25 schools came to the Ryman. Many of those schools have since become involved in VSA Arts.

Tennessee

Laura Dodd, past winner of VSA Arts National Young Soloists contest, sings at VSA Arts Tennessee’s Night at the Ryman, a gala concert that put a spotlight on disabled performers.

PHOTO BY EVAN DICKERT



Arts Center of Cannon County

WOODBURY

“We’re looking at a visionary,” said Evan Hatch, a folklorist at the Arts Center of Cannon County, about John Wesley Work III. “Work was a European-trained conductor who valued folk culture at a time when other black intellectuals were running as far away from it as possible.”

Work traveled with Alan Lomax, commissioned by the Library of Congress to record the music of African-American folk singers in the Mississippi delta region, introducing him to African Americans who might otherwise have been wary of a white man and his disc-cutting machine. Together they recorded blues singer Muddy Waters, the gospel quartet the Fairfield Four, and many other musicians whose talents may never have spread north had Work and Lomax not preserved their music for posterity.

Within the decade, Lomax would be winning wide praise for collecting and cataloging recordings of old-time music. Few Americans, however, ever learned the name of



Son Sims and Muddy Waters make music on a porch in Clarksdale, Mississippi. John Wesley Work III most likely took this photo while traveling with Alan Lomax in 1942.

PHOTO COURTESY OF THE COLLECTIONS OF THE CENTER FOR POPULAR MUSIC, MIDDLE TENNESSEE STATE UNIVERSITY

his collaborator. With help from an NEA Access to Artistic Excellence grant of \$20,000, the Arts Center of Cannon County aims to bring Work out of obscurity.

On the side, Work made a few scratchy glass-disc recordings of his own. A dozen of those songs, now digitally remastered, will be made available to the public on the Cannon County Arts Center’s own label, Spring Fed Records, in November 2007. The CD’s release

will complement a traveling exhibit, *John Work III: Recording Black Culture*. The exhibit began its Southern tour at Fisk University, where Work was once chair of the music department. “We are going to make our audience aware that it was not strictly a white, upper-class endeavor to preserve folk culture,” Hatch said.

Grant Highlights

Carlos Boltes and Scott Hill—the Alturas Duo—performed the American premiere of Horacio Salinas’s Danzas Peregrinas with the Symphony of Southeast Texas.

PHOTO BY THOMAS GIROIR
PHOTOGRAPHY



Texas

Symphony of Southeast Texas

BEAUMONT

After surviving the battering winds of Hurricane Rita, a breezy new suite from the Alturas Duo was just what residents of Beaumont, Texas, needed to hear. “They were fabulous, they were amazing, and they cheered us up like a breath of fresh air,” said Galen Wixson, executive director of the Symphony of Southeast Texas.

After receiving an NEA Challenge America grant of \$10,000, the symphony brought the Alturas Duo—Canadian guitarist Scott Hill and Chilean multi-instrumentalist Carlos Boltes—to Texas so they could present the American premiere of *Danzas Peregrinas*, a suite for guitar, *charango*, and pan flute by Horacio Salinas. The concert was originally scheduled for Beaumont’s Julie Rogers Theatre, but Rita’s winds and water damaged the hall. The symphony spent the 2005-2006 season playing in high school auditoriums

and other venues across southeast Texas. The season finale, held at Silsbee High School, featured the Alturas Duo.

Christopher Zimmerman, music director of the symphony, had heard the duo perform before and was impressed with their classical virtuosity and world-music panache. Zimmerman proposed that Hill, Boltes, and their friend, wind-player Gonzalo Cortes, play with the symphony and perform assemblies at local elementary schools.

“This was totally unique for us,” Wixson said. “It was truly a risk.”

The risk paid off. Students at four schools were fascinated by the multicultural musicians, and more than 1,000 people drove to Silsbee, 15 miles north of Beaumont, to attend the Alturas Duo concert with the symphony. *Danzas Peregrinas* literally translates as “a dancing pilgrimage.” Salinas’s meandering, rhythmic music proved just that, the perfect finale to an orchestra’s wayfaring season.

Dallas Museum of Art

DALLAS

Since its founding in 1903, the Dallas Museum of Art has evolved from an art association primarily concerned with Texan art to a renowned museum with a comprehensive collection comprising 23,000 objects spanning 5,000 years. Significant exhibitions previously curated by the Dallas Museum of

Henri Matisse’s oil painting Blue Nude: Memory of Biskra, 1907, (above) and bronze sculpture Reclining Nude I (Aurora), 1907, were featured in the Dallas Museum of Art’s exhibition Matisse: Painter as Sculptor.

IMAGES COURTESY OF THE BALTIMORE MUSEUM OF ART, THE CONE COLLECTION, © 2007 SUCCESSION H. MATISSE, PARIS/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

Art include *Henry Moore, Sculpting the 20th Century*, which toured to the Fine Arts Museums of San Francisco and the National Gallery of Art in Washington, DC, and *Sigmar Polke: New Paintings and Drawings*, which toured to London’s Tate Modern.

The Dallas Museum of Art received an NEA Access to Artistic Excellence grant of \$60,000 to support the exhibition *Matisse: Painter as Sculptor*, in consortium with the Baltimore Museum of Art. The touring exhibit of approximately 160 works investigates Matisse’s sculpture in the context of his paintings, drawings, and prints. Matisse’s sculpture is also exhibited with works by other major 19th- and 20th-century artists—such as Alberto Giacometti, Auguste

Rodin, and Pablo Picasso—in order to highlight Matisse’s unique style and explore Matisse’s engagement with the work of his contemporaries.

The exhibition is accompanied by educational materials, including an audio tour, Web-accessible interpretive materials, and a fully illustrated catalog. After its premiere at the Dallas Museum of Art (January 21 - April 29, 2007), *Matisse: Painter as Sculptor* will travel to the Baltimore Museum of Art (June 10 - September 2, 2007) and the San Francisco Museum of Modern Art (October 7, 2007 - January 13, 2008), giving more than 500,000 individuals access to the exhibit.



Spy Hop Productions

SALT LAKE CITY

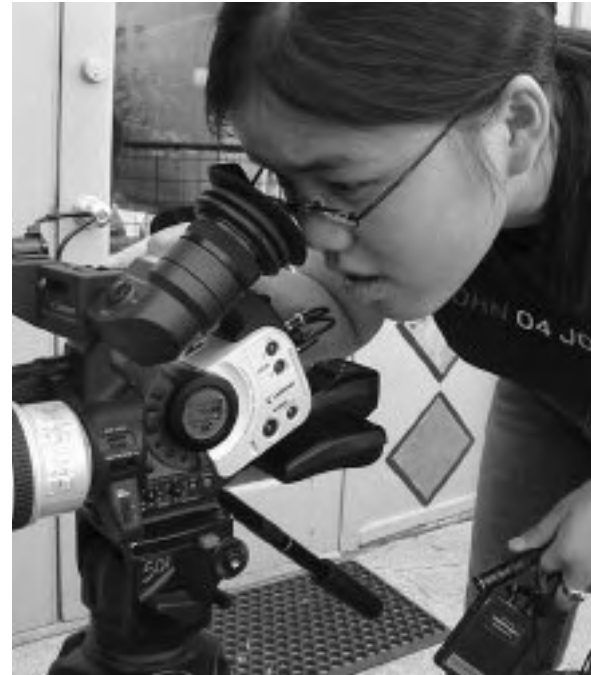
An overwhelming majority of teenagers own at least one personal media device, yet most do not know the basics of what is involved in producing the media arts. Spy Hop Productions—a youth media arts and educational enrichment center serving Salt Lake City—is trying to do something about that.

In FY 2006, Spy Hop Productions received an NEA Learning in the Arts grant of \$60,000 for its Youth Documentary Arts Program (YDAP), a free program for students ages 14-18. In 2006, approximately 50 students learned the aesthetics, skills, and techniques of documentary production while exploring stories and issues that relate to both youth and adults. YDAP is made up of three core collaborative programs: Reel Stories, Documenting Communities, and *Loud and Clear*.

