

# Grant Highlights

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

<b>FY 2004 Grant Category</b>	<b>APPLICATIONS: Number Received</b>	<b>GRANTS: Number Awarded</b>	<b>GRANTS: Amount Awarded</b>
Creativity	2,956	844	\$19,960,000
Challenge America: Access	991	448	\$7,815,574
Learning in the Arts	832	240	\$7,722,680
Heritage/Preservation	374	196	\$4,231,000
Arts on Radio and Television	159	42	\$3,860,000
Service to Arts Organization and Artists	112	72	\$2,525,000
Challenge America: Reaching Every Community*	128	128	\$1,280,000

\* Note: Grants were made through the invitational Challenge America: Reaching Every Community initiative to eligible arts organizations in identified communities across the nation where the Endowment had not awarded any funds, fulfilling the Chairman's public pledge to ensure the Agency's program reach is truly national.

# Alabama



Students in the Alabama School of Fine Arts' summer dance workshop perform with noted modern dancer Desmond Richardson of the Complexions Contemporary Ballet Company.

*Photos by Steve Johnson, As You Like It Photography*

## Alabama School of Fine Arts Foundation

*Birmingham*

**T**he Alabama School of Fine Arts (ASFA) serves 350 full-time students with dormitory facilities on campus in downtown Birmingham. ASFA accepts students in grades 7-12 in a selective audition/interview process in six areas: creative writing, dance, music, theater arts, visual arts, and

math-science. Students accepted by ASFA pay no tuition for the classes.

Of the 350 students, 50 enter the dance program. In recent years, as part of the curriculum, ASFA has brought in nationally and internationally known dancers for master classes. In FY 2004, the Alabama School of Fine Arts Foundation received an NEA Learning in the Arts grant of \$15,000 to support a modern dance residency by the New York-based dance company Complexions

Contemporary Ballet Company for two weeks during June and July 2004.

Led by artistic director Dwight Rhoden and dancer Desmond Richardson, both formerly of the Alvin Ailey American Dance Theater, and including a diverse group of dancers, Complexions worked with students during ASFA's first summer dance intensive from June 28 to July 10, culminating in two performances.

Students in the summer program ranged from 15 to 24 years old, ten from ASFA and 20 from elsewhere, all earning a place in the program through auditions. The summer workshop was set up to simulate the daily rigors of a professional dancer, taking dance and choreography classes in the morning with five hours or more of rehearsals in the afternoon. The students performed two shows of works by noted choreographers Arturo Fernandez, Donald Byrd, Thaddeus Davis, and Rhoden, followed after an intermission by performances by Complexions dancers.

## Huntsville Museum of Art

### *Huntsville*

Founded in 1970, the Huntsville Museum of Art is the leading visual arts institution in northern Alabama. Its collection includes historic and contemporary American art in all media, with special attention to regions of the South.

In FY 2004, the Huntsville Museum of Art received an NEA Challenge America grant of \$10,000 to support development of the catalogue for a touring exhibition of the museum's Gianmaria Buccellati silver animal figures.

Ten thousand of the four-color, fully illustrated catalogue will be produced. The catalogue will contain an introduction by museum president Clayton Bass, an interview with artist Gianmaria Buccellati by chief curator Peter Baldaia, a pictorial overview of the process of designing and creating the animals, and professional photography of the Buccellati collection. The catalogue will showcase for the first time Buccellati's works, donated to the museum by Betty and Charles Grisham.

The Buccellati family of goldsmiths has been active in Milan since the mid-18th century, where the "Buccellati style" originated. The style utilizes Renaissance-period techniques, luxury metals such as gold and sterling silver, and extensive textural engraving. Buccellati's works are made in 925 sterling silver using a method he created to capture realistic details such as feathers and fur called *lavorazione a pelo*, or "hair-like workmanship."



(from left to right) The intricate process of creating the silver animals begins with designer Gianmaria Buccellati sketching the animal; then a clay model is created and the silver prepared; the silver pieces are then welded on the clay model and finally brushed gently but thoroughly.

*Photos courtesy of Huntsville Museum of Art*

A drawing of one of the totem poles carved for the Ketchikan Indian Corporation with NEA support.  
*Image courtesy of Ketchikan Indian Corporation*



## Ketchikan Indian Corporation

### *Ketchikan*

One of the mission priorities of the Ketchikan Indian Corporation (KIC) in Alaska is the promotion and preservation of local Native Alaskan cultural heritage in a community of which one-third are Native. It has supported a variety of programs to teach youth about Native Alaskan culture, including language, music, and dance.

In FY 2004, KIC received an NEA Heritage & Preservation grant of \$35,000 to support the carving of one of three traditional southeast Native Alaskan totem poles, and the culturally significant pole-raising ceremony, called *potlatch*. Totem poles are among the most important artifacts of Native Alaskan culture.

The KIC Elders Committee met and determined that the three totem poles would be carved by artisans indigenous to the tribal community.

The project also included an apprenticeship program in which master carvers taught young Tlingit, Tsimshian, and Haida carvers to shape the poles with the design of the clans' crests (killer whale, eagle, wolf, and raven), three "watchmen," and a shaman to represent health care. The center pole stands 42 feet tall, and the two flanking poles are 25 feet—together they tell the story of the southeast Native Alaskans.

The totem poles were completed on September 29, 2004, and the poles were raised in front of the newly built KIC Tribal Health Clinic on October 1. The potlatch celebration was held on October 2, with



# Alaska



approximately 550 community members in attendance. Traditional dance groups from Seattle, Washington and Metlakatla and Prince of Wales Island, Alaska performed at the ceremony.

## Perseverance Theatre

### Douglas

**F**ounded in 1978, Perseverance Theatre has acquired a national reputation as a quality theater company while serving the Juneau, Alaska area with classical and contemporary productions. Perseverance has premiered

more than 50 new plays, including Paula Vogel's 1998 Pulitzer Prize-winning play, *How I Learned to Drive*, which Vogel wrote during her residency there.

In 2001, Perseverance created SPRING, a three-month festival of emerging theatrical works, featuring world premiere productions and development work on future SPRING productions. In FY 2004, Perseverance received an NEA Creativity grant of \$30,000 to support the West Coast premiere of Julie Jensen's *Wait!* and the statewide tour of Bridget Carpenter's *Up (The Man in the Flying Lawn Chair)* during SPRING 2004.

Director Anita Maynard-Losh called *Wait!* an "unsentimental valentine" to the theater life as it follows Wendy Burger, a socially awkward UPS truck driver who finds herself through her involvement in community theater. The play was the last that Maynard-Losh directed for Perseverance before moving to Washington, DC's Arena Stage.

Jensen wrote her comedy as a participant of the NEA/Theatre Communications Group's Theatre Residency Program for Playwrights, being the resident playwright at Salt Lake Acting Company in Utah. The play is based on Jensen's own experiences in theater.

SPRING 2004 saw the West Coast premiere of *Wait!* May 7-30, 2004 to enthusiastic audiences. The theater company also toured Carpenter's *Up*—based on the real-life story of Larry Walter, who attached 32 weather balloons to his lawn chair and flew 16,000 feet over the Mojave Desert—to Anchorage, Fairbanks, and Whitehorse (capital of Canada's Yukon Territory).



Ekatrina Oleksa (left) and Doneice Falcon perform in Perseverance Theatre's production of Julie Jensen's play *Wait!*

*Photo courtesy of Perseverance Theatre*

# Arizona

## Frank Lloyd Wright Foundation

*Scottsdale*

The Frank Lloyd Wright Foundation of Scottsdale, Arizona was established by Wright in 1940 to be the repository of his life's work. The Foundation's holdings include two national historic landmark properties—Taliesin (in Wisconsin) and Taliesin West (in Arizona), the Frank Lloyd Wright Archives, and an accredited architectural school.

In FY 2004, the Foundation received an NEA Heritage & Preservation grant of \$20,000 to support the restoration of Wright's living quarters at Taliesin West. The world-famous architect designed and built Taliesin West, which became Wright's winter residence/studio/campus, from 1937 to 1942. The site provides educational tours and seminars for the public, attracting more than 125,000 visitors annually.



Frank Lloyd Wright's living quarters at Taliesin West in Arizona, recently restored and open to the public for the first time.

Background: Portrait of Frank Lloyd Wright  
*Photos courtesy of the Frank Lloyd Wright Foundation*

Taliesin West was built to coexist harmoniously with its desert environs, using local materials such as rocks and sand in the making of the structure. At first more of a studio and campus than residence, in 1940 Wright added the living quarters, containing a private bedroom, small studio, and private living space, adjacent to the famous Garden Room.

Based on historic photographs and documents from Wright's lifetime, the restored quarters include books, artifacts, art, lighting, and furnishings. The NEA grant assisted in rehabilitating the furniture—custom-made by a local master artisan according to Wright's specifications—in the sitting room and bedroom. In November 2004, the newly refurbished living quarters were opened to the public for the first time.

## Mesa Symphony Orchestra Association

### *Mesa*

**T**he Mesa Symphony Orchestra (MSO) in Arizona was formed in 1956 to bring quality musical performances and educational programs to the East Valley community, encompassing such cities as Mesa, Tempe, Chandler, and Scottsdale. Annually, MSO performs six classical concerts in addition to a New Year's Eve concert, July Fourth concert, and performance of *Peter and the Wolf* for more than 9,000 community fourth- and fifth-graders.

In FY 2004, MSO received an NEA Challenge America grant of \$10,000 to support the opening concerts of the 2004-2005 season. MSO will be moving into a new concert hall in the 2005-2006 season, and desired to increase its audience before the move.

The opening program for 2004-2005 was entitled "A Dark and Stormy Night," and was geared especially for families. The program included Modest Mussorgsky's *A Night on Bald Mountain*, Alexander Glazunov's saxophone concerto, and Bernard Herrmann's score for Alfred Hitchcock's movie *Psycho*. The concert was promoted through press releases, radio advertisements, season brochures, and special material being sent to the public schools' band and orchestra music programs.

The opening program was performed at two locations to reach even more audience members: October 15, 2004 at Word of Grace in Mesa, and October 17, 2004 at the Chandler Center for the Arts. An estimated 3,000 people attended the two concerts.

## Arkansas Arts Center Foundation

### *Little Rock*

**T**he Arkansas Arts Center in Little Rock is the state's oldest and largest arts institution, with programs and events reaching 430,000 residents annually in both urban and rural communities. The Arts Center, which is free to the public, operates as both a museum of visual art and a center for the performing arts, offering classes throughout the year in the fine and performing arts as well as community outreach initiatives.

One of the Arts Center's outreach programs is the Artmobile, a traveling art exhibition drawn from the museum's permanent collection. In FY 2004, the Arkansas Arts Center Foundation received an NEA



The Arkansas Arts Center Foundation's Artmobile carries themed exhibitions to approximately 100 venues annually, reaching more than 90,000 people.

*Photo courtesy of Arkansas Arts Center Foundation*

Challenge America grant of \$25,000 to support the Artmobile project.

Artmobile carries themed exhibitions, which are changed every two years, to approximately 100 venues annually, reaching more than 90,000 people. For 2004-2006, the theme of the exhibition is *Natural Insights: Art and the Earth*. The exhibition examines the many ways that artists take inspiration from nature, and includes paintings, drawings, lithographs, photographs, and three-dimensional works such as ceramics and hand-blown glass.

In addition, educational materials accompanying the exhibition provide material on the chemistry of paint, paper, and canvas; the physics of ceramics; and the sources of various media in nature. An in-depth study guide for teachers and parents is included and also available online with cross-curricular lessons and hands-on activities based on the pieces in the exhibition.



# Arkansas

## Ozark Foothills FilmFest

*Locust Grove*

The Ozark Foothills FilmFest began in 2002 as a two-city, five-day festival to bring independent and regional films to the mostly rural north central Arkansas area. The festival now spans three weeks and involves three Arkansan communities: Batesville, Heber Springs, and Searcy.

In FY 2004, the Ozark Foothills FilmFest received an NEA Challenge America grant of \$10,000 to support its 2005 festival. Running April 1-17, 2005, the festival included a Southern Filmmakers Showcase featuring independent regional filmmakers; "The James Dean Era," a two-day multimedia exploration of the artistic genesis and lasting impact of James Dean; and *Miniature Graceland*, a film/performance piece by Arkansans

Phil Lancaster and Alison Moore. The festival showcased 51 films and hosted 33 guest artists and presenters, as well as participating composers and musicians.

The Alloy Orchestra, the premiere national orchestra of scores for silent films, presented its original scores to accompany the silent classics *The Black Pirate* and *Steamboat Bill, Jr.* The Alloy Orchestra also performed during the FilmFest Gala at Bradley Manor on the Lyon College campus.

The Southern Filmmakers Showcase included films from programs such as Best of Indie Memphis, New Films from Appalshop, and Films from the Foothills. "The James Dean Era" included screenings of Dean's early television work and other rare footage, a memorabilia exhibit, and scholar-led discussions about the actor. Approximately 4,000 people attended activities and screenings during the festival.



The Ozark Foothills FilmFest in Locust Grove, Arkansas introduces independent and regional films to the local community.

*Image courtesy of Ozark Foothills Filmfest*

# California

## AXIS Dance Company

*Oakland*

Since 1987, the AXIS Dance Company has been creating and performing high quality contemporary dance by dancers with and without disabilities. Under the artistic direction of Judith

Smith, AXIS has commissioned repertory works from preeminent choreographers, such as Bill T. Jones, Joanna Haigood, and Joe Goode. AXIS also maintains a model education/outreach program, Dance Access.

In FY 2004, AXIS received an NEA Creativity grant of \$20,000 to commission a new repertory work by choreographer Ann Carlson. The 17-minute piece, entitled *Flesh*, was set to the music of Meredith Monk and was performed at St. Mark's Church in New York City in November 2004 as part of the Dances With Monk program celebrating Monk's 40th anniversary. The piece was performed at eight venues in fall 2004 and will tour extensively in 2004-2006 as a regular part of the company's repertory. An estimated 3,500 saw the performances in 2004.

AXIS Dance Company performs a new repertory work by choreographer Ann Carlson, *Flesh*.

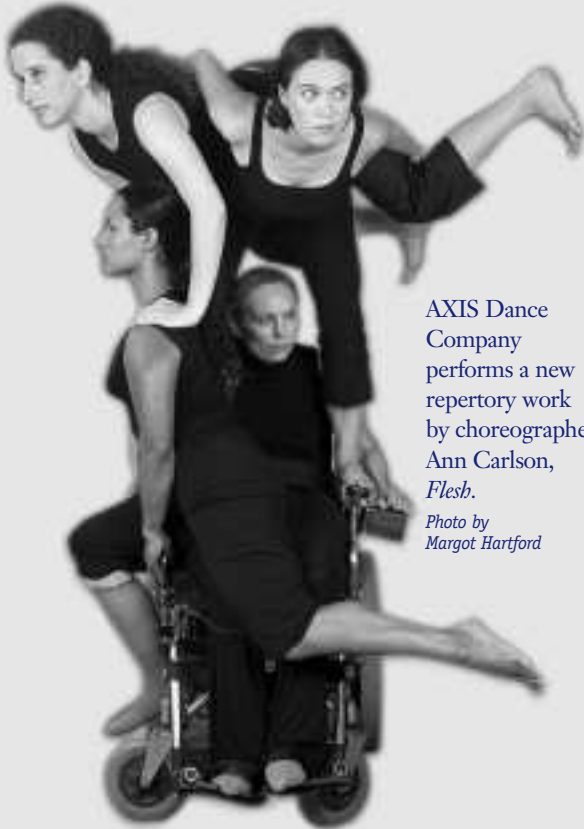
Photo by Margot Hartford

Ann Carlson is an award-winning choreographer, director, and performance artist who combines movement, voice, and visual elements. *Flesh* is loosely based on the E. M. Forster short story, "The Machine Stops," in which humanity lives in an underground mechanized complex. A youth journeys to the surface and finds people still living above ground. *Flesh* starts from this point, following the youth's interaction with the surface people as he learns about their survival outside the machine.

## Shakespeare Festival/LA

*Los Angeles*

Shakespeare Festival/LA (SFLA) has been bringing American interpretations of Shakespeare's plays to the people of Los Angeles for nearly 20 years. SFLA hosts an annual Summer Festival at Pershing Square, a large, grassy park in downtown Los Angeles. The free five-week festival draws audiences of roughly 7,000. In addition, SFLA offers a youth employment program, Will Power to Youth, and a professional



development program for high school teachers, Will Power to Schools.

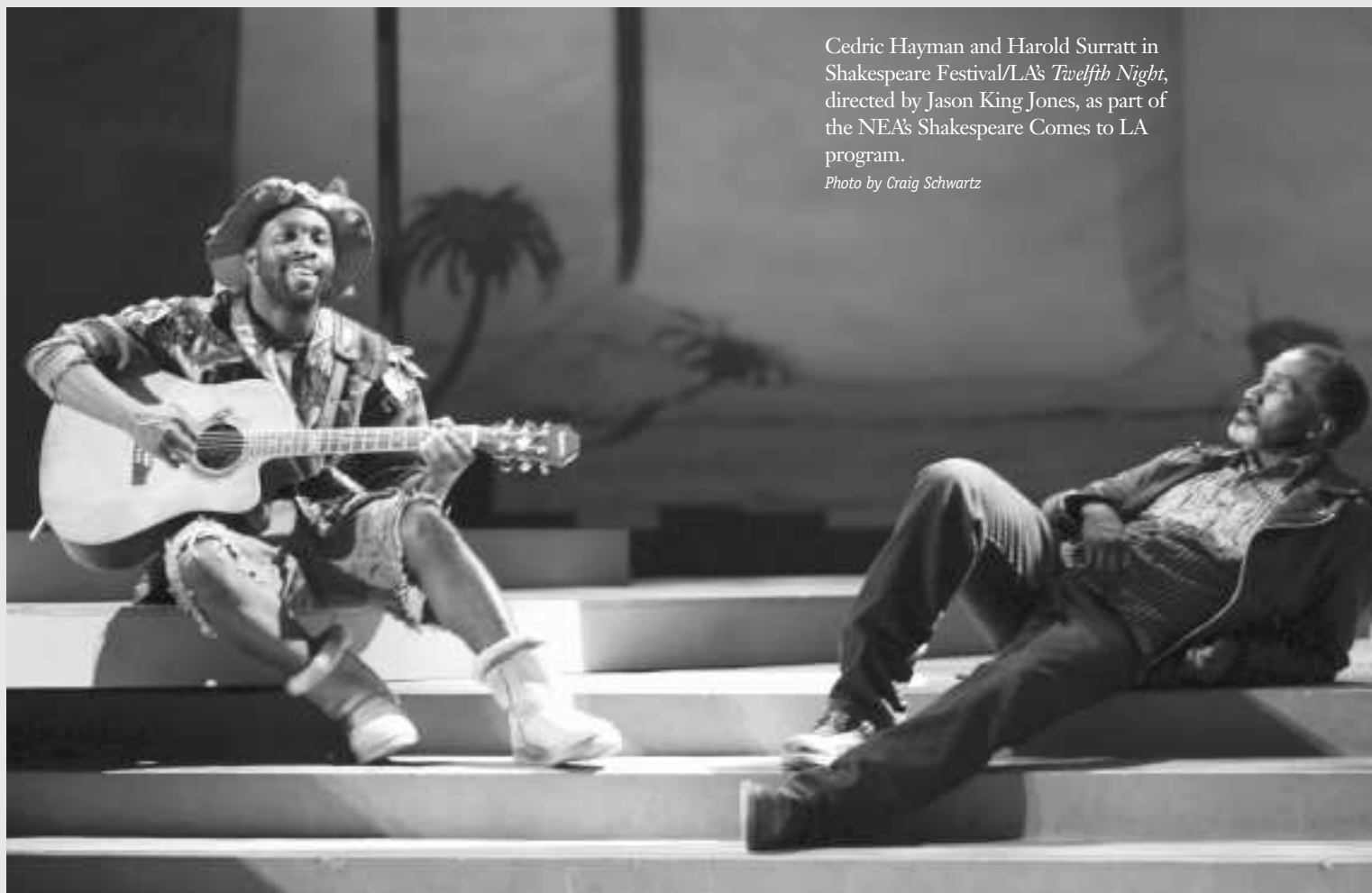
In FY 2004, SFLA received an NEA Challenge America grant of \$20,000 to support free performances of *Twelfth Night* during the 19th annual Summer Festival, incorporating it into the NEA National Initiative, Shakespeare Comes to LA. SFLA set the play in a seaside community strikingly similar to Venice Beach, with the Feste

character, played by Cedric Hayman, appearing as a street musician on the beachfront property. The play was directed by Jason King Jones and performed July 14-18 in Pershing Square and July 22-25 and July 29 – August 1 in Palos Verdes' South Coast Botanical Garden.

Through the Shakespeare Comes to LA initiative, SFLA selects performance locations and conducts promotional activities in communities that have not

traditionally had the opportunity to experience live theater.

SFLA implemented new promotional and marketing strategies to attract new audiences, such as disadvantaged youth and individuals with disabilities. Using leaders from the Will Power to Youth program, SFLA was able to target specific area schools and youth employment service programs for audience development.



Cedric Hayman and Harold Surratt in Shakespeare Festival/LA's *Twelfth Night*, directed by Jason King Jones, as part of the NEA's Shakespeare Comes to LA program.

Photo by Craig Schwartz

## Denver Center for the Performing Arts

*Denver*

**F**ounded in 1972 and dedicated to excellence in the arts, the Denver Center for the Performing Arts (DCPA) in Colorado is a showcase for live theater, an award-winning

# Colorado

multimedia production facility, a national training school for actors, and the site of a voice clinic and research facility. In addition, DCPA offers various educational and outreach initiatives, including in-school programs, professional development for teachers, and distance learning.

In FY 2004, DCPA received an NEA Learning in the Arts grant of \$24,000 for its Living History educational residency program. The program—a collaboration between the DCPA Education Department and the Denver Center Theatre Company, one of the

resident companies at DCPA—is designed to show the value of including drama in school curricula.

Living History took place in 23 metro-area high schools during the fall semester of 2004. Three professional theater artists performed four scenes from classical and contemporary plays for the entire school. The ethical dilemmas posed by the scenes are the basis for a series of classroom workshops that utilize exercises such as Hot Seat Improvisation, in which two actors become characters with opposing views from the play, while a third artist encourages the student audience to question the characters about themselves and their society.

Living History conforms to Colorado State Standards for Reading and Writing, Theatre, and History, and enhances learning of history, language arts, social studies, and theater. More than 25,000 students participated in the program in 2004.





Teaching artist Amy Perry and students in a class workshop on Arthur Miller's *The Crucible* as part of the Denver Center for the Performing Arts' Living History educational program.

*Photo courtesy of Denver Center for the Performing Arts*

## Jefferson Symphony Association

*Golden*

The Jefferson Symphony Association (JSA) in Golden, Colorado was founded in 1953 as the Golden Civic Orchestra, and has since grown to include 95 volunteer musicians in the Jefferson Symphony Orchestra from across the metropolitan Denver area. In addition to performances, JSA provides a Young Artists Competition and a "Hands-On" educational outreach program for area schools.

In FY 2004, JSA received an NEA Challenge America grant of \$10,000 to support its first concert of the 2004-2005 season. To increase audiences comprising underserved populations, free tickets were offered to at-risk students and their families, bringing 110 youth and their parents to the opening concert.

The concert was held on October 17, 2004, at the Green Center on the Colorado School of Mines campus, drawing 875 people to the event. The orchestra, under the direction of Dr. William Morse, performed music from Baroque, Romantic, and Neo-Romantic (from the twentieth century) periods:

Antonio Vivaldi's *Four Seasons*, Sergei Rachmaninov's *Symphonic Dances*, and Tomas Svoboda's *Overture of the Season*. For the Vivaldi piece, translations of Vivaldi's sonnets were printed in the program and read before each movement. Orchestra concertmaster Tamara Mulliken was the violin soloist for *Four Seasons*, and received a standing ovation from the audience for her performance.

Post-concert interviews with attendees were all favorable, in some cases glowing, reviews. The concert sustained the Jefferson Symphony Orchestra's reputation as the premier orchestra in the region.

## Hartford Stage Company

*Hartford*

**H**artford Stage Company has become one of the country's leading nonprofit theaters, known for its high-quality productions of classics, neglected modern works, and new plays. In FY 2004, Hartford Stage

received an NEA Creativity grant of \$35,000 to support a new production of work by renowned playwright (and 1996 National Medal of Arts recipient) Edward Albee to celebrate the theater's 40th anniversary season. The new full-length play, *Peter and Jerry*, is an expansion of Albee's first play, *The Zoo Story*. Albee has written a new one-act play, *Homelife*, which is the first act of *Peter and Jerry*. *The Zoo Story* is the second act.

# Connecticut



Edward Albee, director Pam MacKinnon, and actors Frank Wood and Johanna Day in rehearsal of *Homelife*, the first act of Albee's play *Peter and Jerry*.

*Photo by Carol Rosegg*



Frank Wood (left) and Frederick Weller in *The Zoo Story*, the second act of Edward Albee's *Peter and Jerry*, directed by Pam MacKinnon at Hartford Stage.

*Photo by T. Charles Erickson*

Hartford Stage's association with Albee goes back to the beginnings of the theater, when founding director Jacques Cartier presented the then-new play, *Who's Afraid of Virginia Woolf?* in 1966. Over the ensuing three decades, the theater has produced many of Albee's subsequent works, sometimes under the playwright's direction.

In *Peter and Jerry*, a quiet and unassuming man, Peter, is simply looking for a quiet place to read his book. In *Homelife*, he is interrupted by his wife, Ann, who wants to talk about the stuff of life—spinach, cats, kids, marriage, sex, and mortality. In *The Zoo Story*, we find Peter on his favorite bench in Central Park. His attempt to read his book is thwarted by Jerry, a stranger intent on taking over the bench.

The play ran May 20 – June 20, 2004 and was directed by Pam MacKinnon. More than 12,000 people attended the performances.

## Florence Griswold Museum

### *Old Lyme*

The Florence Griswold Museum (FGM) in Old Lyme, Connecticut has its origins as an artist colony in the late 19th century, where artists working in the American Impressionist style would meet and work in Griswold's home, soon to be known as the Lyme Art Colony. In 1936, Griswold's house—a National Historic Landmark built in 1817—and the 11-acre rural site became a museum focusing on American artists, primarily ones from Connecticut.

In FY 2004, the Florence Griswold Museum received an NEA Heritage & Preservation grant of \$15,000 to support an exhibition of the work of artist Willard Metcalf. *May Night: Willard Metcalf at Old Lyme* is showing from May 1 through September 11, 2005, bringing together FGM's extensive collection

of his works and artifacts along with loans from private collections and museums such as the Corcoran Gallery of Art and Smithsonian American Art Museum in Washington, DC and the Museum of Fine Arts in Boston. In addition, in homage to Metcalf's love of art and the natural world, more than 40 *plein-air* paintings are being exhibited along with the artist's collection of meticulously labeled birds' eggs and nests, moths, and butterflies.

The exhibition and accompanying catalogue trace Metcalf's frequent visits to Griswold's house between 1905 and 1907 and how this launched his career as a major American artist. His landscape painting at the Lyme Art Colony won him national recognition, including a gold medal and Clark Prize for the painting *May Night*—a moonlit view of the Griswold House—at the inaugural exhibition of contemporary American paintings at the Corcoran Gallery of Art.

## Christina Cultural Arts Center

Wilmington

The 60-year-old Christina Cultural Arts Center (CCAC) in Wilmington, Delaware aims to improve access to quality artistic instruction, performance, and visual exhibitions. CCAC adopted its arts mission in 1969 as a response to a lack of local programs that preserved arts indigenous to African American culture. More than 1,800 youth and adult students participate in weekly private and group instruction in music, voice, dance, theater, and the visual arts. CCAC has also hosted residencies with professional jazz artists, including Nnenna Freelon, Arturo Sandoval, and Cyrus Chestnut.

In FY 2004, CCAC received an NEA Challenge America grant of \$10,000 to support *Brownie, Mary Lou, Trane & Me*, a two-part jazz education project for elementary and middle school students living

in underserved urban areas of Wilmington. The goal of the program is to diversify and expand the audience of young jazz listeners in the area as well as to increase the pool of emerging jazz artists. In the summer of 2004, 40 students ages 7-12 participated in an intensive seven-week program focused on jazz history, theory, and ensemble playing, culminating in a final performance, *What If There Were No Us?*

From November 2004 to March 2005, 25 fifth-graders took a 15-week course in African American Music History. In addition, 15 middle school and high school students participated in a 20-week after-school program emphasizing practice and performance. As part of the performance program, the youth ensemble performed for more than

2,000 community members at venues including the Department of Services for Children, Youth and Their Families.

## OperaDelaware

Wilmington

Founded in 1945, OperaDelaware is one of the oldest opera companies in the United States. The company's 36-year-old Family Opera Theater (FOT) supports OperaDelaware's

OperaDelaware's Family Opera Theater production of *The Hobbit* presents opera to more than 9,000 students, many for the first time.

Photos by Mark Garvin





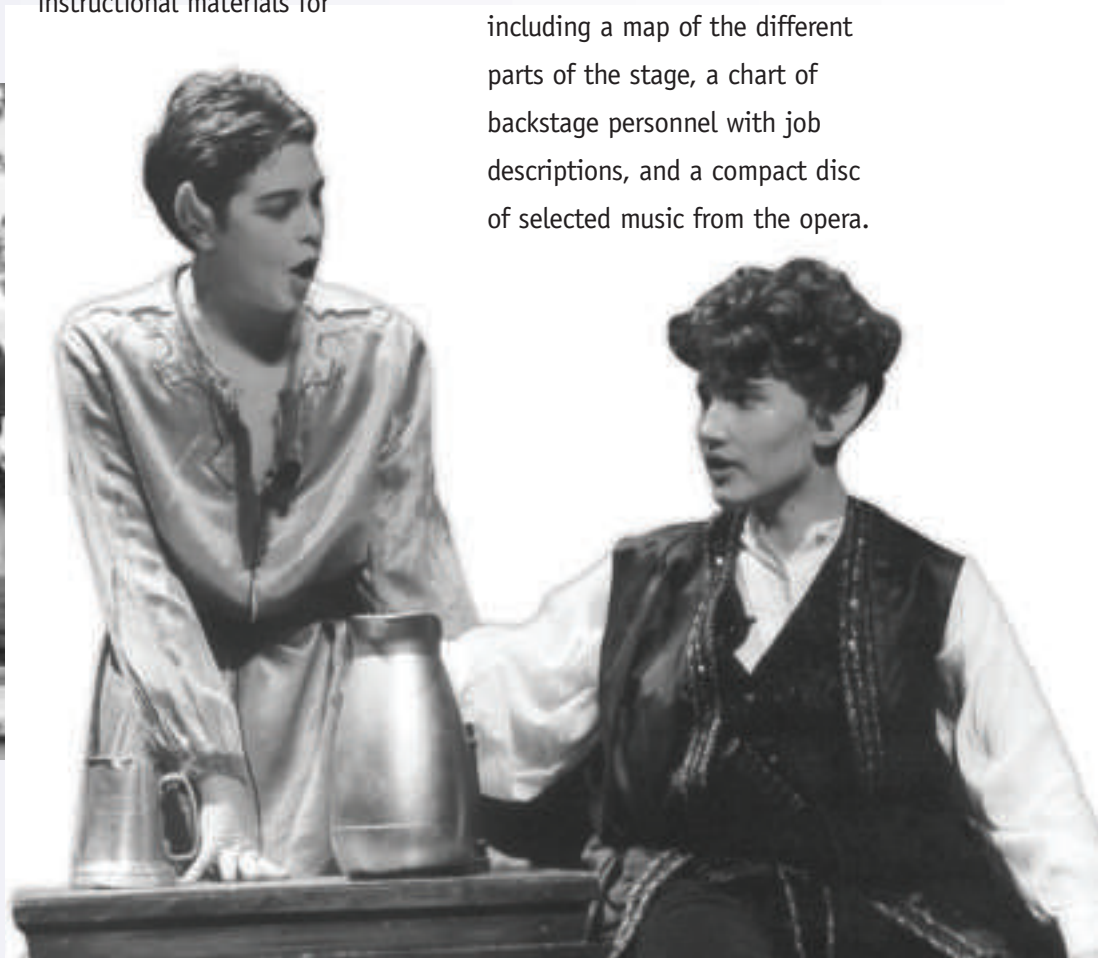
# Delaware

mission of introducing teachers and youth in underserved areas to opera. Each year, Family Opera Theater mounts an opera in conjunction with the reading curriculum in Delaware public schools. Previous FOT productions have included operatic versions of *Charlotte's Web*, *A Wrinkle in Time*, and *The Jungle Book*. FOT productions have also been performed in 30 states as well as in Canada and New Zealand.