Produced by both Spy Hop Productions and the Sundance Film Institute, Reel Stories was held from June 15-July 31, 2006. This free intensive workshop gave students the opportunity to work with the country's best documentary filmmakers. The program guides the students through the entire process of making a documentary, including story development, camera operation, and editing raw footage.

Documenting Communities, a collaboration with the University of Utah College of Humanities, was held from January 1, 2006-May 30, 2007. This project allowed high school students to explore their local community through the process of creating, shooting, and editing documentary videos.

The third branch of YDAP, *Loud and Clear*, is a weekly all-youth radio program airing live on KRCL 90.9 FM and reaching an audience of more than 80,000. The first and



A student in Spy Hop Productions' Youth Documentary Arts Program checks to make sure her shot is set.

PHOTO BY MATT BRADLEY

only youth-produced radio broadcast in Utah, *Loud and Clear* trains students in all aspects of designing and implementing a radio show.

Utah

Southern Utah University

Utah Shakespearean Festival

CEDAR CITY

In 1961 the Utah Shakespearean Festival (USF) was founded, in partnership with Southern Utah University, as a way of providing evening entertainment for visitors attracted to Cedar City by the area's six national parks. Recipient of the 2000 Tony Award for America's Outstanding Regional Theatre, today USF has become a destination event, attracting an audience of more than 127,000 from around the United States and abroad.

For four years, USF has participated in the NEA's Shakespeare for a New Generation initiative, presenting an abbreviated Shakespeare play in schools in Arizona, Idaho, Nevada, and Utah. In addition to its

production, USF also provides a post-show discussion with the actors and workshops in stage combat, performing Shakespeare's text, and developing character through improvisation.

In FY 2006, Southern Utah University received an NEA Access to Artistic Excellence grant of \$20,000 to support USF's production of Shakespeare's rarely performed tragedy, *Antony and Cleopatra*. The play follows the relationship between Cleopatra and Mark Antony from the time of the Parthian War to Cleopatra's suicide. Directed by Nagle Jackson, the tragic love story was performed between June 22 and September 2, 2006, reaching 12,298 people. The production ran in repertory with *Hamlet* and *The Merry Wives of Windsor* in USF's Adams Shakespearean Theatre, an outdoor theater patterned after London's Globe Theatre. Patrons also were invited to participate in free literary, acting, costume, and

prop seminars, introducing them to all the various aspects that make up a USF production.



Bill Christ as Antony and Jacqueline Antaramian as Cleopatra in the Utah Shakespearean Festival's 2006 production of Antony and Cleopatra.

PHOTO BY KARL HUGH

Vermont



New England Conservatory faculty member Roger Tapping participated in Yellow Barn's summer professional development sessions.

PHOTO COURTESY OF ROGER TAPPING

Yellow Barn

PUTNEY

With more and more schools cutting back on arts and music education, today's youth have fewer opportunities to hone their artistic skills. Yellow Barn Music School and Festival, founded in 1969, provides those opportunities through a summer training and

performance program in chamber music for outstanding pre-professional musicians and a summer training program for high school students. In addition, Yellow Barn also presents a summer festival and seasonal concert tours that include master classes and workshops.

In FY 2006, Yellow Barn received an NEA Access to Artistic Excellence grant of \$7,500 to

support professional development in chamber music for emerging musicians during its annual summer music festival. From July 2 to August 6, 2006, 38 young musicians—selected from an audition pool of nearly 500 applicants—were immersed in an intensive schedule of coaching, rehearsals, classes, lessons, and public performances. Held on the grounds of Amherst College in Amherst, Massachusetts, the program's faculty included Yellow Barn Artistic Director Seth Knopp, New England Conservatory faculty member Roger Tapping, and composer-in-residence Menachem Zur, among others. Participating students presented 33 public concerts in Amherst and in Putney, Vermont, including a series of community outreach concerts for at-risk children and seniors. More than 4,000

individuals, including 250 children and youth, benefited from the concerts. An additional audience of 10,000 was reached through broadcasts of the performances on WGBH.

Violist Jessica Oudin, a 2006 participant, raved, “It is so rare to find an environment that at once commands excellence in performance, as well as camaraderie, warmth, and support among peers, and Yellow Barn does just that! I had an incredible summer, and there is nowhere I would rather have been.”

Pentangle Council on the Arts

WOODSTOCK

Founded in 1768, Woodstock, Vermont, has been called the “quintessential New England village.” The Pentangle Council on the Arts (PCA), which serves this rural community, wanted to

showcase some arts and traditions that the population might not ordinarily see, and put on a two-day Asian arts festival, supported by an NEA Challenge America grant of \$10,000.

Pentangle Council on the Arts presents arts programming to the community at its historic Town Hall Theatre, serving more than 10,000 people annually. PCA has brought international artists to the community in the past, and produced a Latin Caribbean festival in 2002-03.

The Asian arts festival was presented, in partnership with the University of Vermont Asian Studies department, at the Woodstock Town Hall Theater and on the Woodstock Union High School campus on March 29 and 30, 2006. The university provided resources for kimono and tea ceremonies as well as displays of Asian masks and artwork.

The festival immersed the community in Asian culture, from



Children in traditional costumes during Pentangle Council on the Arts's Asian arts festival.

PHOTO COURTESY OF PENTANGLE COUNCIL ON THE ARTS

the dance and drumming of Portland Taiko to the folktales of award-winning Japanese storyteller Motoko. Other festival activities included demonstrations of Asian traditional dance, cooking, flower arranging, bamboo stick fighting, calligraphy, and poetry. Nearly 800 students and 40 teachers from 10 schools participated in the festival. Approximately 400 adult residents of the community also participated.

University of Virginia

CHARLOTTESVILLE

William D. Williams, associate professor of architecture at the University of Virginia, first came up with the idea for the Dresser Trunk Project after coming to an important realization. “I was working with Project Row Houses, an arts organization in Houston, on renovating the El Dorado ballroom. The El Dorado is where Elvis reportedly heard Big Mama Thornton sing ‘Hound Dog.’ I realized while trying to bring it back to its original glory that there were hundreds of venues like the

El Dorado in cities all over the country, and that many of them had been lost or forgotten. I started the Dresser Trunk Project as a way of giving a voice to these important places of refuge for black travelers, and to use art as a way of reminding people of the importance of black business districts during segregation.”

In FY 2006, the University of Virginia received an NEA Access to Artistic Excellence grant of \$44,000 to support the traveling exhibition and catalogue. Eleven artists/architects each designed a box based on a dresser trunk—the case in which a musician carried his gear—to tell the stories of

musicians who traveled along the Southern Crescent train line. The trunks contain stories, photographs, maps, and computer-generated models to document the clubs, hotels, and other places musicians stayed in eleven cities along the train line, from New York to New Orleans.

Each trunk and its contents symbolically and architecturally represents a now-forgotten place of refuge for African-American musicians during the Jim Crow era. In fall 2007, the exhibition will tour to each of the sites by train, the passengers being a more diverse audience than might see the works in museums or universities.

Virginia

Artist Lisa Henry-Benham created a dresser trunk for the Carver Inn in Charlottesville, Virginia—later demolished for the expansion of Preston Avenue—which was the only hotel listed for black travelers in the “Negro Motorist” Travelers Guide.

PHOTOS BY LISA HENRY-BENHAM





John Beale Bordley's portraits of Nelly Custis Lewis (left) and Lawrence Lewis (right), circa 1841, are being conserved with NEA support.

PHOTOS COURTESY OF GEORGE WASHINGTON'S FREDERICKSBURG FOUNDATION

George Washington's Fredericksburg Foundation

FREDERICKSBURG

In Fredericksburg, when they say “George Washington slept here,” it is more than likely true. George Washington's Fredericksburg Foundation (GWFF) owns and operates three Washington family properties in Virginia: Historic Kenmore, the 1775 plantation home of Revolutionary War patriots Fielding and Betty Washington Lewis; Ferry Farm, where George Washington and his siblings grew up; and Accokeek Furnace, Augustine Washington's (George's father) iron mine. They are open

to the public, and at Kenmore alone, more than 16,000 people visit annually.

In FY 2006, GWFF received an NEA Challenge America grant of \$10,000 to restore two period frames for important portraits in Historic Kenmore's permanent collection and to clean and conserve three major portraits in the collection. The restoration included repairing damage to the frames' surfaces and removing unwanted overpaint. The two portraits to be framed are among the most significant holdings in the Kenmore's permanent collection: a 1796 miniature portrait by John Trumbell of Nellie Custis Lewis, the Washingtons' granddaughter, and a circa 1810 panel portrait of John Lewis,

Fielding Lewis's eldest son, by Francis Cezeron. After conservation, both portraits have been displayed as part of the core exhibition in Kenmore's Crowninshield Museum.

The portraits to be conserved are the John Lewis portrait (which has been completed) and the 1841 portraits by John Beale Bordley, a highly respected portrait painter, of Nellie Custis Lewis and her husband, Lawrence Lewis (whose frames were conserved with a FY 2005 NEA grant). Conservation includes cleaning and removing discolored varnish from the portraits. The conservation of the Bordley portraits was completed in August 2007.

Washington

Seattle International Children's Festival

SEATTLE

Founded in 1986, the Seattle International Children's Festival (SICF) is Washington's only major global cultural event that focuses primarily on young people in grades K-12. Presented annually, SICF educates young audiences about international cultures while also providing international artists with exposure and the opportunity to connect with other artists. SICF

also encourages teachers to incorporate world arts and culture into the classroom through teacher training programs and free curricular resources.

SICF presented its 21st annual festival in Seattle May 14-19, 2007, and its 8th annual one-day festival in Tacoma on May 21st. SICF received an NEA Access to Artistic Excellence grant of \$30,000 in support of the festival and related educational and outreach activities. Twelve national and international companies of artists participated, providing

performances in traditional and contemporary music, dance, theater, puppetry, and storytelling. The festival's diverse acts included a demonstration of the drumming tradition of *taiiko*, a play designed especially for toddlers by Canada's Le Théâtre de Quartier, and performances in Afro-pop by H'Sao, a music group from Chad.

In addition, each year SICF commissions at least one work especially for the festival. In 2007 SICF presented the world premiere of *Share This Place* by Mirah and Spectratone International, featuring animation by Britta Johnson. Using stop-motion animation and live music, the artists explored the life of insects through the writing of Jean-Henri Fabré, known as the "father of entomology."

Nearly 1,500 teachers received free educational materials to incorporate into their curricula, introducing their students to

Chinese Theatre Works performs Birth of the Monkey King, a comical shadow puppet adaptation of the Chinese classic Journey to the West.

PHOTO COURTESY OF CHINESE THEATRE WORKS



global arts in anticipation of the 2007 festival. More than 30,000 students, teachers, and families attended the festival and SICF ensured access for all students through subsidized tickets to disadvantaged students.



Museum of Glass

TACOMA

Although glassmaking might often be thought of more as a craft than an art form, the Museum of Glass, which opened in July 2002, celebrates the contribution glass artists have made to contemporary art. In its three galleries and surrounding outdoor space, the museum presents exhibitions and installations in glass, mixed media with glass, and in other media by internationally recognized artists, bringing in more than 170,000 people annually. The museum also houses the world's largest hot shop amphitheater, which allows visitors to watch as many renowned and emerging guest artists create their artworks.

In FY 2006, the Museum of Glass received an NEA Access to Artistic Excellence grant of \$35,000 for its



Above: Artist Mitchell Gaudet applies the finishing touches to a sculpture in the Museum of Glass hot shop.

PHOTO COURTESY OF THE MUSEUM OF GLASS

Left: Mitchell Gaudet, *Myth of Romance (detail)*, 2006.

PHOTO COURTESY OF MITCHELL GAUDET AND THE MUSEUM OF GLASS

2006 Visiting Artist Program in which 20 artists from both the United States and around the world participated in five-day residencies at the museum.

Celebrated Czech artist René Roubíček's residency from April 12-16 coincided with the exhibition, *Czech Glass, 1945-1980: Design in an Age of Adversity*. During his residency, Roubíček worked with fellow Czech artists Petr Novotný and Jirí Pacinek in the museum's hot shop, creating bowls and vases, glass clarinets, and 10-foot-tall glass columns. All three artists participated in a panel

discussion on their experiences working in the changing Czech political environment.

During another artist residency in August 2006, Mitchell Gaudet created a series of bowls and house forms with shapes, colors, and textures inspired by the ruined areas of New Orleans, his hometown. His personal photographs taken of both the destruction and recovery efforts in New Orleans were displayed on a big screen in the hot shop while he worked.

West Virginia Public Theatre

MORGANTOWN

The hills of Morgantown came alive in 2006 when West Virginia Public Theatre staged an NEA-funded production of *The Sound of Music*.

An NEA Challenge America grant of \$10,000 enabled the theater to offer deeply discounted student tickets for Rodgers and Hammerstein's classic musical, which takes place in Austria on the eve of World War II. More than 7,000 children traveled up to 90 minutes by bus so they could see the show during the 2006 holiday season. The performances featured professional actors in the lead roles and children from West Virginia filling the ranks of the von Trapp family. Teachers were provided with a study guide in



Captain von Trapp (Ray Lutters) and Maria (Laura Hughes) sing along with the von Trapp children in the West Virginia Public Theatre's 2006 production of The Sound of Music.

PHOTO BY SUE AMOS/INFINITE LENS STUDIO

advance so they could discuss World War II issues with their students.

"That grant was a special grant," said Ron Iannone, executive producer at the theater. "We produced *The Sound of Music* and made it available to students who

would normally not ever see professional theater."

The Public Theatre has been presenting summer stock drama in Morgantown since 1985. Back then, the shows were staged in a small tent theater in a hotel

West Virginia

parking lot. Today, the Public Theatre presents plays and musicals at a theater on West Virginia University's campus. Future plans call for the Public Theatre to share a new event space in Morgantown's Wharf District. The theater serves as both an artistic ambassador and as an economic generator to the region. Theater patrons pump more than \$3.5 million into the Morgantown economy each year.

Davis & Elkins College

Augusta Heritage Center

ELKINS

The traditional arts of West Virginia, as Gerald Milnes proudly points out, are quilting, basket-making, and banjo-picking. Milnes serves as folk arts coordinator at the Augusta

Heritage Center, a nonprofit organization based at Davis & Elkins College in central West Virginia. Since 1972, the center has been promoting and preserving the music, dance, crafts, and folklore of Appalachia.

"Given the rural character of West Virginia, folk arts have a strong influence on our regional identity," Milnes said.

In 2006, the college received an NEA Access to Artistic Excellence grant of \$25,000 for the center to continue offering apprenticeships and scholarships to West Virginians looking to learn an old-fashioned trade.

The Augusta Heritage Center began offering scholarships and apprenticeships in 1989. Recipients chose to study a variety of folk art skills, including fiddling, guitar making, white oak

basketry, traditional wood joinery, and herbal medicine. Six up-and-coming craftspeople traveled across the state to study at the homes of established artists like fiddler Elmer Rich and quilter Carroll Barlow, who was once an apprentice herself. Many more novices received scholarships to attend a weeklong workshop at the Augusta Heritage Center.

In addition, the Center used some of its grant money to provide travel stipends for about two dozen musicians, age 60 and over, who performed at the 2006 Old-Time Fiddler's Reunion. About 10,000 people converge on Elkins each autumn to celebrate traditional music at this three-day festival.