In FY 2004, OperaDelaware received an NEA Creativity grant of \$10,000 to support FOT's production of J.R.R. Tolkien's *The Hobbit*. More than 9,000 pre-kindergarten through eight-grade students from more than 60 schools were exposed to opera, many for the first time, through public performances of *The Hobbit*.

To enhance the educational aspect of FOT's project, teachers involved in the program received instructional materials for

incorporating *The Hobbit* into arts, language arts, history, geography, math, science, economics, and physical education curricula. Classroom activities included researching and studying the novel's birds in a science class, creating a Hobbit-inspired business in an economics class, and designing shoebox stage sets in a visual arts class. In order to familiarize students with general opera concepts, FOT also provided teachers with educational materials, including a map of the different parts of the stage, a chart of backstage personnel with job descriptions, and a compact disc of selected music from the opera.



# District



Sally Field and Jason Butler Harner in the Kennedy Center production of *The Glass Menagerie* as part of the Tennessee Williams Explored celebration.

Photo by Joan Marcus

## John F. Kennedy Center for the Performing Arts

*Washington*

**T**he John F. Kennedy Center for the Performing Arts in Washington, DC is the national center for the performing arts, opening in 1971 and named

after President Kennedy, a lifelong supporter of the arts. The Kennedy Center also serves as a national model for arts education and outreach programs.

In FY 2004, the Kennedy Center received an NEA Creativity grant of \$55,000 to support Tennessee Williams Explored, a unique celebration of the great American playwright. During the spring and summer of 2004, the Kennedy Center brought to stage brand-new productions of Williams's greatest works: *Cat on a Hot Tin Roof*, *The Glass Menagerie*, and *A Streetcar Named Desire*. The Kennedy Center partnered with the Shakespeare Theatre, which produced "Five by Tenn," an evening of five one-act plays—three of them world premieres—directed by Michael Kahn. In addition, Emmy Award-winning actor Richard Thomas starred in *Letters from Tennessee: A Distant Country Called Youth*, a one-man show of letters written by Williams. The Washington Opera also participated separately, presenting the East Coast premiere

of Andre Previn and Philip Littell's operatic reconception of *A Streetcar Named Desire*.

To explore the work of Tennessee Williams is to explore stories that are uniquely American, essentially human, and thus capable of touching and teaching us a great deal about ourselves. The Kennedy Center included educational programs as well, such as Events for Students that involved students in discussions with cast members and directors and ArtsEdge, an online, standards-based curriculum regarding the plays.

## National Building Museum

*Washington*

**C**reated by an act of Congress in 1980, the National Building Museum (NBM) in Washington, DC is America's premier cultural institution dedicated to exploring American achievements in architecture, planning, construction,

# of Columbia

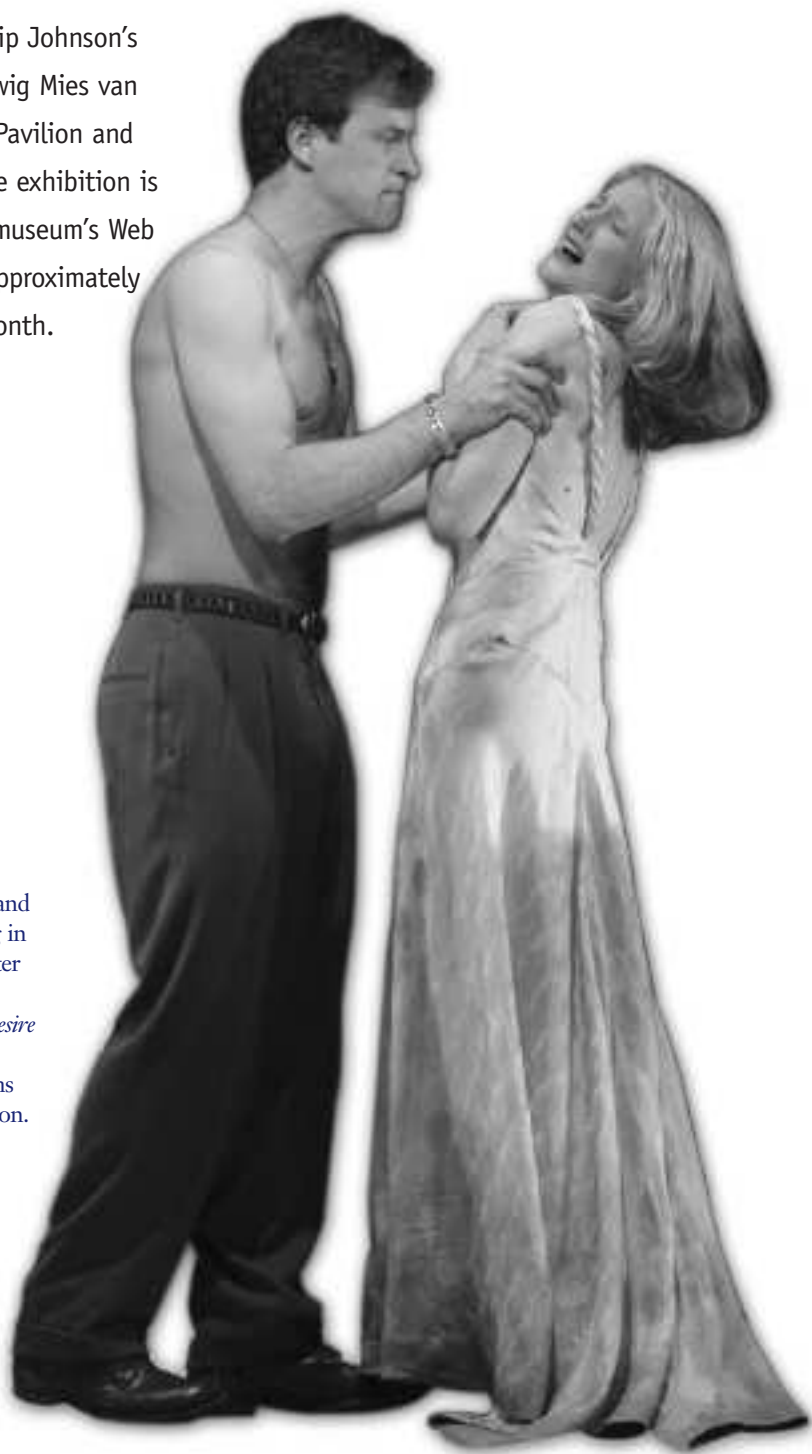
engineering, and design. Annually attracting more than 400,000 people, the museum presents exhibitions and education programs as well as publishes books and a quarterly journal, *Blueprints*.

In FY 2004, NBM received an NEA Creativity grant of \$44,700 to support an architectural exhibit, symposium, and series of lectures on a collection of architectural drawings produced over the past one hundred years—a period in which both the discipline and the medium underwent dramatic transformations. *Envisioning Architecture: Drawings from the Museum of Modern Art, New York* exhibited at NBM from March 20 to June 20, 2004, attracting more than 16,000 people. This was the only U.S. venue for the exhibition, which previously had toured in Europe.

The exhibition presented a visual history from the 19th century Viennese architect Otto Wagner to contemporary deconstructivist Zaha Hadid. Featured were more than 190 works by more than 60 international

architects, including Frank Lloyd Wright's Unity Temple and La Miniatura, Buckminster Fuller's Dymaxion House, Philip Johnson's Glass House, and Ludwig Mies van der Rohe's Barcelona Pavilion and Farnsworth House. The exhibition is also featured on the museum's Web site, which receives approximately 40,000 visitors per month.

Patricia Clarkson and Adam Rothenberg in the Kennedy Center production of *A Streetcar Named Desire* as part of the Tennessee Williams Explored celebration.  
Photo by Joan Marcus



Jennifer Kronenberg  
and Carlos Guerra  
in the Miami City  
Ballet production of  
Jerome Robbins's  
*Afternoon of a Faun*.  
*Photo by Joe Gato*

# Florida

## Miami City Ballet

### *Miami Beach*

**T**he Miami City Ballet (MCB) was founded in 1985 by Edward Villella, a former George Balanchine protégé and principal dancer for the New York City Ballet. Since then, it has become an acclaimed neoclassical ballet company.

Acquiring new works is essential to the continued success of MCB. In FY 2004, it received an NEA Heritage & Preservation grant of \$25,000 to introduce a new dance to its repertoire: noted choreographer Jerome Robbins's *Afternoon of a Faun*.



The work is a variation of Vaslav Nijinsky's famous 1912 version, which was based on Claude Debussy's music *Prélude à l'Après-midi d'un Faune* and a poem by Stephane Mallarme describing a faun's encounter with nymphs. In Robbins's contemporary version, the faun becomes a male dancer captivated by a ballerina who falls under his spell.

*Afternoon of a Faun* holds a special place for artistic director Vilella: Robbins was moved to create this lovely *pas de deux* upon seeing Vilella as a young student at the School of American Ballet stretching during ballet class. It was also the first piece that Vilella performed as a principal dancer with New York City Ballet.

*Afternoon of a Faun* was staged for Miami City Ballet by former New York City Ballet principal dancer Bart Cook, and was performed in February 2005 along with a second Robbins work, *Fancy Free*, and two Balanchine pieces: *La Valse* and *Sonatine*. A pre-performance discussion of the works was held by Vilella and his artistic staff.

## Hernando County Fine Arts Council *Brooksville*

The Hernando County Fine Arts Council in Brooksville, Florida was created in 1987 to encourage and showcase the arts in the community, working with local artists, local governments, and county schools. One of the events is the annual Art, Craft & Music Festival, which attracts more than 20,000 people from the county and neighboring communities during the spring.

In 2004, the Fine Arts Council received an NEA Challenge America grant of \$10,000 to hold the 21st festival on May 28-29, 2005.

The Art, Craft & Music Festival brought nearly 140 artists and craftsmen from throughout Florida and adjacent states to Brooksville to participate in a juried show. In addition, live music was performed continuously during the two-day festival.

For the 2005 festival, the council expanded the musical entertainment schedule, which included a wide variety of music by local bands including country, doo wop, funk, reggae, jazz, rock, pop, and rhythm and blues. A special section of the festival was devoted to children, showcasing the art activities of local students and providing food and entertainment specifically for kids.

The event was co-sponsored by Hernando Today/The Tampa Tribune, WFLA-TV Channel 8, and the City of Brooksville and Florida Arts.

## Colquitt Miller Arts Council

### Colquitt

The Colquitt Miller Arts Council (CMAC) was the result of a grassroots movement to foster and sustain economic growth in southwest Georgia. The council's activities have included producing compact discs of locally composed music, publishing oral histories of local communities, and presenting annual productions of *Swamp Gravy*, a folklife play celebrating local history. Scholarship support is available for underserved populations in the community for the council's projects and programming, ensuring access to all activities.

In FY 2004, CMAC received an NEA Challenge America grant of \$25,000 to support Art With Heart, a multigenerational community arts project. During the multiphase project, 150 first- through eight-grade students received hands-on

training from visual artist-in-residence Karen Mervis at the New Life Learning Center (NLLC), the arts council's cultural art center. Students learned a variety of visual art techniques, including printmaking, landscape painting, and pen and ink drawing. Students displayed their work at two community shows and in an ongoing exhibition at NLLC.

In the next phase of the project, the participating students will partner with residents and patients from Miller County Hospital and Nursing Home, an arts council community partner, to create a number of community visual art "canvases." In support of the project's aim to foster civic pride, these communal artworks will then be installed both in the hospital and at the school.



Artwork in process as part of Colquitt Miller Arts Council's Art With Heart project.  
Photo courtesy of Colquitt Miller Arts Council



# Georgia

## Synchronicity Performance Group

Atlanta

Founded in 1997, the Synchronicity Performance Group (SPG) of Atlanta, Georgia aims to support women artists, forge community partnerships, and develop new work for the theater. During SPG's premiere season, the *Atlanta Journal-Constitution* dubbed the company "a refuge where artists can take on challenging material and shape a production on their own terms." As part of its community outreach program, the group conducts theater workshops at a local girls youth detention center and offers free and discounted tickets to low-income and refugee families and special-needs children.

In FY 2004, SPG received an NEA Creativity grant of \$8,000 to support *Women + War*, a community-based documentary theater project, in partnership with Refugee Family Services,

around the impact of war. The project evolved as a response to the fact that more than 33,000 international refugees have moved to Atlanta over the past decade. Award-winning documentary filmmaker Carol Cassidy trained project participants in interview methods during a five-day workshop. Company members then developed the text for *Women + War* using interviews with nearly 50 women from the local community, including military personnel, human rights workers, refugees, journalists, and the families of Holocaust survivors.

During the rehearsal process, SPG presented two public performances of *Women + War* and used audience feedback to refine the production. The finished theater piece debuted as part of the group's 2005 season. More than 2,000 people attended the mainstage run, which also included special performances for Atlanta's refugee community and a brown bag series of lectures/demonstrations for local community groups, businesses, and schools.



Kristi Casey (foreground) preparing for her performance in the Synchronicity Performance Group's production of *Women + War*.

Background: An actor scribbles down blocking instructions in preparation for the first public showing of *Women + War* by the Synchronicity Performance Group.

Photos by Joel Silverman

## Honolulu Theatre for Youth

*Honolulu*

**F**ounded in 1955, the Honolulu Theatre for Youth (HTY) produces plays based on children's literature and the classics, as well as new work drawing on the history, folklore, and social issues of Hawaii. The

company mounts eight youth-oriented shows each year, most often performing in non-traditional theater spaces, including school gymnasiums and cafeterias. For many of Hawaii's residents, especially those living on outlying islands, HTY provides the only access to live theater.

In FY 2004, HTY received an NEA Creativity grant of \$25,000 to support a production of *Dis/Troy*, Yokanaan Kearns's adaptation of Homer's *The Iliad*. Commissioned by HTY artistic director Mark Lutwak, the play was first workshopped in 2002 at the Kennedy Center's New Visions/New Voices Festival. In 2004, *Dis/Troy* toured to 42 intermediate and high schools on Hawaii's six major islands, serving more than 6,500 children. More than 1,000 people attended nine additional public performances held at venues around Honolulu. HTY also partnered with the Hawaii State Public Library System to present performances at libraries statewide to an additional 1,000 people.

# Hawaii

Louie Hung and Hermen Tesoro, Jr. in Honolulu Theatre for Youth's production of *Dis/Troy* by Yokanaan Kearns, based on *The Iliad*.

*Photo by Brad Goda*



In support of its productions, HTY publishes Second Stage Education Guides for classroom use by teachers. The guide for *Dis/Troy* included an essay by the playwright on adapting an epic poem for the stage, information on the historical basis of *The Iliad*, suggestions for classroom activities including a debate, and a guide to basic theater etiquette. As part of the company's education mission, actors from each play also engage with students in activities ranging from talk-back discussions to drama workshops exploring the content and themes of each particular show.

## Hula Preservation Society

### *Kaneohe*

**H**awaii's Hula Preservation Society (HPS) in Kaneohe, Hawaii was founded in 2000 by master hula dancer and Hawaiian cultural expert Nona K.D. Beamer and her daughter Maile K. Beamer Loo. The society is dedicated to the preservation and perpetuation of "ancient hula,"



Hula Master Lorraine Daniel during an oral history interview with the Hula Preservation Society's preservation team.

*Photo courtesy of Hula Preservation Society*

which is hula developed and danced before 1893. HPS has created a Web site featuring a free interactive digital library and museum of hula to preserve the knowledge of *kupuna* (elder) hula masters, many of them over 80 years old. HPS staff collects the oral histories of the *kupuna* hula masters and also documents performances, workshops, lectures, and other events in which the masters participate. Much of the history and culture of the Hawaiian people is told through the practice of hula.

In FY 2004, HPS received an NEA Heritage & Preservation grant of \$25,000 to support the expansion of the prototype Web site. During

2004, [www.hulapreservation.org](http://www.hulapreservation.org) received an average of 103,340 hits monthly. Web site users can access interviews with elder hula masters, video clips of hula movements, audio clips of hula chants, and glossaries of hula-related terms. Many of the Web site's users come from outside the state, including elementary school students, college-level researchers, genealogists, and hula students and teachers from the nation's hundreds of hula schools. Digitization has also made these important cultural resources available internationally; users from more than 40 countries regularly visit the Web site.

# Idaho



1988 NEA Jazz Master Lionel Hampton, here performing at the 1992 NEA Jazz Masters ceremony, donated his master and source tapes for Glad-Hamp Records to the University of Idaho, which is currently preserving the recordings.

*NEA photo*

## University of Idaho

*Moscow*

The University of Idaho is the state's land grant university, which was established in 1889 and provides a variety of programs from an array of disciplines. Its relationship with jazz began in 1968, when it inaugurated an annual jazz festival, now known as the Lionel Hampton Jazz Festival, which runs for four days in February. The School of Music was named after the NEA Jazz Master in 1987, and in 2000 the Lionel Hampton Center was created. The Center gathers the School of Music, jazz festival, International Jazz Collections, and the future construction of a performance and education center under one initiative.

In FY 2004, the University of Idaho received an NEA Heritage & Preservation grant of \$20,000 to support the preservation of the Lionel Hampton Collections, part

of the International Jazz Collections housed at the Lionel Hampton Center. Established in 1992 with Hampton's donation of historical materials, the International Jazz Collections has grown to be one of the premier jazz archives in the world.

The recordings to be preserved are the master and source tapes of Glad-Hamp Records, a company Hampton and his wife Gladys created in the 1960s. The company recorded not just Hampton, but other jazz greats such as Cat Anderson, Benny Powell, and Kai Winding. Many of these recordings are no longer available commercially. Once the materials are preserved, the collection will be archived and made available to scholars and students of jazz. Some of the material for which the university has the rights will be made available on the Internet as well.

## City of Nampa

### *Nampa*

**T**he City of Nampa, Idaho, located in the southwestern part of the state, was founded in 1891 and has a population of 52,000. In 1989, the Nampa Civic Center was founded by the City to provide a venue for a variety of cultural events to take place. More than 800 events are presented at the center every year.

In FY 2004, the City of Nampa received an NEA Challenge America grant of \$10,000 to support performing arts events and related activities planned for the civic center in 2004. The wide range of performers—including drama, mask theater, dance, Spanish and Acadian music, Broadway musicals, and big band jazz—expanded the arts experience for this rural area and exposed the community to new art forms.

In January 2004, Imago, a theater mask ensemble based in Portland, Oregon, brought its innovative stage presentation to Nampa, and held a creative movement workshop for Skyview High School drama students the afternoon of the performance. In February, the Juan L. Sanchez Ensemble performed two concerts of Arabic and Sephardic music along with rumbas, bossa novas, and Latin jazz, one for students and an evening performance for the general public. Vishten, an Acadian music and dance troupe based in New Brunswick, Canada, performed afternoon school and evening performances in March.

Additionally, from January to April 2004, Windwood Theatricals presented the Broadway play *The Unsinkable Molly Brown*, actor David Roche presented a one-man show, and the Count Basie Orchestra performed a concert of the jazz great's music. Free tickets to all the performances were provided to low-income and underserved students.

# Illinois

## Art Institute of Chicago

*Chicago*

**T**he Art Institute of Chicago was founded by city artists in 1866 as both a museum and a school whose goals were to exhibit quality art of all types and to conduct programs of arts education. The collection now encompasses more than 5,000 years of human expression from cultures around the world, and the school's graduate program is continually ranked as one of the best in the country.

In FY 2004, the Art Institute's school received an NEA Learning in the Arts grant of \$57,000 to support the Teacher Institute in Contemporary Art (TICA). This program, designed exclusively for experienced high school art teachers from around the nation, provides participating teachers the opportunity to study contemporary art theory and practice with leading

artists, critics, and lecturers in the visual and media arts. Teachers will be able to incorporate the knowledge they gain in the sessions into their respective curricula.

TICA offers four one-week summer sessions: two in painting and drawing, and one each in visual and cultural studies and art and technology. Each session comprises the following components: studio practice, visiting artists, museum education, and curriculum development.

For the 2004 TICA, 104 teachers participated from 34 states and the District of Columbia. "One of the discussions we have with each TICA group centers on review of artists and art work available to each of them," said Philip Baranowski, TICA founder and director. "With many of our teachers working in rural areas, it is fascinating to see the vast number of projects, objects, and artists that exist throughout the country."

## Chinese Music Society of North America

*Naperville*

**T**he Chinese Music Society of North America in Naperville, Illinois was organized in 1969 to increase the knowledge of Chinese music and performing arts, and became a nonprofit organization in 1976. The Society often works through performances by the Chinese Classical Orchestra, led by Dr. Shen Sin-yan, an authority on Chinese music. Today, the Society membership numbers more than 1,800 musicians and music lovers. In performance and on recordings, the Chinese Classical Orchestra has internationalized Chinese music over the last two decades, making it more accessible to the general public.

In FY 2004, the Society received an NEA Challenge America grant of



The Chinese Classical Orchestra, led by Dr. Shen Sin-yan, has made Chinese music more accessible to the general public over the last two decades.

*Photo courtesy of Chinese Music Society of North America*

\$10,000 to support the 2004-2005 season gala concert of the Chinese Classical Orchestra. The gala concert was held on November 6, 2004 in the International House Auditorium of Chicago. The orchestra uses traditional Chinese instruments, such as the *bawu*, a free-reeded bamboo flute; the *yangqin*, a grand dulcimer; the *erhu*, a vertical python-skin fiddle; and the *pipa*, a grand lute.

The program included traditional Chinese folk music, a Peking Opera

medley, and works by contemporary Chinese composers. Compositions performed included *Moon over the Mountain Pass*, military music from the Tang Dynasty; *The Flower Sobs* by 20th-century Suzhou Pingtan ballad singer Xu Lixian; and Yan Tieming's *Fishing Song* featuring the haunting sound of the *bawu*. The concert drew a predominantly Asian-American audience from the Chicago metropolitan area, northern Indiana, and Milwaukee and Madison, Wisconsin.



# Indiana

Percussionist Brian Smith coaches Dexter Elementary students during a rehearsal of *Olympic Values*, part of the Imagine That! program of Tales and Scales of Evansville, Indiana.

*Photo courtesy of Tales and Scales*

## Tales and Scales, Inc. *Evansville*

For nearly 20 years, Tales and Scales in Evansville, Indiana has ignited the imaginations of children, youth, and families with “Musictales,” a unique blend of storytelling, theater, dance, and music. Under the leadership of artistic director Deborah Moore, this group of master



musicians annually gives more than 200 performances; school residencies under the Imagine That! program; and workshops for students, educators, and artists. The ensemble has performed in more than 36 states, and with many symphony orchestras, including ones in Chicago, Boston, and Utah. Each year, Tales and Scales also hosts Camp Imagination, a week-long summer arts camp based in southwest Indiana.

In FY 2004, Tales and Scales received an NEA Learning in the Arts grant of \$30,000 to support Imagine That! residencies in seven Evansville schools during the 2004-2005 school year. Almost 200 students in first through fifth grades participated in the two-part, week-long programs. Working with Tales and Scales artists, students at each school used historical accounts of Olympic athletes to create a Musictale around the theme of Olympic values.

In the first phase of the program, students learned basic skills in music, creative movement, and theater through a series of games and activities. The second half of

the program focused on the creation of the student Musictale production. In addition to arts skills, students involved in the program also broadened their critical-thinking, problem-solving, and teamwork abilities. Each residency culminated with the students performing their Musictale. Overall, approximately 1,000 members of the community viewed the final performances.

## Indiana University

### *Bloomington*

The Lilly Library, Indiana University's library for rare books, manuscripts, and special collections, aims to make its film collection available not only to university faculty and students but also to historians, scholars, and the general public. Upon his death in 1999, David Bradley, a noted film historian, gifted his archive of 3,000 16-millimeter films and more than 300 linear feet of manuscripts, books, and periodicals to the university. Many of these films date from the early decades of the 20th

century, however, making them too fragile to loan.

In FY 2004, Indiana University received an NEA Heritage & Preservation grant of \$10,000 to support the preservation of selected works from its David Bradley Film Collection. In order to preserve these historic works and support the library's mission of making these rare and out-of-print films more widely available, the University embarked on a two-phase film preservation project. The films were first transferred from film to video using a flying spot scanner to minimize the risk of damaging the original film while still producing a quality video copy. Next, the master videos were copied on to DVDs, which will be available for loan locally and nationally.

*Burglar on the Roof*, a silent film from 1898, 23 films by pioneering filmmaker D.W. Griffith, and films by screen comedians Charlie Chaplin and Mack Sennett were some of the 210 films targeted for initial preservation efforts.



# Iowa

## Simpson College

### Indianola

Simpson College in Indianola, Iowa is a United Methodist-related private college founded in 1860. Simpson has an active arts program, including visual arts exhibitions, concerts, recitals, and theater and musical theater productions that serve the larger central Iowa community, including Des Moines and its suburbs.

In FY 2004, Simpson College received an NEA Heritage & Preservation grant of \$10,000 to support the preservation of the collection of Don Berry, an American photographer who documented rural Iowa between 1920 and 1970. Berry, the owner, publisher, and editor of the local newspaper, *The Indianola Record-Herald and Tribune*, was also an accomplished photographer, whose collection of small town life in Warren County includes photos of farms, schools,

*Official Salvage Depot (1941) and Record and Tribune & H.C. Criswell Feed Store (1940)* by Don Berry, an American photographer who documented rural Iowa between 1920 and 1970, whose photographs are being preserved by Simpson College in Iowa.

industry, social situations, and portraits of people at work and at play. In 1997, the Berry family gave the collection of 4,000 photographic negatives to Simpson College, most stuffed in old shoeboxes and envelopes. Many of the negatives had suffered cigarette smoke damage and were in no archival order.

Simpson, over the next two years, will purchase archival storage materials, computer equipment to create an index, and photographic materials to develop prints. Once the negatives have been cleaned and arranged in chronological order, an exhibition of 40 of the images will be created and held in 10 locations across Iowa. The exhibition is scheduled to be ready by October 2005.

## University of Northern Iowa

### *Cedar Falls*

The University of Northern Iowa in Cedar Falls is the publisher of the oldest literary review in the country, *The North American Review* (NAR). Founded in 1815, NAR has been publishing poetry, fiction, and nonfiction for almost 200 years. Its contributors included Walt Whitman, Henry James, Andrew Carnegie, and Joseph Conrad.

Over the last 20 years, NAR won the National Magazine Award for Fiction twice and placed stories in the annual O. Henry anthologies four times, in the Pushcart Prize annuals nine times, in Best American Short Stories eight times, and in Best American Essays twice. Graphics are another strength for NAR, which has twice won the "Ozzie" gold award for best cover among consumer magazines with a circulation of less than 100,000.

The magazine trains its focus on current affairs and politics in addition to literature. It receives more than 10,000 submissions from authors annually. NAR also features visual art in every issue. Circulation is more than 1,800 subscribers in every state and more than 15 countries; in addition, NAR is sent to more than 750 libraries worldwide.

In FY 2004, NAR received an NEA Challenge America grant of \$10,000 to support the publication of three issues of the literary magazine. The issues featured the winner of the Kurt Vonnegut Fiction Prize, given for stories taking a strong position on important social issues; a celebration of Hispanic Heritage Month; and more than 15 fiction pieces, more than 60 poems, and numerous nonfiction works and reviews and visual art pieces.

# Kansas

## William Inge Theatre Festival

### *Independence*

**F**ounded in 1982, the William Inge Theatre Festival in Independence, Kansas nurtures, celebrates, promotes, and presents American theater. Each April, the organization sponsors a four-day theater festival of performances, readings, workshops, and educational seminars. The Playwrights-in-Schools program provides writing and drama workshops to local high school and community college students. The William Inge Theatre Festival also provides emerging and established theater professionals

a unique collaborative experience during its 24-Hour Play Festival.

In FY 2004, the William Inge Theatre Festival received an NEA Creativity grant of \$10,000 to support a season of Playwrights-in-Residence workshops. Six playwrights and 14 guest actors and directors participated in the program, which gives the writers a chance to workshop and develop new plays. The selected playwrights were Anne Phelan, Elaine Romero, Rose Portillo, Richard Broadhurst, Carson Becker, and Jeremy Kareken. Many of the plays workshopped in 2004 are currently under consideration for production by professional companies.

Participating playwrights also have received awards such as an Edward F. Albee Foundation Fellowship and commissions from the Mark Taper Forum and the Irish-American Heritage Center. Workshop performances of each play reached 235 audience members, almost a third of whom were students. More than 285 people, including 190 students, attended a lecture series during which the guest artists shared acting techniques, gave advice on theater training, and shared their own personal stories of life in the theater. The playwrights and guest artists also presented workshops to high school and college-level students in playwriting, acting, and improvisation.





Actress Maricela Ochoa works with two students on improvisational skills at an Independence, Kansas high school, as well as acting for playwright Rose Portillo's reading of her new work, titled *Twilight's End*, as part of the William Inge Theatre Festival's Playwright-in-Residence season.

*Photo courtesy of William Inge Theatre Festival*

## Hutchinson-Reno County Cultural Commission

### *Hutchinson*

Created in 1989, the Hutchinson-Reno County Cultural Commission is a support agency for local arts and humanities councils. The commission's mandate includes fostering tourism through arts events and attractions, assisting organizations, promoting events community wide, and enhancing the quality of life of all citizens by making the arts accessible to the whole community.

In FY 2004, the Hutchinson-Reno County Cultural Commission received an NEA Challenge America grant of

\$10,000 to support the writing and promotion of *Kansas Murals: A Traveler's Guide*. The commission received funding from the Arts Endowment in 2001 to support initial research for Kansas Murals and the design and construction of a project Web site.

Due to be published in fall 2006 by the University Press of Kansas, the 250-page volume features color photographs and narratives of significant public murals from six Kansas regions. Featured works include Work Projects Administration-era murals and Kansas Statehouse murals by American Regionalist painter John Steuart Curry. The 90 highlighted murals showcase a diversity of techniques and approaches with

artists ranging from professionals to students and community groups. Biographies of the selected muralists and an additional 400 murals are highlighted in the book's appendix.

The Hutchinson-Reno County Cultural Commission will use *Kansas Murals* to promote tourism and economic development in Kansas, encourage preservation of public art, provide an educational resource on Kansas history and art, celebrate Kansas artists, and foster interest in new community mural projects. The volume will be available for purchase at venues such as historical societies, museums, libraries, and arts fairs.

# Kentucky

## Louisville Ballet

### *Louisville*

The Louisville Ballet began its high caliber dance programs in 1952. It now reaches more than 100,000 people annually and has earned a national reputation as one of the country's leading regional ballet companies. The ballet company has a repertoire of 135 works, more than 50 of them world premieres, and presents five productions a season plus the classic *Nutcracker*.



Helen Daigle, with Robert Dunbar and Milan Valko, performs during the Louisville Ballet's production of Paul Taylor's *Company B*.  
Photo by Vita Limanovica

In FY 2004, the Louisville Ballet received an NEA Creativity grant of \$10,000 to support the presentation of choreographer Paul Taylor's *Company B*. Paul Taylor has been a dominant force in dance for decades, his work having been performed by more than 65 companies. The Ballet had one Taylor piece in its repertoire, *Esplanade*, which premiered in 1998.

*Company B*, set in the 1940s to the music of the Andrew Sisters, was presented March 4 and 5, 2005 as part of the Boogie Woogie Ballet program with Adam Houglund's *Devolve* and Choo-San Goh's *Variations Serieuses*. *Company B*, featuring 13 of the Ballet's talented dancers, is a dazzling and nostalgic piece that recalls the World War II era.

The Ballet hosted public rehearsals of Taylor's piece prior to each production to provide an introduction to the staging of the ballet. The addition of the new piece to its repertoire allows the Ballet to cultivate new audiences that revere Taylor or enjoy the Andrew Sisters' music. In addition, *Company B* has been added to the

Ballet's touring repertoire with a focus on Kentucky communities with nearby military installations, such as Fort Knox.

## Paducah Symphony Orchestra

### Paducah

The Paducah Symphony Orchestra (PSO) in rural western Kentucky has been bringing audiences from nearby communities in southern Illinois, southeastern Missouri, northwestern Tennessee, and western Kentucky to hear performances of classical music since 1979. In addition to its regular season schedule, the orchestra performs an annual Christmas Gala Concert as well as Youth Concerts that are targeted to area schools. Also, the PSO performs an annual "Pops" Concert, which helps raise funds for its educational endeavors.

In FY 2004, the PSO received an NEA Challenge America grant of \$10,000 to support the opening concert of its 2004-2005 season. The program for the concert

featured Edvard Greig's *Piano Concerto in A Minor* and Gustav Mahler's *Symphony No. 1, "Titan,"* and was performed on September 11, 2004 at Paducah's Luther F. Carson Four Rivers Center, overlooking the confluence of the Ohio and Tennessee Rivers. The Four Rivers Center is the new home of the PSO, and this concert was the orchestra's inaugural event at its new venue.