Background: Master Quilter Carroll Barlow of Pocahontas County, West Virginia, and four apprentices created crazy quilts during a summer folk arts school funded by the NEA.

PHOTO COURTESY OF AUGUSTA HERITAGE CENTER, DAVIS & ELKINS COLLEGE

Marc Petrocci in Milwaukee Ballet Company's production of Lila York's *Coronach*.

PHOTO BY RICK BRODZELLER

Wisconsin

Opera for the Young MADISON

With only four singers and one pianist, Opera for the Young (OFY) has brought professional, specially adapted opera productions to elementary school audiences since 1970, reaching more than 90,000 students each year. OFY's performances, however, are only one part of its effort to interest students in opera. Months before OFY begins its tour, students submit costume and set design drawings, and OFY selects its favorite ideas and incorporates them into the final set and

costume designs. In addition to the performance, schools have the option of participating in an "Opera by Design" residency, led by OFY's production designer.

OFY developed the opera *Orpheus Returns* (or *The Case of the Underworld Zoo*) during their 1993-94 season and chose to revive it for their 2006-07 tour. They received an NEA Access to Artistic Excellence grant of \$10,000 to support this tour in approximately 170 elementary schools across Illinois, Iowa, Michigan, Minnesota, and Wisconsin.

Adapted from the Greek myth, *Orpheus Returns* emphasizes the



Orpheus's Harp encourages him to use his magical voice to help save the environment in Opera for the Young's production of *Orpheus Returns*.

PHOTO COURTESY OF OPERA FOR THE YOUNG

power of music and the importance of caring for endangered animals and the environment. One of OFY's unique practices is the integration of the students into the performances.

All schools that book an OFY performance receive teaching materials for music classes—this allows the students to learn the chorus parts. For *Orpheus Returns*, a group of students at each school joined the singers on stage by playing the endangered animals.

The success of OFY’s performances is due to its focus on collaboration and participation; by learning the chorus music, submitting design ideas, and interacting with the artists, students become much more engaged and involved in the production, and therefore, in the world of opera.

Milwaukee Ballet Company

MILWAUKEE

Founded in 1970, the Milwaukee Ballet Company is currently one of the nation’s premiere dance companies, presenting approximately 45 programs each year for an audience of more than 70,000. The Milwaukee Ballet School, opened in 1974 by the Milwaukee Ballet, is one of the top ballet schools in the nation and is

the only professional ballet school in the state of Wisconsin. In 2002, Milwaukee Ballet hosted the first Milwaukee International Choreographer’s Competition, part of Milwaukee Ballet’s dedication to new works.

Commissioning new work has become a major part of Milwaukee Ballet’s mission, a practice that has benefited its dancers by giving them the opportunity to work with diverse choreographers, but also has benefited the dance world by providing professional choreographers the

chance to create new and exciting pieces. In FY 2006, Milwaukee Ballet received an NEA Access to Artistic Excellence grant of \$10,000 for the commission and presentation of a new work by choreographer Lila York.

Over a five-week period, Lila York worked with Milwaukee Ballet’s company to create *Coronach*, a 30-minute modern piece, set to a violin concerto by composer Ross Edwards. Paired with Kathryn Posin’s *Scheherazade*, *Coronach* ran from February 16-19, 2006, and was attended by more than 8,000 individuals.

While staging her new work, Lila York also held a master class for Milwaukee Ballet dancers-in-training and participated in a panel on the state of dance at the University of Wisconsin-Milwaukee. In addition, a behind-the-scenes event gave the choreographer the opportunity to discuss with Milwaukee Ballet subscribers her motivation in creating *Coronach*.



David Hovhannisyian and Karisa Stich in Milwaukee Ballet Company’s production of Coronach.

PHOTO BY RICK BRODZELLER

Devils Tower Natural History Association

DEVILS TOWER

Although it is known as Devils Tower to most, to several Northern Plains Indian Tribes the 1,267-foot mountain is known as Bear's Lodge or Bear's Tipi, a sacred site for Native Americans and an important landmark in many tribal narratives. In response to a mandate that designated Devils Tower as a protected sacred site, the Devils Tower Natural History Association (DTNHA) created a Native-American heritage weekend to educate visitors, participants, area residents, and others who use the site about the culture of the Northern Plains Indian Tribes and the significance of Devils Tower to that culture. The

heritage weekend is part of the organization's Cultural and Natural History Program Series, which runs from Memorial Day through Labor Day and comprises approximately 15 presentations on topics ranging from technical rock climbing to western history, culminating with the Cowboy Poet Festival.

In FY 2006, DTNHA received an NEA Access to Artistic Excellence grant of \$10,000 to support the heritage weekend, which took place August 25-27, 2006. Activities included presentations, performances, and ongoing arts and culture demonstrations by Native-American craftspeople,

musicians, dancers, and historians. Crafts demonstrated during the weekend included beadwork, star blanket weaving, pipe carving, the making of traditional powwow regalia, flute carving, and the making of burden baskets. Speakers and performers included the Northern Cheyenne Tribal Dancers, flute player and educator David Wolfs Robe, musician and hoop dancer Kevin Locke (1990 NEA National Heritage Fellow), and songwriter and storyteller Jack Gladstone. More than 400 visitors attended the heritage weekend, despite inclement weather.

Background: *The American Indian Heritage Weekend* took place in the picnic area and outdoor amphitheatre at Devils Tower National Monument.
PHOTO COURTESY OF DEVILS TOWER NATIONAL MONUMENT

Wyoming

Central Wyoming College

RIVERTON

The Robert A. Peck Gallery on the campus of Central Wyoming College is a nontraditional, educational teaching gallery and the site for approximately ten exhibitions each year by regional, national, and international artists. Besides its growing collection of outdoor sculptures, which is making the college a must-see for those passing through the region, the gallery's exhibitions display a wide array of contemporary artwork in all media.

Central Wyoming College received an NEA Challenge America grant of \$10,000 to support a site-specific installation at the Robert A. Peck Gallery of *Trappings: Stories of Women, Power, and Clothing* by artists Two Girls Working: Tiffany Ludwig and Renee Piechocki. The artists describe their project as “a dialogue about the complicated

landscape of power and its relationship to personal identity by asking women to respond to the question: ‘What do you wear that makes you feel powerful?’”

The *Trappings* project has multiple parts: a site-specific exhibition with audio, print, and video components; interview sessions with local residents; a Web site with an archive of all the interviews; and a book on the project. The installation at the Peck Gallery, from November 1-December 13, 2006, featured a series of interviews by the artists with the community's women residents, including a multigenerational group of Shoshone women. The artists also gave a lecture on the exhibition and their examination of people's assumptions based on appearance and image. Approximately 1,500 individuals viewed the exhibit, and



An audience member views one of the videos at the Trappings: Stories of Women, Power, and Clothing installation at Central Wyoming College.

PHOTO © TWO GIRLS WORKING

an excerpt from the Peck Gallery installation will be featured in the book on *Trappings*, forthcoming from Rutgers University Press in October 2007.

NEA Literature Fellows David Kirby and Kim Addonizio at the National Book Festival's Poetry Pavilion, sponsored by the NEA.

PHOTO BY STEVE PURCELL



Literature Fellowships

The NEA provides support to individual creative writers to pursue writing projects through NEA Literature Fellowships. Among the writers who have benefited from an NEA Literature Fellowship are 21 U.S. Poet Laureates, 41 Pulitzer Prize winners, one Nobel Laureate, and six recipients of the National Medal of Arts, the highest award given to artists and arts patrons by the federal government. Many of these writers have received the fellowships during the early stages of their careers, as they have struggled to write, given the demands of work and family. The fellowships offer a temporary abatement to chasing a paycheck, thus allowing the writer the time to concentrate on writing. More important than the financial support, many writers credit the receipt of the Literature Fellowship with giving them the fortitude to keep working at their craft. In all, 3,060 prose writers and poets have benefited from NEA Literature Fellowships since the program was formally inaugurated in 1967.