Internationally acclaimed pianist Jeffrey Chappell was the guest soloist for the Greig concerto, his premiere performance with the orchestra. The Mahler symphony, based on Central European folk and traditional dance themes, followed. Jordan Tang was the conductor for both pieces.

The performance was broadcast on National Public Radio affiliate WKMS in Murray, Kentucky. The orchestra played to an audience of approximately 1,200 people, and reached an additional estimated 24,000 through the radio broadcast.

## New Orleans Jazz and Heritage Foundation

### *New Orleans*

For almost 35 years, the New Orleans Jazz and Heritage Foundation (NOJ&HF) has presented the world-renowned New Orleans Jazz and Heritage Festival, a seven-day celebration spotlighting the music, cuisine, and culture of Louisiana. Jazz Fest, as it's popularly called, regularly attracts more than 400,000 visitors each year. The festival is part of NOJ&HF's mission to promote, preserve, perpetuate, and encourage Louisiana's indigenous arts and culture. Other foundation initiatives include youth programs at the Heritage School of Music; "Raisin' the Roof," a homeownership program for musicians and artists; and free musical performances in disadvantaged neighborhoods. NOJ&HF also provides 40,000 free and discounted festival tickets to underserved populations, including nursing homes and schools.

In FY 2004, NOJ&HF received an NEA Heritage & Preservation grant of \$25,000 to support three New Orleans Jazz & Heritage Festival exhibits: the Louisiana Folklife Village, the Folk Heritage Stage, and the Native American Village. Each area featured cultural demonstrations and performances by tradition-bearers, including Native American musicians, Mardi Gras costume makers, and artisans like basketweavers and woodworkers. Together, the three festival sites boasted more than 100 craftspeople and performers, many of whom return annually. Most have learned their craft through a relative, community member, or mentor.

Recent participants have included the Native Nation Intertribal powwow dancers; Larry Miller, a melodeon (Cajun accordion) maker; NEA National Heritage Fellow Irvan Perez, a singer and woodcarver; and YellowFawn Thornton, a fourth-generation Choctaw potter. Educational sessions included folklorist-conducted

interviews with practitioners at the Folklife Village and themed discussions at the Folk Heritage Stage.

## Shreveport Regional Arts Council

### *Shreveport*

Since 1976, the Shreveport Regional Arts Council (SRAC) has nurtured, developed, promoted, and presented arts for the people of Louisiana's northwest regions. Some of SRAC's responsibilities include community cultural planning, arts in education programs, maintaining an arts district, and overseeing public murals and installations. The organization's overarching goal is to reach out to underserved populations through community and academic focused arts education. Previous programs include interdisciplinary arts residencies, master classes, and the annual ArtBreak Festival, which showcases student artists.



In FY 2004, the Shreveport Regional Arts Council received an NEA Learning in the Arts grant of \$50,000 to support ARTSMART, an arts education program targeted to middle school students at risk of failing to advance to high school. The three-part program, in partnership with Caddo Parish Public Schools, integrates the arts into math and language curricula with the aim of improving the students' classroom grades, daily attendance, standardized test scores, and cognitive skills.

In the 2004-2005 school year, participating students attended an after-school program three days per week and a monthly Saturday off-campus residency. In addition, artists from four disciplines—literature, visual art, dance, and theater—worked with the students for seven weeks during in-school residencies, which culminated in a final student performance and art show.

During the school year, participating classroom teachers and resident artists also attended two mandatory professional development workshops aimed at helping them to collaboratively integrate arts learning into the grade-level curriculum. In 2005, students also participated in a four-week Summer Arts Academy emphasizing the program's arts learning component.

Native Nation Intertribal pow wow dancers perform for fairgoers in Native American Village at the New Orleans Jazz and Heritage Festival.

*Photo by Teresa Parker*

# Louisiana

## Alice James Poetry Cooperative

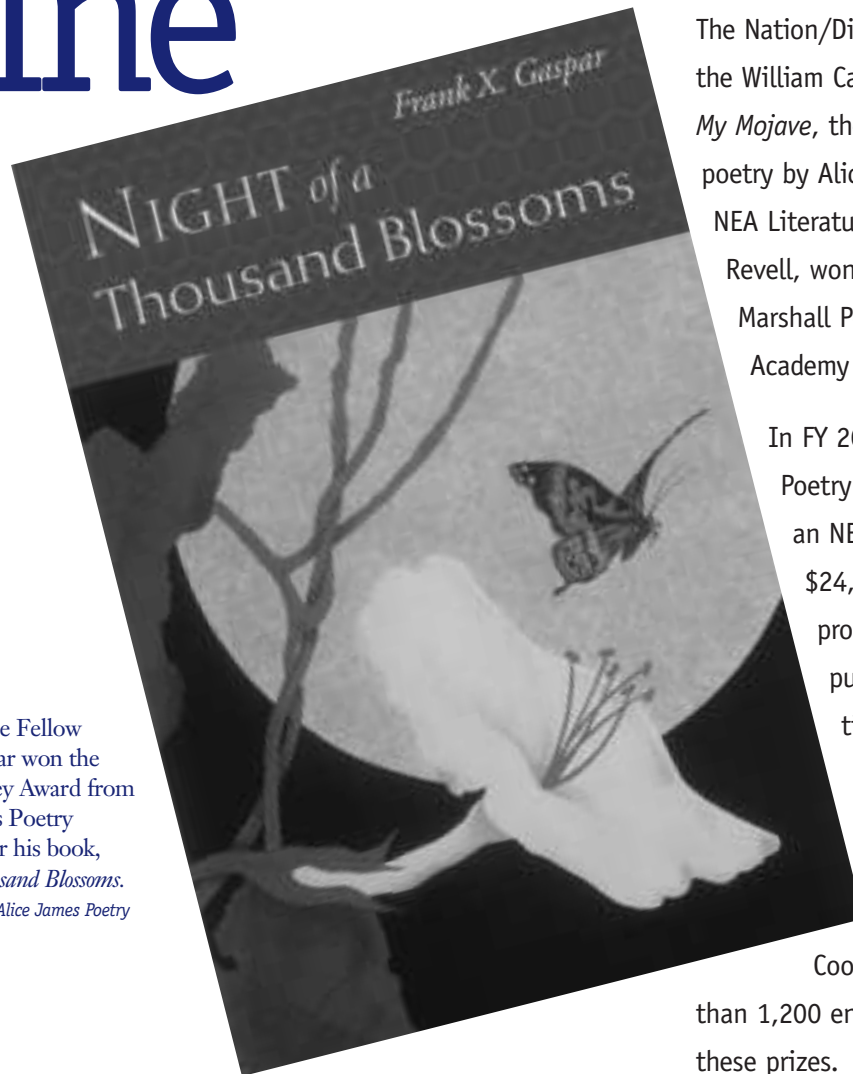
*Farmington*

**F**ounded in 1973, the mission of the Alice James Poetry Cooperative in Farmington, Maine is to seek out and publish the best contemporary poetry by

established and beginning poets, with particular emphasis on involving poets in the publishing process. Winners of the regional New York/New England Award are active members of the cooperative, judging future contests and participating in editorial and executive decision-making. The Cooperative's authors have won many distinguished literary prizes, including the American Book Award, The Nation/Discovery Prize, and the William Carlos Williams Award. *My Mojave*, the eighth book of poetry by Alice James author and NEA Literature Fellow Donald Revell, won the \$25,000 Lenore Marshall Poetry Prize from the Academy of American Poets.

In FY 2004, the Alice James Poetry Cooperative received an NEA Creativity grant of \$24,000 to support the promotion and publication of six poetry titles from its Beatrice Hawley Award and New York/New England Award competitions. The Cooperative receives more than 1,200 entries each year for these prizes.

# Maine



NEA Literature Fellow Frank X. Gaspar won the Beatrice Hawley Award from the Alice James Poetry Cooperative for his book, *Night of a Thousand Blossoms*.  
Image courtesy of Alice James Poetry Cooperative

Among the winning titles in the 2004 competitions were manuscripts by National Book Award finalist Cole Swensen, Whiting Writings' Award winner Catherine Barnett, and NEA Literature Fellow Frank X. Gaspar. Winning titles were reviewed by many prominent publications, including *Publishers Weekly*, *The Washington Post*, *The Christian Science Monitor*, and the *Los Angeles Times Review of Books*. More than 7,000 copies of the winning titles were sold, and, as part of its outreach program, the Cooperative distributed free copies of the award titles to artists' colonies and prison libraries.

## Maine Indian Basketmaker's Alliance

### *Old Town*

**F**ounded in 1992, the Maine Indian Basketmaker's Alliance of Old Town serves the more than 7,000 members of Maine's four federally recognized Native American tribes, which are collectively called the Wabanaki. The alliance's mission is to ensure

that younger generations of the Malisset, Micmac, Passamaquoddy, and Penobscot Tribes continue working in ancestral craft traditions and develop the skills necessary to make a living on disadvantaged rural reservations.

Members of the alliance include 125 ash and sweetgrass basketmakers and 75 native artisans working in other craft traditions. Alliance programs include an arts apprenticeship program, tribal community workshops, and the Wabanaki Arts Center Gallery.

In FY 2004, Maine Indian Basketmaker's Alliance received an NEA Heritage & Preservation grant of \$25,000 to support its Traditional Arts Apprenticeship program. Since its inception, more than 100 apprentices have participated in this traditional training in which masters and apprentices meet once weekly for an entire year. In addition to working on craft skills, teachers and students are encouraged to use tribal languages during sessions in order to help preserve native oral traditions.



Baskets made by NEA National Heritage Fellow Clara Neptune Keezer, a master artist in the Traditional Arts Apprenticeship program of the Maine Indian Basketmaker's Alliance.

*Photo by Peggy McKenna*

In 2004, 19 masters from three tribes and 21 apprentices took part in the program, practicing a range of skills including log pounding, ash preparation, sweetgrass gathering, weaving, and braiding. Apprentices, who ranged in age from 9 to 60, learned both traditional tribal and familial basket styles. Participating master basketmakers included NEA National Heritage Fellow Clara Neptune Keezer. Apprentices were given the opportunity to display and sell their baskets at the Wabanaki Arts Center Gallery, Bangor's National Folk Festival, and the Maine Indian Basketmakers annual festival.

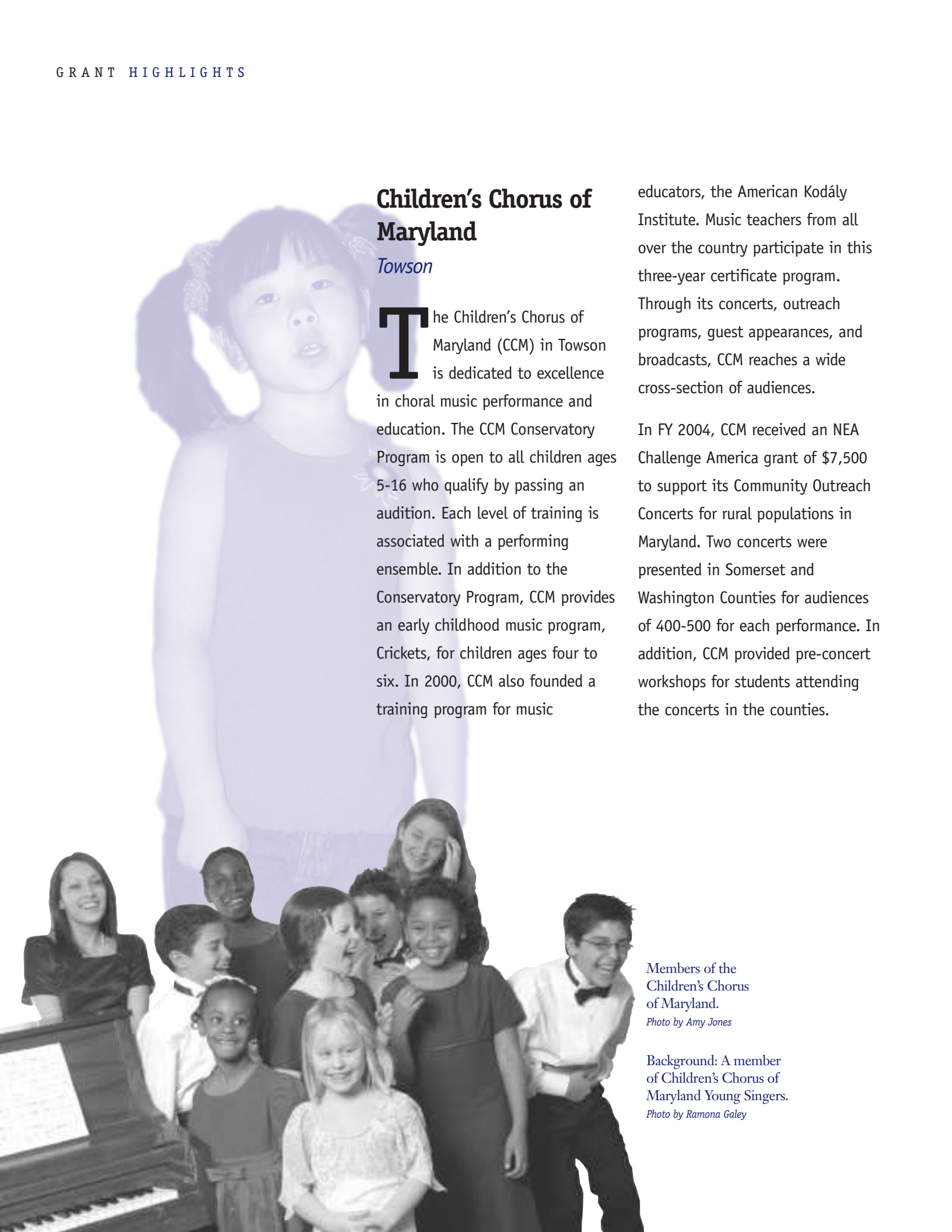
## Children's Chorus of Maryland

*Towson*

**T**he Children's Chorus of Maryland (CCM) in Towson is dedicated to excellence in choral music performance and education. The CCM Conservatory Program is open to all children ages 5-16 who qualify by passing an audition. Each level of training is associated with a performing ensemble. In addition to the Conservatory Program, CCM provides an early childhood music program, Crickets, for children ages four to six. In 2000, CCM also founded a training program for music

educators, the American Kodály Institute. Music teachers from all over the country participate in this three-year certificate program. Through its concerts, outreach programs, guest appearances, and broadcasts, CCM reaches a wide cross-section of audiences.

In FY 2004, CCM received an NEA Challenge America grant of \$7,500 to support its Community Outreach Concerts for rural populations in Maryland. Two concerts were presented in Somerset and Washington Counties for audiences of 400-500 for each performance. In addition, CCM provided pre-concert workshops for students attending the concerts in the counties.



Members of the Children's Chorus of Maryland.

*Photo by Amy Jones*

Background: A member of Children's Chorus of Maryland Young Singers.

*Photo by Ramona Galey*



The concerts and workshops took place in Princess Anne (Somerset County) in March 2005 and Hagerstown (Washington County) in April. The concerts received an enthusiastic reception from audiences, which came from three counties.

CCM also provided educational opportunities for local children attending the concerts through pre-concert "Side-by-Side Sings" workshops, which allowed children from the audience to sit with a child in the choir during a pre-concert rehearsal. Artistic director Betty Bertaux introduced important musical principles as well as important concepts such as discipline, teamwork, and focus required for performance.

## Washington County Museum of Fine Arts

*Hagerstown*

The Washington County Museum of Fine Arts in Hagerstown, Maryland was founded by Mr. and Mrs. William Henry Singer, Jr. and incorporated in 1929. The museum has a long tradition of exercising cultural leadership in the Cumberland Valley region, providing residents and visitors with access to an outstanding permanent collection of more than 6,000 art works. It maintains an active schedule of exhibitions, musical concerts, lectures, films, art classes, and special events for children and adults throughout the year.

In FY 2004, the museum received an NEA Challenge America grant of \$10,000 to support the development and implementation of a visual arts education program, *Exploring the Significance of African Art*. Due to the distance of Washington County from most major multicultural institutions, there is little opportunity to introduce local students to the arts and culture of different ethnic and racial groups. Non-European cultures have had a great impact on European and American artists; when African art was first seen widely in the Western World in 1900, it was viewed as strange and exotic, but greatly influenced the work of Picasso and Matisse, among others.