Noted novelist Ernest J. Gaines received an NEA Literature Fellowship in 1968, 25 years before he received the National Book Critics Circle Award for *A Lesson Before Dying*. He has said, “The NEA grant—a thousand dollars at that time—encouraged me to keep writing. . . . The young writer needs that. He needs the money, yes—but he also needs a little recognition now and then to keep pushing himself.”

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

Literature Fellowships

In FY 2006, 50 fiction and nonfiction writers from 25 states, out of an applicant pool of 915, received NEA Literature Fellowships of \$20,000 each for a total federal investment of \$1,000,000.

Literature Fellowships also are awarded for the translation into English of literary works written in foreign languages. Unlike the creative writing fellowships, translation fellowships are awarded for specific projects, and the panelists are aware of the identity of each applicant. The art of literary translation facilitates the international exchange of fiction and poetry among cultures. Without translation, most Americans would not be able to enjoy Virgil, Sor Juana Ines de la Cruz, Natalia Ginzburg, or Naguib Mahfouz. In 2006, 48 applications for Translation Fellowships were received, of which 13 translators in eight states and one living abroad were awarded grants totaling \$200,000. Translators receive grants of either \$10,000 or \$20,000 depending on the translation project.

CREATIVE WRITING FELLOWSHIPS—PROSE:

All grants are \$20,000

Bay Anapol's writing has appeared in *Laurel Review*, *Story Magazine*, *Michigan Quarterly Review*, *Gulf Coast*, *Manoa*, and the *2001 Pushcart Prize Collection*. Formerly a Stegner Fellow at Stanford University, she teaches at the College of Santa Fe.

Dean Bakopoulos's novel *Please Don't Come Back from the Moon* was named a *New York Times* 100 Notable Books of 2005. Currently, he is the executive director of the Wisconsin Humanities Council. His second novel, *Harmony*, will be published in fall 2007.

Joshua Barkan has taught writing at Harvard and Boston University. He is the author of the collection of stories *Before Hiroshima*.

Emily Barton won the Bard Fiction prize for her novel *The Testament of Yves Gundron*. She earned her MFA from the University of Iowa Writers' Workshop and currently teaches writing at the New School. Her work has appeared in *Story*, *American Short Fiction*, and *Conjunctions*.

Sarah Shun-lien Bynum graduated from Brown University and the University of Iowa Writers' Workshop. She teaches at UC San Diego. Her first novel, *Madeleine is Sleeping*, was a finalist for the National Book Award.

Shannon Cain is the author of a story collection, *The Necessity of Certain Behaviors*, and her work has appeared in *The Massachusetts Review*, *The Florida Review*, and *Other Voices*.

Oscar Casares graduated from the University of Iowa Writers' Workshop, and received a James

Michener Fellowship in 2002. He teaches at the University of Texas at Austin. *Book* magazine named him one of "10 Writers to Watch" in 2003.

May-Lee Chai's second book, *The Girl from Purple Mountain*, was nominated for a National Book Award in 2001. Her fiction and essays have been published in such places as the *San Francisco Chronicle* and *Missouri Review*.

Terrence Cheng is the author of two novels: *Sons of Heaven* and *Deep in the Mountains*. He was a James Michener Fellow at the University of Miami and currently teaches English and Creative Writing at Lehman College.

Jonathan Dee is the author of four novels, a staff writer for *The New York Times Magazine*, a frequent contributor to *Harper's*, and a former senior editor of *The Paris Review*. He teaches at Columbia University and the New School University.

J. D. Dolan's writing has appeared in *Esquire*, *Shenandoah*, *The Antioch Review*, *The Mississippi Review*, *New Stories from the South*, and *Best American Sports Writing*. He teaches in the graduate creative writing program at Western Michigan University.

Michael Downs's fiction has appeared in *The Gettysburg Review*, *The Georgia Review*, *Michigan Quarterly Review*, and *Five Points*. He lives in Missoula, Montana, where he teaches journalism.

Tony D'Souza's fiction has appeared in *The New Yorker*, *Tin House*, and *Iron Horse*. In 2000, he was chosen as one of seven fiction writers to represent the United States at the first U. S.-Cuba Writers Conference since the Cuban Revolution.

Debra Magpie Earling earned her MFA from Cornell University. Her work has appeared in *Ploughshares*, *Northeast Indian Quarterly*, and multiple anthologies.

Christina Fitzpatrick received her MFA from Sarah Lawrence College. She is the author of the short story collection *Where We Lived* and the novel *What's the Girl Worth?*

Diana George was born in Washington, DC. After studying comparative literature at SUNY Buffalo, she earned her MFA from Brown University. She works as a technical editor.

Rigoberto González won a Guggenheim Fellowship and is a contributing editor for *Poets and Writers Magazine*. He has published poetry, fiction, two bilingual children's books, and a memoir.

Paul Greenberg's essays and fiction have appeared in *The New York Times Magazine*, *GQ*, and on NPR's *All Things Considered*. In the 1990s, he trained journalists in Siberia, and created Bosnia's most popular current affairs news magazine.

Andrew Sean Greer is the recipient of both the Northern California Book Award and the California Book Award. Author of three books, Greer's work has appeared in *Esquire*, *The Paris Review*, and *The New Yorker*.

Cary Holladay, winner of the O. Henry Prize, has authored a novel and three story collections. Her work has appeared in *New Stories From the South: The Year's Best 2005*, *The Florida Review*, and *The Southern Review*.

Bret Anthony Johnston is the author of *Corpus Christi: Stories*. His work has appeared in *The Paris Review* and *Tin House*, and in numerous anthologies, including *New Stories from the South: The Year's Best 2003, 2004, and 2005*.

Brad Kessler is the author of two novels, and several award-winning children's books. His work has appeared in *The New Yorker*, *The Nation*, and *Bomb*. He is a recipient of the Lange-Taylor Prize from Duke University's Center for Documentary Studies.

Jhumpa Lahiri has been awarded the Pulitzer Prize for Fiction, the PEN/Hemingway Award, and a Guggenheim Fellowship. Her published works include *Interpreter of Maladies* and *The Namesake*.

Kelly Link, winner of the World Fantasy, Nebula, and Hugo Awards, has published two story collections, with work appearing in *The Best American Short Stories 2005* and *McSweeney's*. She and her husband run Small Beer Press in Massachusetts.

William Luvaas has published two novels: *The Seductions of Natalie Bach* and *Going Under*. His work has appeared in *Antioch Review*, *The American Fiction Anthology (Vol. 9)*, *Glimmer Train*,

The Village Voice, and *The Washington Post Book World*.

Rosemary Mahoney won the Charles E. Horman Prize for Fiction Writing as an undergraduate at Harvard University. Her book, *Whoredom in Kimmage*, was a National Book Critics' Circle finalist in 1993.

Vestal McIntyre's stories have appeared in *Open City* and *Tin House*, as well as several anthologies. His short-story collection *You Are Not the One* was a *New York Times Book Review* Editors' Choice.

Tom McNeal has won an O. Henry Prize, a California Book Award, and a PEN USA award for children's fiction. His stories have been anthologized in *Best American Short Stories* and *Pushcart Prize Stories*.

Michael Mejia received a grant from the Ludwig Vogelstein Foundation in 2003, and his fiction, nonfiction, and reviews have appeared in *Agni*, *Denver Quarterly*, and *Quarterly West*. His novel *Forgetfulness* was published in 2005.

Barbara Klein Moss won a MacDowell Colony fellowship and two Individual Artist awards from the Maryland State Arts Council. Her fiction has appeared in *New*

In the kitchen, the Presidente-in-Exile's egg is boiling. It ticks in a pot of water on the range. Cook cuts a small grapefruit in two. She Saran-wraps one half for the fridge, washes the other and pats it dry. A timer goes ding. She reaches into the boiling water with her fingers, plucks out the egg, holds it under the cold tap for five seconds, then seats it in its special cup. Cook is a tiny woman, a Guaraní Indian of indeterminate age with jet black hair, the hard palms of a tenant farmer, and skin dark and smooth as burnished jatoba wood. She lays out breakfast on a tray—soft-boiled egg, grapefruit, two pink packets of Sweet'N Low, two tablespoons of cottage cheese on a Rye-Krisp, six ounces of orange juice. Also, *The London Financial Times*. Also, three aspirins; he was out and about late last night. An egg spoon, a grapefruit knife, a cloth napkin. Almost ready. Cook positions a single locust-wood toothpick on a tiny copper salver. She then leans over the grapefruit, purses her lips, and releases a modest pearl of spit onto its glistening surface. Done. Breakfast is served.

On the west patio, the Presidente-in-Exile prowls through the newspaper. The sun has just broken the ridge high above the villa. It is light and already warm. “*Buen desayuno, patrón,*” cook murmurs as she places the tray before him. He rattles his paper. He does not speak to cook, who came with the villa. She retreats, returns to the kitchen to prepare luncheon. Guests are expected today—that Italian, Bettinger, and some others from the bank. No breakfast for the mistress. A late sleeper, Dinorah has yet to see the sun rise in Paraguay.

Daniel Orozco
excerpt from “Somoza's Dream,”
published in *McSweeney's*, Issue 18 (2005)
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England Review, *Southwest Review*, and *Best American Short Stories*.

Manuel Muñoz is the author of two short-story collections. A graduate of Harvard University, he received his MFA from Cornell University.

Lance Olsen has authored seven novels, one hypertext, four story collections, and also written books of poetry and criticism. His work has appeared in a variety of publications, including *Fiction International* and *Best American Non-Required Reading*.

Regina Ochsner was born and raised in Salem, Oregon, and she graduated from Iowa State University. Her collection of stories, *People I Wanted to Be*, was published in 2005.

Daniel Orozco was a MacDowell Colony fellow in 2005 as well as a Jones Lecturer in Fiction at Stanford University. His stories have appeared in the *Best American Short Stories*, *Best American Mystery Stories*, and *Pushcart Prize anthologies*.

Eric Puchner is the Marsh McCall Lecturer at Stanford University, where he was a Wallace Stegner Fellow. His stories have appeared in *The Chicago Tribune*, *The Missouri Review*, and *Glimmer Train*.

Emily Raboteau is an assistant professor at the City College of New York. Her short stories have appeared in *Callaloo*, *Tin House*, *Best American Short Stories 2003*, and elsewhere. Her first novel, *The Professor's Daughter*, appeared in 2005.

Ron Rash holds the John Parris Chair in Appalachian Studies at Western Carolina University. In 1994 he was awarded an NEA Literature Fellowship for his poetry. His third novel, *The World Made Straight*, was published in 2006.

Daniel Asa Rose won an O. Henry Prize and two PEN Fiction Awards, and has two books published, *Small Family with Rooster* and *Flipping for It*. The editor of the international literary magazine *The Reading Room*, he also reviews books for *New York Magazine*.

Patrick Ryan's first novel, *Send Me*, was published in 2006. His stories have appeared in *The Iowa Review*, *Ontario Review*, *Denver Quarterly*, and other journals. He is a graduate of the MFA Writing Program at Bowling Green State University in Ohio.

Matt Ruff graduated from Cornell University. His novel, *Set This House in Order: A Romance of Souls*, won a Washington State Book Award and was nominated for the 2005 International IMPAC Dublin Literary Award.

Josh Russell is the author of the novel *Yellow Jack*. His stories have appeared in *Epoch*, *French Quarter Fiction*, *New Stories from the South*, and elsewhere. He teaches English and Creative Writing at Georgia State University.

Margot Singer is assistant professor in the English Department at Denison University. Her prose has appeared in numerous journals, including *Shenandoah*, *AGNI*, *Third Coast*, and *Ascent*.

Maureen Stanton's essays have appeared in *Creative Nonfiction*, *American Literary Review*, and *The Sun*, and have been listed as "notable" in *Best American Essays (1998, 2004, 2005)*.

Amy Stewart is the author of two books of creative nonfiction, including *The Earth Moved: On the Remarkable Achievements of Earthworms*. Her work has been selected for the Barnes & Noble "Discover Great New Authors" Program.

Mary Ann Taylor-Hall is the author of a short-story collection and two novels. A recipient of previous grants from the Kentucky Arts Council and the NEA, Hall has published in *The Paris Review* and *Ploughshares*.

Lysley Tenorio's stories have appeared in *Ploughshares*, *Manoa*, and *The Best New American Voices 2001*. A recipient of a Wallace Stegner Fellowship at Stanford University and a Pushcart Prize, he earned his MFA from the University of Oregon.

Dawn Turner Trice is an editor for the *Chicago Tribune*. Her novel *Only Twice I've Wished for Heaven* won the American Library Association's Alex Award. She has also been awarded two Illinois Arts Council grants.

Ashley Warlick was the youngest-ever recipient of the Houghton Mifflin Literary Fellowship in 1996 for her book, *The Distance from the Heart of Things*. She graduated from Dickinson College and now lives in Greenville, South Carolina.

Elizabeth Wetmore graduated from the University of Iowa Writers' Workshop. Her writing has appeared in *Crab Orchard Review*, *Del Sol Review*, and *Many Mountains Moving*.

Nancy Zafris graduated from Columbia University. She was awarded her first NEA Literature Fellowship in 1993. Her novel *The Metal Shredders* was a *New York Times* Notable Book in 2002.

TRANSLATION PROJECTS

Aron Aji

Indianapolis, IN • \$20,000

To support the translation from Turkish of the novel *The Evening of the Very Long Day* by Bilge Karasu. Born in Istanbul in 1930, Karasu is the author of 11 book-length works of fiction, including nine novels and two collections of short stories.

Aron Aji is professor of English and the Associate Dean of the College of Liberal Arts and Sciences at

Butler University. His other translations of Karasu's work include *The Garden of the Departed Cats* in 2004, winner of the National Translation Award given by the American Literary Translators Association, and *Death in Troy* in 2002.

Patrick Barron

San Francisco, CA • \$20,000

To support the translation from Italian of selected poems by Andrea Zanzotto. Born in a small village in northern Italy in 1921, Zanzotto has become one of the most important living Italian poets.

Patrick Barron is an assistant professor of English and Humanities at the City College of San Francisco and managing editor of *ISLE: Interdisciplinary Studies in Literature and the Environment*. His most recent book-length translation is *Italian Environmental Literature: An Anthology*, published by Italica Press in 2003.

Rhonda Buchanan

Louisville, KY • \$10,000

To support the translation from Spanish of *The Secret Gardens of Mogador: Voices of the Earth* by the Mexican author Alberto Ruy Sánchez. Born in Mexico City in 1951, Sánchez is currently the director of the renowned editorial house Artes de México.

Rhonda Buchanan is a professor of Spanish at the University of Louisville. She has translated *Limulus: Visions of the Living Fossil* by Brian Nissen and Alberto Ruy Sánchez, and is currently translating the fourth book in Sánchez's Mogador series, tentatively titled *Dance of the Fire*.

Rebecca Fanany

Vermont South, Australia • \$10,000

To support the translation from Indonesian of the novel *Entanglement* and the novella *Under the Waning Moon* by Ismet Fanany, the translator's husband. Born in West Sumatra in 1952, Ismet Fanany has spent much of his adult life in the West, namely the United States and Australia, affording him a unique understanding of the differences between two cultures.

Rebecca Fanany is a professional translator and lecturer in Indonesian at Deakin University in Melbourne, Australia. She has lived and worked in Indonesia, Malaysia, and Singapore periodically since her first contact with the region in 1981.