The program was designed for eighth-graders in eight Washington County middle schools. The students were introduced to African art through the 50-minute film, *African Art & Culture*, followed by hands-on examination of Ashanti, Bambara, Luba, and Yoruba ritualistic artifacts and a general discussion with the curator about each item and its cultural context.

# Maryland

# Massachusetts



*Silence No.1* (2002) by Katsunori Hamanishi, one of the works on display during the Worcester Art Museum's exhibition, *Japanese Masters of Mezzotint*.  
Image courtesy of Worcester Art Museum

## **Worcester Art Museum** *Worcester*

**F**ounded in 1896, the Worcester Art Museum (WAM) in Massachusetts is one of the largest art museums in New England, housing nearly 35,000 objects spanning 50 centuries. WAM also acts as a center of art education, providing classes and public programs for a variety of

audiences. In the past decade, WAM has been successful in diversifying its collection, adding significant pieces of African American and Southeast Asian art.

In FY 2004, WAM received an NEA Challenge America grant of \$10,000 to support the exhibition *Japanese Masters of Mezzotint: Yozo Hamaguchi and Katsunori Hamanishi* from September 6 through

November 28, 2004. These two 20th-century artists elevated the difficult art of mezzotint, a 300-year-old European form of printmaking in which images are produced through subtle gradations of dark and light rather than line. The exhibition provided the opportunity to present an uncommon art form to the public, and also to explore contemporary Asian culture and art.

The artists' mezzotints display tones ranging from deepest black to white and the selective use of rich colors. Hamaguchi celebrated the delicate beauty of the vessels, fruits, vegetables, and insects that he appreciated while living in France. In Hamanishi's prints, constructed objects and natural forms of elemental shapes are juxtaposed as they emerge out of darkness, suggesting cryptic riddles.

Hamanishi flew from Japan to Worcester for the opening of the exhibition, and conducted a public demonstration workshop of his technique.

## National Center for Jewish Film

### Waltham

The National Center for Jewish Film (NCJF) in Waltham, Massachusetts houses the largest, most comprehensive collection of Jewish-themed film and video in the world. NCJF exclusively owns

an estimated 12,000 reels of independently made films, documentaries, shorts, newsreels, home movies, and institutional films dating from 1903 to the present. The topics of the films range from the Jewish immigrant experience in America and Hollywood's portrayal of Jewish life to Israeli history and the Holocaust.

NCJF's first priority is the preservation of rare and endangered nitrate and acetate films. The Center began in 1976 with the rescue of a languishing Yiddish-language film collection and has since preserved and restored 33 Yiddish feature films. In FY 2004, NCJF received an NEA Heritage & Preservation grant of \$20,000 to support the preservation of *The Cantor's Son*, one of the most

successful American-made Yiddish feature films.

The 1937 film, directed by Ilya Motyleff (and an uncredited Sidney Goldin, who began the film but died early in production), was the screen debut of Moishe Oysher, the cantor and matinee idol who later starred in other Yiddish classics.

NCJF owns the only known 35-millimeter nitrate print of the film, which has broken splices, torn perforations, and some shrinkage, but can be restored. The reels will be preserved and new 35-millimeter prints will be made, as well as a DVD master. In addition, a new, separate subtitle track will be created, as the original subtitles were inadequate. The project is expected to be completed in 18 months.



A still from the film, *The Cantor's Son*, being restored by the National Center for Jewish Film in Waltham, Massachusetts.

*Image courtesy of National Center for Jewish Film*



Kaila Potts wins First Place in the Senior Division Laureate of the 2004 Sphinx Competition for her viola performance.

*Photo by Glenn Triest*

# Michigan

## PIX Arts Council for Greater Lapeer

### *Lapeer*

**T**he PIX Arts Council for Greater Lapeer (PAC) programs and operates the PIX Theatre, a historic theater created in the 1940s. The theater was restored in 1997 and now showcases musical and theatrical performances and second-run film showings, becoming a focal point for local arts and community activities in the town of 9,000 residents. Over the three years of its existence, PAC has offered a Premiere Series of performances by

nationally known artists; a Local Artist Series; KIDS CLUB: Live at the PIX, an introduction to the performing arts for families with elementary school children; and theater workshops for children.

In FY 2004, PAC received an NEA Challenge America grant of \$10,000 to support its 2004-2005 Premiere Series program. PAC added “talk-back” sessions to two scheduled performances: Marcus Belgrave Octet’s show “The Louis Armstrong Tradition,” and the Neo-Futurists’ experimental play, *Too Much Light Makes the Baby Go Blind*. Marcus Belgrave, formerly a trumpeter with the Lincoln Center

Jazz Orchestra, led his band through a repertoire of Armstrong’s work from the 1930s through the 1960s. In *Too Much Light*, the theater troupe attempts to perform 30 plays in 60 minutes. Each play is written by one of the performers, honed by the ensemble, and randomly performed with the other 29 pieces through audience participation.

PAC is booking two other prominent artists who have not appeared previously in Lapeer for performances during summer 2005. PAC’s Premiere Series has brought in acts not customarily seen live and is helping to expand the PIX’s audience.





Trevor Ochieng, First Place Junior Division Laureate of the 2004 Sphinx Competition, plays violin with the Sphinx Symphony Orchestra, with guest conductor Guillermo Figueroa.

*Photo by Glenn Triest*

symphony promotes works by African American and Latino composers.

Members of the orchestra devoted themselves to the mentoring and education of minority youth string players through providing master classes and lectures. In 2004, 18 participants were selected to participate in the competition held from February 18-22, 2004.

The Honors Concert featured the three Junior Laureate winners accompanied by the Sphinx Symphony, and the Finals Concert featured the three Senior Laureates and the Junior Division winner Trevor Ochieng along with the symphony and guest artist violinist Sanford Allen. Sphinx is facilitating performances of the Laureates with more than 20 orchestras nationwide, including Boston, Atlanta, Chicago, Detroit, St. Louis, and Seattle.

## Sphinx Organization

### *Detroit*

**T**he Sphinx Organization of Detroit, Michigan is dedicated to building diversity in classical music by developing the classical music talent in African American and Latino youth. Sphinx also holds the annual Sphinx Competition, in which young African American and Latino string players compete, mentored by members of the Sphinx Symphony Orchestra, a unique all African American and Latino orchestra

comprised of top professionals from around the country.

In FY 2004, the Sphinx Organization received an NEA Creativity grant of \$60,000 to support the artistic development of the Sphinx Symphony and the 2004 Sphinx Competition. The symphony includes past and current members from major U.S. symphonies, as well as faculty members of leading music institutions, including Peabody and New England Conservatories, Harlem School of the Arts, Rutgers University, and the University of Michigan. During performances, the

## College of Saint Benedict

*St. Joseph*

**T**he College of Saint Benedict (CSB) in St. Joseph, Minnesota, founded in 1913, has been presenting visual and performing arts events for 28 years through its Fine Arts Series. In FY 2004, CSB received an NEA Challenge America grant of \$20,000 for the Minnesota premiere of Merce Cunningham's dance piece, *Split Sides*. In addition, members of the dance company were artists-in-residence at the college for a week, conducting panel discussions and master classes both at CSB and the Hennepin Center for the Arts in Minneapolis.

Background: Jean Freebury (far right) leads a dance master class on the Merce Cunningham technique at the College of Saint Benedict as part of the dance company's week-long residency.

*Photo by Kristin Darnall*

Merce Cunningham is one of the most important and progressive dance artists of our day, creating new perspectives on dance's relationship with music and the visual arts. He has received numerous awards for his work, including a National Medal of Arts in 1990.

*Split Sides* involves Cunningham's interest in "chance operations" in creating art: for each performance, the order of the two sets of 20-minute music compositions, the two decors, two sets of costumes, and two lighting plots were determined by a public pre-performance roll of dice, allowing for, mathematically, 32 different possible versions of the piece. Music by Radiohead, stars on the

British alternative rock scene since the early 1990s, and Sigur Ros, an Icelandic experimental rock group recently breaking through on the international music scene, accompanied the piece.

Cunningham's residency provided innovative live dance performance to new audiences who may have not experienced live dance before. The performance drew more than 2,000 adults and children from the surrounding rural community.

## Walker Art Center

*Minneapolis*

**E**stablished in 1927 and focusing on contemporary art beginning in the 1940s, Minneapolis's Walker Art Center has established an international reputation as a leader in contemporary arts. One of the

# Minnesota

few art institutions of its kind in the country, the Walker is equally dedicated to visual, performing, and film/video arts. Nearly 1,500 artists and scholars participate in Walker activities each year, bringing in more than one million annual visitors.

In FY 2004, the Walker received an NEA Creativity grant of \$75,000 for its extensive program, *Connective Creation: Developing New Work in Community*, which consists of seven large-scaled commissioned residency projects over two years. In March 2005, the Walker nearly doubled the size of the center to provide more possibilities for performances.

Among the artists featured in *Connective Creation* were the Ragamala Music and Dance Theater, I Dewa Putu Berata, and the Schubert Club Gamelan, some of

the most renowned Asian artists, performing a retelling of the Hindu epic *Ramayana* in a piece entitled *Sethu* in September 2004. In 2005, music features include a three-night festival celebrating the music and 75th birthday of NEA Jazz Master Ornette Coleman in April and the world premiere of up-and-coming jazz pianist Jason Moran's new jazz

suite inspired by the art works of the Walker's collection in May. Dance features include the Bill T. Jones's world premiere of his new solo program *As I Was Saying...* in June 2005. During the two years of *Connective Creation*, 14 weeks of developmental residencies are designed to build bonds between the artists and the community.

1984 NEA Jazz Master Ornette Coleman performs as part of the Walker Art Center's three-day festival centered on the jazz legend's music.

*Photo courtesy of Walker Art Center*



## Meridian Symphony Association

### *Meridian*

**T**he Meridian Symphony Association has enhanced the cultural environment of east Mississippi and west central Alabama by providing an annual series of public concerts by the Meridian Symphony Orchestra (MSO), promoting arts education, and developing local musical talent. The orchestra performs four to five concerts each year in addition to a children's concert and a Pops Concert.

In FY 2004, the Meridian Symphony Association received an NEA Challenge America grant of \$10,000 to support the MSO's opening concert of the 2004-2005 season. The concert, entitled "America the Beautiful," was held September 11, 2004 to commemorate the tragedy of September 11, 2001.

The program of all American composers began with the National Anthem and included African

American composer Ulysses Simpson Kay's *Presidential Suite*, George Gershwin's *Concerto in F for Piano and Orchestra*, excerpts from Aaron Copland's ballet *Rodeo*, and Samuel Barber's *Adagio for Strings*. Pianist/composer Logan Skelton, a Mississippi native who is Associate Professor of Piano at the University of Michigan School of Music, was the guest artist.

Before the program, Skelton and conductor Claire Fox Hillard held a pre-concert lecture. A student workshop with Skelton was held at the Meridian Community College for area piano students. Both the workshop and concert were standing room only, attracting more than 500 people.

The symphony has sought to bring more members of the large local African American community into its audiences through performing music by African American artists, such as "The Roots and Influences of Jazz: America's Music" and "America the Beautiful."

## University of Mississippi

### *University*

**T**he Center for the Study of Southern Culture was established at the University of Mississippi in 1977. Since then, the Center has gained an international reputation for education and scholarship on the history, literature, music, art, and food of the American South. The Center sponsors several programs aimed at the general public as well, such as the Faulkner and Yoknapatawpha Conference, the Chancellor's History Symposium, and the Oxford Conference for the Book.

In FY 2004, the University of Mississippi received an NEA Creativity grant of \$10,000 to support the 2004 Oxford Conference for the Book, April 1-4, 2004. The free conference, inaugurated by the Center in 1993, is a three-day gathering celebrating the literary arts. Since 1999, the conference has been broadcast on cable television

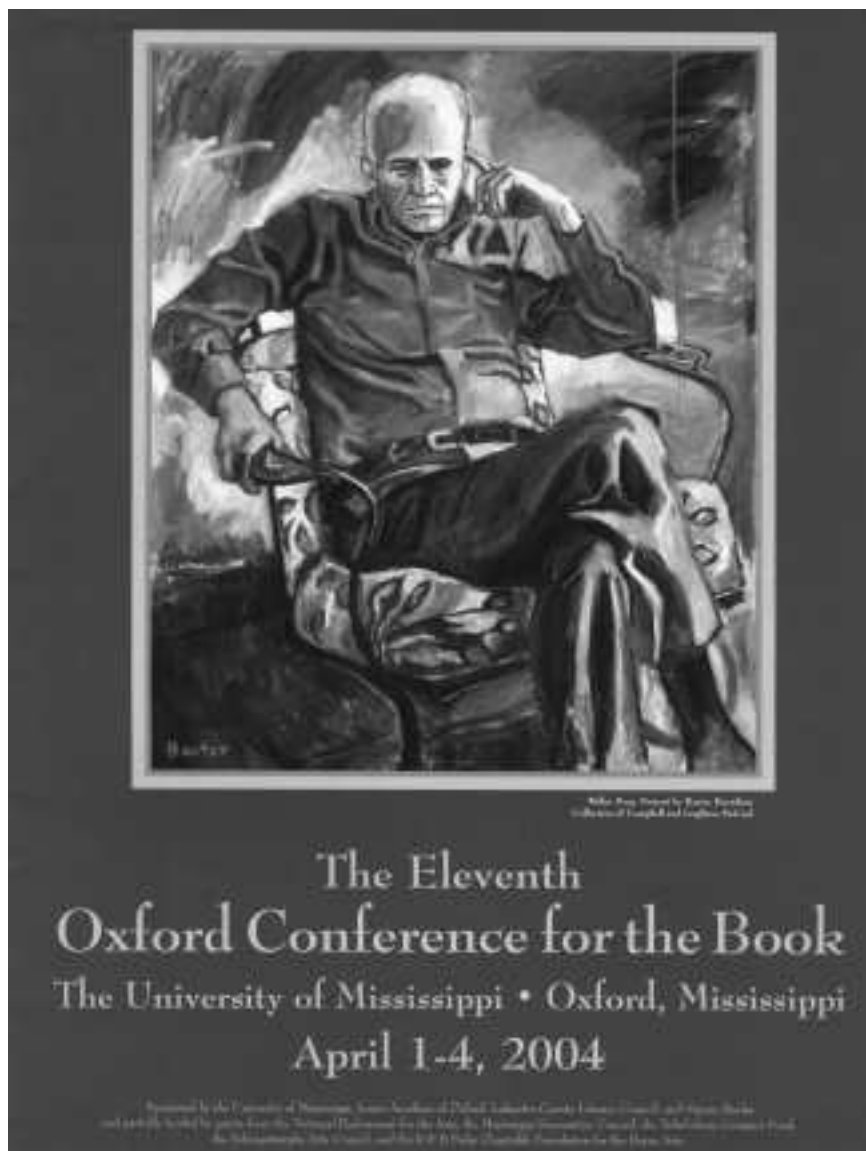


as well, reaching an estimated 50,000 people.

The 2004 conference included a tribute to renowned writer Walker Percy, to whom the conference was dedicated, and an annual session celebrating National Poetry Month. A special program honoring award-winning children's book author Mildred D. Taylor, including a governor's proclamation of April 2 as Mildred D. Taylor Day in Mississippi, drew approximately 1,100 people. In addition, there were numerous workshops and panels on the process of writing, getting published, and reaching an audience.

Writers participating in the conference included Roy Blount, Jr., Barry Hannah, and NEA Literature Fellows Kaye Gibbons, Beth Ann Fennelly, and William Jay Smith.

The 2004 conference attendance was 300 to 500 people at almost all of the 17 sessions.



The Oxford Conference for the Book is an annual three-day gathering celebrating the literary arts in Oxford, Mississippi.

# Mississippi

# Missouri

## West Plains Council on the Arts

### *West Plains*

**L**ocated in the heart of the Missouri Ozarks, for more than 25 years the West Plains Council on the Arts (WCPA) has supported the region's traditional arts through documentation, conservation, and presentation. Working with partners such as Southwest Missouri State University, the Missouri Arts Council, and the Missouri Folk Arts Program, WCPA has fostered the development of local artists, presented artists and art forms not traditionally accessible to the area, preserved regional cultural

traditions, and advocated for the arts as a partner in community development.

In FY 2004, WCPA received an NEA Challenge America grant of \$30,000 to support a one-year folklorist position. Rachel Reynolds, the folklorist chosen for the position, was charged with expanding accessibility to audiences for the region's traditional artists, art forms, and folklife. She also coordinated a strategic planning process for cultural tourism to diversify audiences and benefit local economies.

Major activities for 2004 ranged from creating a regional folk arts and cultural tourism Web site to conducting fieldwork documenting regional folklife, traditional artists, and art forms to working with local schools and organization to develop

education resources around the area's traditional cultural resources. Reynolds also assisted in the planning, programming, and promotion of the West Plains Old Time Music/Ozark Heritage Festival, which features traditional crafts, cultural activities, and musical entertainment, including performances by NEA National Heritage Fellows Kenny Baker and Will Keys. Additional projects included creating the Pickin' Session series to promote the traditional music and dances of the region and expanding the WCPA's database of cultural resources of the Missouri Ozarks.

## Cinema St. Louis

### St. Louis

Founded in 1991, the mission of Cinema St. Louis is to present cinema that offers glimpses of human experience from around the world in order to foster learning about myriad expressions, cultures, and opinions. Cinema St. Louis has produced the St. Louis International Film Festival since 1992 when the festival featured only 25 films. The festival provides the only exposure to some of the world's best films for more than 16,000 viewers.

In FY 2004, Cinema St. Louis received an NEA Creativity grant of \$10,000 to support the 13th St. Louis International Film Festival. The 11-day event featured more than 180 films, including short and feature-length international documentaries, American independent works, and locally produced films. More than 50 guest filmmakers and 18,000 audience members participated in the 2004 event.

Outside of screening some Oscar-nominated films such as *Finding Neverland*, the festival's schedule included feature documentaries—

such as *Cambodia: Living with Landmines* and *Bluegrass Journey*—and first-time directors, including Ferenc Toth's *Unknown Soldier* about surviving on the streets of Harlem and St. Louis native Ryan Eslinger's *Madness and Genius*, which explores the world of academic physics through a discovery by a professor and student.

Algeria, Bhutan, Scotland, and New Zealand were among the 29 countries presenting international films at the festival. Special events at the festival included a live discussion with Oscar-winning director Bill Condon, a tribute to pioneer woman director Alice Guy Blache, and a free seminar for filmmakers on privacy and publicity rights.

At the 13th St. Louis International Film Festival, the audience lines up before a sold-out screening at the Hi-Pointe Theater.

*Photo courtesy of Cinema St. Louis*



## Art Mobile of Montana

*Dillon*

**A**rt Mobile of Montana, based in rural Dillon, provides a traveling art outreach program for those with less access to the visual arts. Targeting students and underserved areas such as Indian reservations, Art Mobile provides not only collections of original works of art

but also quality art lessons and teacher workshops in art education. In 2003-2004, Art Mobile traveled to 70 sites in 27 counties, reaching 7,256 individuals, mostly students.

In FY 2004, Art Mobile received an NEA Challenge America grant of \$12,000 for its 2004-2005 activities. During the year, Art Mobile visited 55 sites in Montana (including the state's seven Indian reservations), reaching just about every area of the state, and served nearly 7,000 individuals. Each visit is a minimum of two hours, and some sites schedule more than one visit in a year. Art Mobile provides visits for all ages, but tries to target more intergenerational groups, such as in Judith Gap, Montana, where a local seniors group participated in a site visit with high school students. The program also provides accommodations for the hearing and visually challenged.

Art-making activities are part of the site visits, offered in a range of media from printmaking to watercolor to pastels, and are

Students from the Hutterite Colonies near Lewistown, Montana working on art projects after the presentation of the Art Mobile of Montana exhibit.

*Photo by Sara Colburn*

# Montana





often related to art works in the exhibits. All Art Mobile art lessons adhere to the Montana Performance Standards for the Arts.

The artists featured in Art Mobile are primarily Montanan artists. These artists, whose works speak to the rich, visual legacy of the West, are well received by the mostly rural audiences that Art Mobile visits.

## Whitefish Theatre

### *Whitefish*

The Whitefish Theatre Company (WTC) is a cultural arts center in rural northwestern Montana, attracting audiences from hundreds of miles away for their theatrical productions. In addition to performances, WTC has a children's education program that includes after-school workshops, a summer camp, and school performances/discussions.

In FY 2004, WTC received an NEA Challenge America grant of \$10,000 for two Summer Series productions



Whitefish Theatre presented Jason Robert Brown's *Songs for a New World* as part of their Summer Series in 2004.

*Photo by Stillwater Photography*

in July and August 2004: *Songs for a New World* and *Art*. The plays were performed five days a week, *Songs* playing July 22 through August 8 and *Art* playing August 11-22. Through a partnership with Flathead Valley Community College, four interns assisted WTC in the production of the two plays. The Whitefish Chamber of Commerce and Glacier County assisted in developing marketing plans and promotional materials for the Web, radio, and television, as well as distribution in print.

The Whitefish Summer Series coincides with increased tourist activity to Glacier Park, Flathead Lake, and Whitefish Lake located nearby. *Songs for a New World* is a musical by Tony Award-winning songwriter Jason Robert Brown. The libretto addresses the ways in which we can deal with the stress, terror, and anxiety of modern life. *Art*, by noted French playwright Yasmina Reza, uses the eternal question, What is art?, as basis for an examination of the friendship among three men.

## Museum of Nebraska Art

*Kearney*

**F**ounded in 1976, the Museum of Nebraska Art (MONA) in Kearney became the state's official visual arts collection by legislative act in 1979. The collection of more than 5,000 artworks contains work by Nebraskan artists and works reflective of Nebraska's culture and environment. Artists represented in the collection include Regionalist painter Thomas Hart Benton, wildlife illustrator John James Audubon, and contemporary fiber artist Sheila Hicks. MONA's community programs, in support of its mission to enhance the quality of life for all Nebraskans through expanded arts education, include artist and scholar lectures, musical and theatrical performances, and hands-on arts workshops for youth and adult students.

In FY 2004, MONA received an NEA Challenge America grant of \$10,000 to support its ARTreach program in which works from the museum's collection are toured and exhibited statewide. The program brings quality original art to citizens



*Negro Singer* by Grant Reynard, part of the Museum of Nebraska Art's exhibition *Afro Psalms*, which is available for touring through the museum's ARTreach program.

*Image courtesy of Museum of Nebraska Art*

who do not have regular access to it, particularly those living in rural areas.

Grant funds were used to print interpretive and promotional materials as well as for the transportation and installation of the touring artworks. Beginning in October 2004, 22 sites were offered a chance to participate in the project, which is scheduled to run

through September 2006.

Presenters may request one of six thematic exhibitions, such as *Afro Psalms*, an exploration of African American life through the juxtaposition of works by illustrator Grant Reynard and poet Charles Fort. MONA expects up to 2,500 individuals will benefit from each site's four-week exhibition.

# Nebraska

## Nebraska Humanities Council

*Lincoln*

The Nebraska Humanities Council (NHC), the Nebraska Arts Council (NAC), and the University of Nebraska-Lincoln Plains Humanities Alliance partnered in 2003 to create the Nebraska Folklife Network (NFN) in response to the lack of wide-ranging folklore programs in the state. The mission of the NFN is to research, document, support, and publicly present Nebraska folklife and traditional arts.

In FY 2004, the NHC received an NEA Folk & Traditional Arts Infrastructure Initiative grant of \$25,000 to support the second year of a statewide folklife and traditional arts program administered by the Nebraska Folklife Network.

The NFN provides technical assistance to traditional artists and cultural and community organizations who wish to apply for NHC or NAC grants. NFN has also worked with traditional artists, cultural communities, and the Nebraska Arts Council to develop an online middle school curriculum on the state's folk and traditional arts. To further foster cultural learning, NFN distributes encounter "trunks," including a teacher's manual, books, compact discs, traditional clothing, games, and other cultural items. The first two trunks were "From the Steppes to the Plains: Nebraska's Germans from Russia" and "A Treasured Heritage: Mexican Americans in Nebraska."

In 2004, NFN started production on two new kits by documenting various cultural festivals hosted by the state's Vietnamese and Swedish communities. NFN is also conducting fieldwork to identify and



The Nebraska Humanities Council is working on a special kit on Vietnamese festivals, which provides information on topics such as traditional decorations, here shown for Tet, the Vietnamese lunar new year, which include a table with candles, incense, and blossoms.

*Photo by Gwen Meister*

interview tradition bearers from each group. The resulting trunks will be available for use in 2006 by schools, libraries, museums, and community organizations. The program reaches nearly 4,000 students, primarily in fourth through sixth grades.

## Las Vegas-Clark County Library District

*Las Vegas*

The Las Vegas-Clark County Library District serves 1.5 million residents in a 7,000-square-mile area in Clark County, Nevada, with 12 urban branches and 12 rural branches. In addition, the library district produces artistic and cultural programming in 13 art galleries and six performing arts centers featuring national, regional, and local authors, musicians, dancers, and visual artists.

In FY 2004, the Las Vegas-Clark County Library District received an NEA Challenge America grant of \$10,000 to support a residency with the Ailey II Company of the Alvin Ailey American Dance Theater at the West Las Vegas Library and Theatre. The residency included a lecture/demonstration for elementary and middle school students, a master dance class for youth, and a free evening concert. West Las Vegas is historically an African American community located near downtown Las Vegas.



Ailey II dancers Courtney Brené Corbin and Yusha-Marie Sorzano lead a master class at the West Las Vegas Art Center as part of the dance company's residency.

*Photo by Isaac Sawyer, Las Vegas Sentinel Voice*

# Nevada





The residency was a featured part of the library's African American Heritage Month celebration in February 2005. Many of the activities related to the celebration revolved around the subject of dance, focusing on its broad role within African and African American

cultures. The residency fit well with the theme, as Ailey II showcased jazz and modern dance with a decidedly African American focus, often using jazz and blues as musical accompaniment.

The master dance class for young dancers ages 10 to 17 included 68 participants and was led by Ailey II dancers Courtney Brené Corbin, Yusha-Marie Sorzano, and Ricardo Zayas. More than 150 students attended the lecture/demonstration. The evening performance drew more than 350 people.

## Henderson District Public Libraries

### *Henderson*

**I**n addition to library services, the Henderson District Public Libraries (HDPL) present artistic and cultural activities in the community, such as the Vegas Valley Book Festival. This festival is sponsored by HDPL in partnership with the Nevada Humanities Committee and the City of Henderson, and is free to the community.

In FY 2004, HDPL received an NEA Challenge America grant of \$10,000 to support the 2004 Vegas Valley

Book Festival. Originally planned as a three-day festival from October 21-23, 2004, it was expanded by five days due to an enthusiastic response by new community partners: the City of Las Vegas, the Art Institute of Las Vegas, the University of Nevada at Las Vegas, and Clark County. The festival featured more than 50 nationally known and locally established writers in readings, panel discussions, and writing workshops. The event raised public awareness of literary programs offered at Henderson-area libraries and other local cultural venues.

The 2004 festival featured three keynote speakers: acclaimed crime novelist Walter Mosley, National Book Award-winning novelist Charles Johnson, and author and screenwriter Michael Blake. Festival activities also included a children's theater production in the city's outdoor amphitheater, two evenings of poetry readings and a poetry workshop, and presentations by graphic artists/cartoonists Chip Kidd and Keith Knight. An estimated 5,000 people attended festival activities in Henderson and Las Vegas.

Background: Randall Scotting and Susannah Biller, members of the Youth Artist program, play Oberon and Titania, king and queen of the fairies, in Opera North's matinee performance of Benjamin Britten's *A Midsummer Night's Dream* as part of A Festival of Shakespeare in Song.

Photo by Carl S. Brandon

## Opera North

### Lebanon

Opera North of Lebanon, New Hampshire is northern New England's premier professional opera company, playing to more than 12,000 people annually at the historic Lebanon Opera House. In addition to its season performances, Opera North also provides the Young Artist Program, a training program for expert young singers and technical personnel; a school and community outreach program; master classes; and pre-performance lectures.

In FY 2004, Opera North received an NEA Challenge America grant of \$10,000 to support its 2004 summer program, A Festival of Shakespeare in Song. The festival featured five performances of Charles Gounod's *Romeo and Juliet* and four performances of Benjamin Britten's *A Midsummer Night's*

*Dream*. Nationally known artists, such as Eric Fennell and Leah Partridge, performed the major roles with Opera North's Young Artists in supporting roles. During the matinee performances, Young Artists were given the opportunity to perform in the principal roles. Opera North won seven OperaOnline awards for performances during the 2004 season, including one for a Young Artist.

In addition to the performances, Opera North toured scenes from the two operas as well as other Shakespeare works in music at a variety of venues throughout Vermont and New Hampshire. Preview "scenes" programs were presented in rural communities and underserved school districts in June 2004, and a symposium on Shakespeare's comedy and drama in song was held during the performance season.

# New Hampshire

## Concord Community Music School

### Concord

The Concord Community Music School (CCMS) in New Hampshire serves nearly 1,500 students of all ages, income levels, and musical abilities every week, providing more than 80,000 musical services to 33,000 individuals during 2003. In 2002, CCMS participated in the NEA initiative Creative Communities, partnering with the Manchester Housing Authority to offer dance, singing, improvisation, and percussion classes to children ages 4-12.

In FY 2004, CCMS received an NEA Learning in the Arts grant of \$45,000 to support its Music in the Community Initiative. This initiative provides programming to those who could not otherwise participate because of income, disability, or distance, serving children ages 6 months to 18 years.

CCMS partnered with public schools, pre-schools, retirement communities, public housing, and human service agencies throughout New Hampshire on this initiative. Through its partnership with 11 organizations, CCMS provided music and movement classes for at-risk mothers and their children and low-income pre-schoolers; chorus, creative dance, and musical theater

for children in public housing; percussion sessions for at-risk students; master classes and sectionals for school music programs; and improvisational and composition residencies by CCMS faculty.

During the 2003-2004 school year, the Music In The Community Initiative took CCMS faculty members to partner sites more than 700 times. From Concord to Manchester, from the Lakes Region to Northern New Hampshire, more than 2,700 individuals were served through this program during the year. These individuals were involved in 529 sessions, which is expected to increase to more than 700 in 2005.



Students in the after-school partnership between the Concord Community Music School and the Manchester Housing and Redevelopment Authority who began with creative movement classes in 2001 are now studying ballet as part of the Music in the Community Initiative.

*Photo by Dan Gawłowski*

# New Jersey



Students participating in the Montclair Art Museum's Project ReachOut, a visual arts outreach program for adults with special needs.

*Photos by Eleanor M. Schlosser*

## **Montclair Art Museum** *Montclair*

**T**he Montclair Art Museum in New Jersey is internationally known for its American and Native American art collections, providing exhibitions and educational programs that explore the two evolving artistic traditions. The museum serves more than 60,000 visitors annually, and has various educational programs to reach the public and special needs audiences, including lectures, studio art classes, guided gallery tours, and family days.

In FY 2004, the Montclair Art Museum received an NEA Challenge America grant of \$15,000 to support Project Reach Out, an off-site educational program designed to reach more than 5,000 disabled adults with sustained visual arts lessons and hands-on art activities.

The project, celebrating its 10th anniversary, provides these services free of charge to local organizations that do not have the expertise or financial resources to develop visual arts programming of their own. The participants of the program are developmentally and neurologically impaired adults that live with severe physical limitations.

Project Reach Out is offered at the North West Essex Community Healthcare Network in Montclair and the First Cerebral Palsy Center of Essex in Bellville to participants who would find it difficult to visit the museum. Art projects are designed by an experienced artist and art educator to accommodate a wide range of physical disabilities. Participants learn to express themselves in a variety of two- and three-dimensional artistic modes from drawing with pencil and charcoal to painting with acrylic on canvas to woodwork and crafts.



## Thomas A. Edison Media Arts Consortium

*Jersey City*

**N**amed after Thomas Edison's Black Maria film studio in West Orange, New Jersey, erected in 1893 to facilitate the production of the earliest moving images known to the public, the Black Maria Film and Video Festival presents a highly varied and provocative collection of new film works offered for exhibition through its traveling showcase tour. The festival includes an international juried award competition and post-film discussions.

In FY 2004, the Thomas A. Edison Media Arts Consortium of Jersey City received an NEA Creativity grant of \$20,000 to support the 24th Annual Black Maria Film and Video Festival.

Since 1981, the annual Black Maria Film and Video Festival has been fulfilling its mission to



exhibit cutting edge works from independent film and videomakers. Following a rigorous jurying process that whittles down 700 entries to 50 selected works, the festival launches its national tour each January. The festival is recognized by The Academy of Motion Picture Arts and Sciences as an Academy Award-qualifying festival for short films (documentary, animation, and live action).