George Hochfield

Berkeley, CA • \$10,000

To support the translation from Italian of *Songbook*, a collection of more than 400 poems, by Umberto Saba. Hochfield will

collaborate with Leonard Nathan. *Songbook* is viewed as a major work in 20th-century Italian literature. Begun in 1921, Saba continued to add to this collection until his death in 1957, thus comprising the entirety of his work as a poet.

George Hochfield is a retired professor, whose career has featured three full books of translation, including *The Officer's Camp* by Giampiero Carocci, numerous excerpted translations of novels, various poem translations, and two Fulbright Lectureships in Italy.

William Hutchins

Todd, NC • \$20,000

To support the translation from Arabic of *The Seven Veils of Seth*, a novel by Libyan author Ibrahim al-Koni. Born in 1948, al-Koni spent his childhood in the desert as part of the Tuaregs, pastoral nomads who speak Tamasheq, a Berber language written in an ancient alphabet and related to ancient Egyptian.

William Hutchins is a professor in the Philosophy and Religion Department of Appalachian State University. He has translated more than a dozen book-length works of Arabic literature, including al-Koni's *Anubis*.

James G. Kates

Fitzwilliam, NH • \$10,000

To support the translation from Russian of the poetry of Mikhail Aizenberg. Born in Moscow in 1948, Aizenberg is a crucial part of the last generation of Russian poets that came to maturity under the regime of the Soviet Union.

Recipient of an NEA Literature Fellowship in poetry in 1984, James Kates is also the translator of *Self-Portraits and Masks* by Isaac Goldemberg and *The Score of the Game* by Tatiana Shcherbina.

Chana Kronfeld

Berkeley, CA • \$20,000

To support the translation from Hebrew of *The Selected Works of Dahlia Ravikovitch*. Kronfeld will collaborate with Chana Bloch. Born in 1936 in Tel Aviv, Israel, Ravikovitch has published to date ten volumes of poetry and two collections of short stories, which has won her numerous awards, including the Israel Prize in 1998 (the highest national honor).

Chana Kronfeld is a professor of Hebrew, Yiddish, and Comparative Literature at the University of California, Berkeley. Her collaborative translations with Chana Bloch include Yehuda Amichai's award-winning volume *Open Closed Open* in 2000.

William O'Daly

Auburn, CA • \$10,000

To support the translation from Spanish of two volumes of poetry previously not translated into English, *The Hands of Day* and *World's End*, by Chilean Pablo Neruda. Born in Parral, Chile, in 1904, Neruda published his first book of poetry in 1922 and went on to receive the Nobel Prize for Literature in 1971.

William O'Daly has translated six of Pablo Neruda's books, including *The Book of Questions*, *The Yellow Heart*, and *The Sea and the Bells*. *The Hands of Day* and *World's End* would complete O'Daly's translations of eight volumes of poetry from Neruda's late and posthumous publications.

Gregory Pardlo, Jr.

Brooklyn, NY • \$10,000

To support the translation from Danish of the three most recent books of poetry by Niels Lyngsoe. Born in 1968, Lyngsoe is regarded as one of the most original poets working in Denmark today.

Gregory Pardlo received an MFA in Poetry from New York University and currently teaches at Medgar Evers College in Brooklyn. His translations include a collection of Lyngsoe's poems titled *Pencil of Rays and Spiked Mace*.

Literature Fellowships

Mark Schafer

Cambridge, MA • \$20,000

To support the translation from Spanish of a book-length selection of poetry by Mexican poet David Huerta. Born in 1949, Huerta has published 17 volumes of poetry, though only a dozen of his poems and fragments of poems have been published in English.

Recipient of an NEA Literature Fellowship for translation in 1993, Mark Schafer has translated book-length works by Gloria Gervitz, Jesús Gardea, Alberto Ruy Sánchez, Eduardo Galeano, and Virgilio Piñera. Schafer's translations of 12 of Huerta's poems appeared in Copper Canyon Press's anthology *Reversible Monuments: Contemporary Mexican Poetry* (2002).

Timothy Sergay

Worthington, OH • \$20,000

To support the translation from Russian of the novel *A Gloom is Cast Upon the Ancient Steps* by Aleksandr Chudakov. Born in Soviet Northern Kazakhstan in 1938, Chudakov has published more than 200 articles on classical Russian authors of the 19th century and the history of Russian philology, as well as five books.

We already know: First we must agree
on which they are; but let us acknowledge that they exist:
they resound in all their weight and gravity
down Nievsky's Prospekt, in the mutterings of Raskolnikov,
and Cortázar mocks them at every opportunity,
lightens them up, musses their hair, reconciles them
with the rest of the vocabulary so they may rub benignly
against each other and *liberty* won't do too much harm,
with its tonnage of Greek marble
and its whiff of existentialism and its undeniable tragic greatness,
to *janitor, tenedor, bibelot*—although the greatness of this last one
is suspect, for which we have Mallarmé to blame,
there are also the short and decisive words: *yes, no, now, never,*
turbid love, clean death, rattled poetry,
other words that are like art for art's sake: *sandalwood,*
for instance, and words like *deoxyribonucleic, telescopic*
and possessing an undeniable scientific elegance, a diffuse,
intense, and labyrinthine character, all at once, linked
to that other word, *life*, and of course there are the combinations,
your mouth, this letter, dozens of verbal objects
that are only important for inexplicable reasons,
spoken at night or during the day, said
or held in silence, in the velvety net
of memory, in the transparent and energetic fortress
of forgetting, that body or fabric from which
are also made the great words, time, so many things.

"Before Saying Any of the Great Words" by David Huerta

Translated from the Spanish by Mark Schafer
forthcoming in *Before Saying Any of the Great Words: Selected Poetry
of David Huerta, 1972-2003* (Copper Canyon Press)
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Ya se sabe: primero tenemos que ponemos de acuerdo
 en cuáles son, pero convengamos en que existen:
 se escuchan con todo su peso y gravedad
 por la Perspectiva Nievski, en el murmullo de Raskolnikov,
 y Cortázar se burla de ellas a cada rato
 y las aligera, las despeina, las reconcilia
 con el resto del vocabulario, para que puedan rozarse
 sin daño con las demás y *libertad* no lastime demasiado
 con su tonelaje de mármol griego
 y su tufillo existencialista y su indudable grandeza trágica
 a *tenedor*, a *janitor*, a *bibelot*—aunque esta última
 es sospechosa de grandeza por culpa de Mallarmé,
 también están las cortas y decisivas, *sí, no, ahora, nunca*,
 la turbia *amor*, la limpia *muerte*, la zarandeada *poesía*,
 otras que son como el arte por el arte, *sándalo*,
 por ejemplo, y algunas como *desoxirribonucleico*, telescópica
 y de indudable elegancia científica, de una manera vaga
 e intensa y laberíntica, al mismo tiempo, conectada
 con esa otra, *vida*, y están las combinaciones, claro,
tu boca, esta carta, docenas de objetos verbales
 que sólo tienen importancia por razones inexplicables,
 pronunciadas en la noche o el día, dichas
 o guardadas en el silencio, en la red aterciopelada
 de la memoria, en la fortaleza transparente y enérgica
 del olvido, ese cuerpo o tejido del que también
 están hechas las grandes palabras, el tiempo, tantas cosas.

“Antes de decir cualquiera de las grandes palabras”
 by David Huerta

[from *Lápices de antes*, Guadalajara, Mexico: Toque de Poesía, 1994]
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Timothy Sergay is the former recipient of a PEN Translation Fund award for his work with Chudakov. His translations have been featured in numerous magazines and collections, including the first chapter of Chudakov's *A Gloom is Cast Upon the Ancient Steps*, published in 2004 in *Words Without Borders: The Online Magazine for International Literature*.

Anne W. Twitty

Brooklyn, NY • \$20,000

To support the translation from Spanish of the novel *Ursula's Dream* by the Argentine author María Negroni. Negroni has published 11 volumes of poetry, five collections of critical essays on topics such as the Gothic Imagination and Latin American Women Poets, and one novel.

Anne Twitty has translated works from such Hispanic writers and artists as Torres-García, Cecilia Vicuña, and Magali Alabau. She has translated two other works of Negroni's, including *Night Journey* in 2002 and *Islandia* in 2001.



*NCA member Mark Hofflund (right) with
National Assembly of State Arts Agencies CEO
Jonathan Katz at a 2006 NCA meeting.*

PHOTO BY KATHY PLOWITZ-WORDEN

National Council on the Arts

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

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

NEA National Heritage Fellow Wayne Henderson performs at the November 2005 National Council on the Arts meeting.

PHOTO BY KATHY PLOWITZ-WORDEN



The following Council members served in FY 2006:

James K. Ballinger

Museum Director
Phoenix, Arizona

Don V. Cogman

Patron/Trustee
Scottsdale, Arizona

Mary Costa

Opera Singer
Knoxville, Tennessee

Katharine Cramer DeWitt

Patron/Trustee
Cincinnati, Ohio

Makoto Fujimura

Visual Artist
New York, New York

David H. Gelernter

Author/Critic/Educator
Woodbridge, Connecticut

Mark Hofflund

Theater Administrator
Boise, Idaho

Teresa Lozano Long

Patron/Trustee
Austin, Texas

Maribeth Walton McGinley

Art Director/Designer
Glendale, California

Jerry Pinkney

Artist/Illustrator
Croton-on-Hudson, New York

Deedie Potter Rose

Patron/Trustee
Dallas, Texas

Gerard Schwarz

Symphony Orchestra Conductor
Seattle, Washington

Terry Teachout

Critic/Author
New York, New York

Karen Lias Wolff

Music Educator
Ann Arbor, Michigan

Ex officio members

Robert Bennett

U.S. Senate
(R-Utah)

Mike DeWine

U.S. Senate
(R-Ohio)

Patrick Leahy

U.S. Senate
(D-Vermont)

Betty McCollum

U.S. House of Representatives
(D-Minnesota)

Howard “Buck” McKeon

U.S. House of Representatives
(R-California)

Patrick Tiberi

U.S. House of Representatives
(R-Ohio)

Financial Summary

| SUMMARY OF FUNDS AVAILABLE | FY 2006 |
|---|--------------------|
| Appropriated Program and State/Regional Grant Funds | 100,654,308 |
| Appropriated Balance, Prior Year ¹ | 4,333,620 |
| Nonfederal Gifts ¹ | 3,483,184 |
| Interagency Transfers ¹ | 4,377,606 |
| TOTAL PROGRAM FUNDS AVAILABLE | 112,848,718 |
| TOTAL PROGRAM SUPPORT FUNDS AVAILABLE² | 2,298,763 |
| TOTAL SALARY AND EXPENSE FUNDS AVAILABLE^{3 4} | 25,307,862 |
| TOTAL FUNDS AVAILABLE | 140,455,343 |

¹ Includes FY 2005 unobligated funds brought forward into FY 2006 and prior year deobligations carried forward into FY 2006.

² Includes appropriated funds including FY 2005 unobligated funds brought forward into FY 2006 and prior year deobligations brought forward into FY 2006.

³ Includes appropriated funds, nonfederal gifts, and interagency transfers including FY 2005 unobligated funds brought forward into FY 2006 and prior year deobligations brought forward into FY 2006.

⁴ Includes nonfederal gifts and interagency transfers held on behalf of the President's Committee on the Arts and the Humanities.

Summary of Funds Obligated for FY 2006¹

FY 2006

(\$ in thousands)

Access to Artistic Excellence

| | |
|---|---------------|
| Direct Endowment Grants | |
| Project Support ² | 37,416 |
| Challenge America: Reaching Every Community | 11,107 |
| National Initiative: American Masterpieces | 5,410 |
| Total Access to Artistic Excellence | 53,933 |

Learning in the Arts

| | |
|--|---------------|
| Direct Endowment Grants | |
| Project Support | 8,913 |
| Partnerships for the Arts | 1,750 |
| National Initiative: American Masterpieces | 500 |
| Total Learning in the Arts | 11,163 |

Partnerships for the Arts

| | |
|---|---------------|
| State Partnerships | |
| State & Regional | 23,359 |
| Underserved | 6,282 |
| Challenge America: Reaching Every Community | 7,063 |
| National Initiative: American Masterpieces | 4,730 |
| Subtotal State Partnerships | 41,434 |
| Direct Endowment Grants | 460 |
| Total Partnerships for the Arts | 41,894 |

| | |
|--|----------------|
| Total Program Funds | 106,990 |
| Total Program Support | 1,870 |
| Total Salaries & Expenses³ | 23,498 |
| TOTAL | 132,358 |

¹ Includes appropriated funds, appropriated funds balances brought forward into FY 2006, nonfederal gifts, and interagency transfers.

² Includes \$1,963K for Save America's Treasures and \$3,700K for Arts on Radio and Television.

³ Includes funds from nonfederal gifts obligated on behalf of the President's Committee on the Arts and the Humanities of which \$259K was obligated in support of grants and cooperative agreements.

Appropriations History

Fiscal Years 1966 – 2006

| Fiscal Year | Total Funds | Fiscal Year | Total Funds | Fiscal Year | Total Funds |
|-------------|----------------|-------------|----------------|-------------|----------------|
| 1966 | \$ 2,898,308 | 1979 | \$ 149,585,000 | 1993 | \$ 174,459,382 |
| 1967 | \$ 8,475,692 | 1980 | \$ 154,610,000 | 1994 | \$ 170,228,000 |
| 1968 | \$ 7,774,291 | 1981 | \$ 158,795,000 | 1995 | \$ 162,311,000 |
| 1969 | \$ 8,456,875 | 1982 | \$ 143,456,000 | 1996 | \$ 99,470,000 |
| 1970 | \$ 9,055,000 | 1983 | \$ 143,875,000 | 1997 | \$ 99,494,000 |
| 1971 | \$ 16,420,000 | 1984 | \$ 162,223,000 | 1998 | \$ 98,000,000 |
| 1972 | \$ 31,480,000 | 1985 | \$ 163,660,000 | 1999 | \$ 97,966,000 |
| 1973 | \$ 40,857,000 | 1986 | \$ 158,822,240 | 2000 | \$ 97,627,600 |
| 1974 | \$ 64,025,000 | 1987 | \$ 165,281,000 | 2001 | \$104,769,000 |
| 1975 | \$ 80,142,000 | 1988 | \$ 167,731,000 | 2002 | \$115,220,000 |
| 1976 | \$ 87,455,000 | 1989 | \$ 169,090,000 | 2003 | \$115,731,000 |
| 1976T* | \$ 35,301,000 | 1990 | \$ 171,255,000 | 2004 | \$120,970,815 |
| 1977 | \$ 99,872,000 | 1991 | \$ 174,080,737 | 2005 | \$121,263,000 |
| 1978 | \$ 123,850,000 | 1992 | \$ 175,954,680 | 2006 | \$124,406,353 |

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

CREDITS

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This annual report, as well as all grant and panel information for FY 2006, can be ordered free of charge and accessed electronically at the NEA Web site: www.arts.gov.

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Front Cover: Rachel Gellert as Collette (far right) in *Love's Labor's Lost* at Taconic High School in Massachusetts, part of Shakespeare & Company's Shakespeare in Action program.

Photo by Elizabeth Aspenlieder

Back Cover: *Nora's Necktie Flower Garden* by Nora Ezell, part of the Montgomery Museum of Arts's collection of African-American quilts.

Photo by Emily Stuart Thomas



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Rufino Tamayo's Retrato de Olga (Portrait of Olga), 1964, was part of the Santa Barbara Museum of Art's exhibition Tamayo: A Modern Icon Reinterpreted.

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