The winners of the 24th festival, ranging from experimental works to documentaries to animation, came from 14 states and five foreign countries. From January to June 2005, the festival traveled to 75 sites in 18 states throughout the country and in Italy. A festival curator travels to each venue to introduce and oversee the exhibition of the work and to facilitate audience discussion.

# New Mexico

The Museum of New Mexico's TREX program offers high quality exhibitions for touring throughout the United States, such as *Cerámica y Cultura: The Story of Spanish and Mexican Mayólica*, exhibited here at the University of Arizona Museum of Art in September 2004.

*Photo courtesy of University of Arizona and Museum of New Mexico*



## Museum of New Mexico Foundation

*Santa Fe*

**T**he Museum of New Mexico Foundation is a nonprofit organization, governed by a board of trustees, that provides essential philanthropic and financial support for the Museum of New Mexico system and the museum's Traveling Exhibitions Program (TREX). TREX exhibitions feature the unique arts and cultures of the Southwest, serving museums nationally and internationally.

In FY 2004, the Museum of New Mexico Foundation received an NEA Challenge America grant of \$20,000 to support TREX in the development of new exhibitions and new ways to make them more accessible using the Internet. TREX circulates exhibitions from the museum collections and on loan to the museum and develops new traveling

exhibitions in conjunction with other branches of the museum system. The traveling exhibition program is the oldest such program in the United States, having been founded in 1909.

In 2004, TREX offered 12 exhibitions for booking, including *Cerámica y Cultura: The Story of Spanish and Mexican Mayólica*, which explores the rich history and culture of the Iberian Peninsula and the Americas through the art form of *mayólica*, tin-enamelled earthenware; *Stories Untold: Jewish Pioneer Women, 1850-1910*, the Art of Andrea Kalinowski, in which the contemporary artist uses a mixed-media approach to tell stories of Jewish women's lives on the Western frontier; and *Gone: Photographs of Abandonment on the High Plains*, which shows noted photographer Steve Fitch's images of abandoned buildings along the Great Plains. All TREX exhibitions include resource guides, interpretive components, and publications that enhance educational impact and community outreach efforts.

## Sweet Bird Classics

### *Albuquerque*

The mission of Sweet Bird Classics of Albuquerque, New Mexico is to produce high-quality educational radio programs and associated print materials about classical and world music. The programs are available for free to radio stations and school districts in the United States and Canada.

In FY 2004, Sweet Bird Classics received an NEA Learning in the Arts grant of \$30,000 to support *Boombox Classroom*, a nationally syndicated, award-winning series of radio programs about world and classical music designed for school districts that have little general music instruction in grades kindergarten through eighth.

*Boombox Classroom* runs on 20 stations in 14 states. Some stations air the programs on weekends; others use them as curriculum if their communities have too little music in the schools. Sweet Bird Classics produces approximately 36

programs a year, releasing one each week during the school year. Each season includes episodes on the building blocks of music: melody, harmony, rhythm, and timbre. World-class musicians and composers such as Yo-Yo Ma, Bright Sheng, Zakir Hussain, and Tan Dun, as well as major orchestras and local musicians, have participated in the episodes.

*Boombox Classroom* makes it possible for elementary and middle-school students to have a professionally taught music lesson every week, even if there is no music teacher in the classroom. Participating teachers download the age-appropriate curriculum work materials from Sweet Bird Classics' Web site along with answer sheets, play lists, and supporting material. All the materials follow the National Standards for Music Education.

The Revolutionary Ensemble, with avant-garde legend Leroy Jenkins on violin, Sirone on bass, and Jerome Cooper on drums, at the 2004 Vision Festival in New York City, sponsored by Arts for Art. Artwork behind musicians is by Yuko Otomo.

*Photo by Michael Wilderman*



## Arts for Art

### *New York*

**A**rts for Art is an artist-run nonprofit in New York City that builds awareness and understanding of avant-garde jazz and other expressive art movements that share an aesthetic based on a disciplined disregard for traditional boundaries. The organization's principal activities include exhibitions of visual arts, community-based art education programs, and the presentation of cutting-edge music, highlighted by the annual Vision Festival.

In FY 2004, Arts for Art received an NEA Creativity grant of \$10,000 to support the ninth annual Vision Festival from May 25 through May 31, 2004. The festival was held at the Center at St. Patrick's Cathedral and drew more than 3,500 people over seven days.

The Vision Festival revolves around self-produced performances of a cooperative group of musicians working in avant-garde jazz. There were a total of 150 artists who performed in 31 performing groups during the festival, with some of the brightest stars in contemporary avant-garde jazz—William Parker (one of the founding members of

Arts for Art), Matthew Shipp, and David S. Ware—performing with legendary musicians such as Reggie Workman, Leroy Jenkins, Butch Morris, and the Sun Ra Arkestra.

The festival offers benefits to both the artists and the public: the artists gain essential exposure to larger audiences, leading to more performing and recording opportunities, and the public gets to experience some of the finest experimental improvised music available. The casual atmosphere of the performances allows the audiences and artists to mingle and interact.



# New York

## Iroquois Indian Museum

*Howes Cave*

The Iroquois Indian Museum (IIM) in central New York State is an educational institution dedicated to fostering understanding of Iroquois culture through their arts, both visual and performing. As an anthropology museum, IIM identifies and presents artists celebrating the unity of traditions of the 17 Iroquois Confederacy communities scattered across the United States and Canada, including the Cayuga, Mohawk, Oneida, Onondaga, Seneca, and Tuscarora Nations.

In FY 2004, IIM received an NEA Heritage & Preservation grant of \$20,000 to support *At the Edge of the Clearing*, a series of festivals to present traditional and contemporary Iroquois art and

culture. The two festivals held in 2004 were the Strawberry Moon Festival of Iroquois Arts, May 29-30, and the 23rd Annual Iroquois Festival, September 4-6.

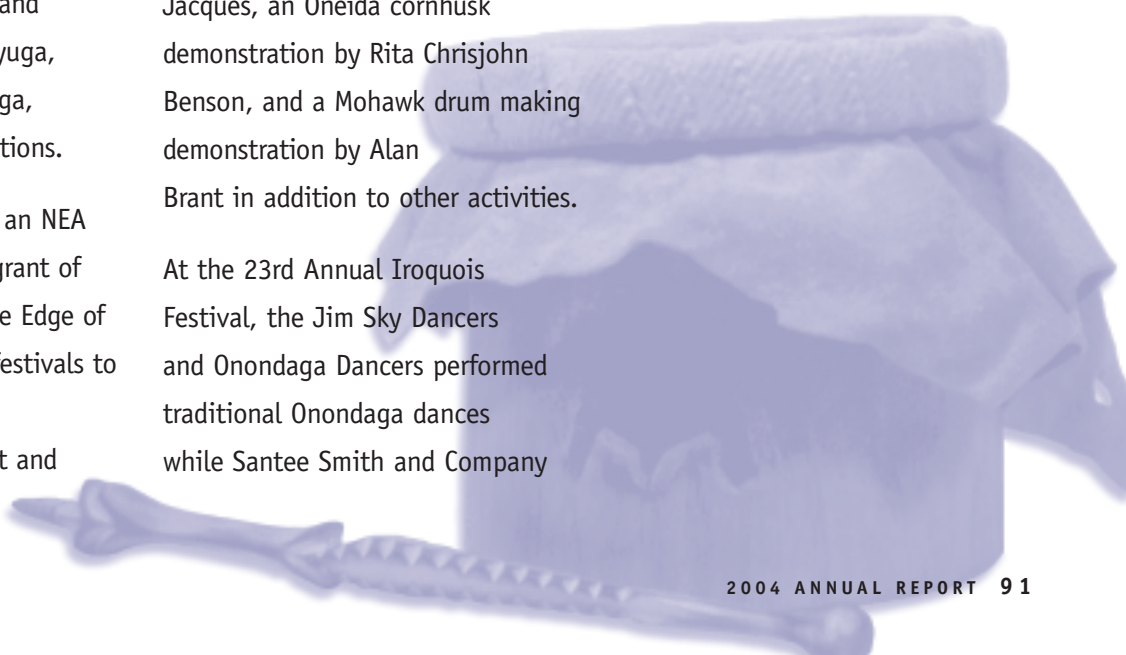
Both festivals included Iroquois social dancing, storytelling, and foods; children's activities; nature park walks; and an all-Iroquois art market featuring some of the premier Iroquois artists and craftspeople working today. At the Strawberry Moon Festival, an Onondaga woodworking demonstration was held by Al Jacques, an Oneida cornhusk demonstration by Rita Chrisjohn Benson, and a Mohawk drum making demonstration by Alan Brant in addition to other activities.

At the 23rd Annual Iroquois Festival, the Jim Sky Dancers and Onondaga Dancers performed traditional Onondaga dances while Santee Smith and Company

performed contemporary Iroquois dances. The festival also included storyteller Perry Ground, the Howard Lyons Band, and the Old Mush Singers, all with roots in one of the 17 Iroquois communities. Tuscarora pottery, Cayuga wampum, and Mohawk stonecarving demonstrations were also part of the activities.

Iroquois art and crafts, such as this Oneida drum and drumstick by craftsman Richard Chrisjohn, Sr., are on display at the Iroquois Indian Museum and during their series of festivals presented each year.

*Photo courtesy of Iroquois Indian Museum*





The Argentinean dance company Grupo Krapp presents the U.S. premiere of *Mendiolaza* at the 2004 American Dance Festival in Durham, North Carolina.

*Photo by Bruce R. Feeley*

# North

## American Dance Festival

*Durham*

The *New York Times* has called American Dance Festival (ADF) in Durham, North Carolina “the country’s foremost and enduring organization devoted to creativity in American modern dance.” Founded in 1934, ADF’s mission is to support the creation and presentation of new dance works, preserve the modern dance heritage of the United States, and build wider audiences for dance. The organization also provides professional education and training for dancers, including youth programs for young dancers. ADF is committed to enhancing public understanding of the art form through outreach programs such as Community Crossover classes, special children’s performances, access to its video collection, and tours.

In FY 2004, American Dance Festival received an NEA Creativity grant of \$60,000 to support Mapping Modern

# Carolina



A dancer from Hubbard Street Dance Chicago performs at the 2004 American Dance Festival.

Photo by Bruce R. Feeley

Dance, a program of major works by renowned choreographers from the U.S. and abroad including Ronald K. Brown (U.S.), Alexandre Pepelyaev (Russia), Nacho Duato (Spain), and Ohad Naharin (Israel). Three international choreographers from Russia, Argentina, and Japan were also commissioned to create new works for ADF dancers during a six-week residency.

In addition to public performances, Mapping Modern Dance included a program of related educational activities. These efforts included a series of panel discussions exploring the influences and roots of modern dance in the United States; post-performance talks for audiences with choreographers, dancers, critics, and scholars; an archival photo exhibit; docent tours of ADF classes and workshops; dance demonstrations; and master classes. More than 30,000 people attended performances during the Mapping Modern Dance series and more than 3,000 people participated in outreach activities.

## Charlotte Symphony Orchestra

### *Charlotte*

Founded in 1932, the Charlotte Symphony Orchestra (CSO) is the largest performing arts organization in the Carolina Piedmont region, which encompasses North Carolina's Gaston and Mecklenburg Counties as well as York County, South Carolina.

The CSO employs 62 full-time musicians for a 40-week season that includes a classics series, a Pops series, Mostly Mozart and Neighborhood concerts, and four Lollipops concerts for children. The CSO's mission is to promote orchestral and choral music as integral components of the preservation and development of American culture.

In FY 2004, the CSO received an NEA Challenge America grant of \$20,000 to support the second year of its Mill Community project. In the first part of this initiative, the CSO collected stories from

community residents on the Piedmont's historical role in the cotton and textile industries and the subsequent decline of the region's mills. In the program's second year, the orchestra commissioned local composer David Crowe to write a piece for chamber orchestra based on these oral histories. The project aimed to raise awareness of the mill communities' history as well as to demonstrate how orchestral music can illuminate and transform the understanding of a community's experience.

The resulting composition, *Mill Village: A Piedmont Rhapsody*, was performed in a 12-concert series to audiences numbering nearly 4,000 people. To strengthen the connection between the CSO and the socio-economically diverse local community, the concerts and an accompanying lecture-demonstration took place in venues such as churches, community centers, recital halls, and schools throughout Gaston, Mecklenburg, and York Counties.

## Northern Prairie Performing Arts

### Fargo

**E**stablished in 1946, Fargo-Moorhead Community Theatre (the operating name of Northern Prairie Performing Arts) is the largest theater arts organization in the Red River Valley region of North Dakota and Minnesota. It is the region's only non-academic, year-round arts presenter and the only non-collegiate theater organization with its own performance space. Additional programs at the theater include the Prairie Theatre Academy, an afterschool drama program for children and youth, and the Guest Artist/Guest Director program in which avocational members of the theater company work and perform with professionals from organizations such as the Fargo-Moorhead Civic Opera.

In FY 2004, Northern Prairie Performing Arts received an NEA Creativity grant of \$10,000 to

support the development of the Prairie Theatre Players, a professionally trained touring repertory company that fulfills the organization's outreach mission to bring quality theater productions to schools and rural communities that would not otherwise have access to the arts. The troupe will tour two plays during its first season. The musical *I Believe in Make Believe* is designed to stimulate the creative imagination of early elementary school children. *Goodbye Marianne*, the story of a Jewish girl growing up in 1930s Berlin, fosters dialogue about acceptance, tolerance, and inclusion.

Prairie Theatre Players is scheduled to tour in 2006 and expects to produce 30 performances reaching more than 7,500 students and 400 teachers. The traveling company will perform at schools, civic auditoriums, and community centers throughout North Dakota, Minnesota, and South Dakota.

## North Dakota Council on the Arts

### Bismarck

**T**he North Dakota Council on the Arts (NDCA) was established in 1967 by the state legislature to support and develop the arts and artists throughout North Dakota. One of their programs is the Traditional Arts Apprenticeship Program, which preserves North Dakota's diverse living traditions, particularly those folk traditions that are rare or endangered. Former apprentices have gone on to participate in the Artist-in-Residence program, which places artists in K-12 classrooms for 10-week sessions to incorporate folk arts learning into classroom curriculum.

In FY 2004, NDCA received an NEA Folk & Traditional Arts Infrastructure Initiative grant of \$30,000 to support its statewide Traditional Arts Apprenticeship Program. In 2004, 17 master-apprentice teams participated in the ten-month



program. Teams came from a diverse array of North Dakota communities including Butte (population: 92) and Fargo (population: 90,000), and apprentices ranged in age from 14-85. Some of the traditional arts supported by the program included Norwegian hardanger fiddle construction, saddle making, Chippewa beadwork, and traditional button accordion music.

Although all apprenticeships took place during the ten-month period, the amount of time each team spent working together varied depending on the difficulty of the tradition, the apprentice's experience level, and the team's ambitiousness. At the completion of the apprenticeship, each apprentice participated in a public demonstration or presentation of his or her folk tradition, such as a classroom visit or festival performance. Apprentices also submitted written reports about their experience and plans to continue working in the folk tradition.



Top: Master traditional artist Marvin Bald Eagle Youngman, wearing hat, instructs his apprentice Vernon Langan in traditional Chippewa hide tanning as part of North Dakota Council on the Arts's Traditional Arts Apprenticeship Program.

Bottom: Apprentice in Ukrainian Easter Egg-making (*pysanky*) Christina Rodakowski gives a presentation to the 6th grade class at Trinity Elementary School East as part of North Dakota Council on the Arts's Traditional Arts Apprenticeship Program.

*Photos courtesy of North Dakota Council on the Arts*

# North Dakota

## Ballet Metropolitan

### *Columbus*

**T**he Ballet Metropolitan in Columbus, Ohio has achieved wide recognition for its commitment to the creation and performance of new work, blending classical and modern technique. Ballet Met's long history of new work includes 42 world premieres and 70 company premieres.

In FY 2004, Ballet Met received an NEA Creativity grant of \$10,000 for the commission of a full-length ballet by Ballet Met's artistic associate Stanton Welch, *Evolution: Mozart to Moby*. The world premiere of the work took place from April 29 through May 9, 2004, with a total of eight performances, four pre- or post-performance conversations,

two Family Culture Corps programs, and one Morning at the Ballet performance for school children. The performances drew more than 4,600 people, and the school performance drew an additional 1,300.

The dance piece was presented in three movements: the first movement, "Play," was performed to the music of contemporary musician Moby from his 1999 album *Play*; the second, "Mostly Mozart," was performed to Mozart's *Eine Kleine Nachtmusik*; and the third, "Wildfire," used music from Australian composer John Antill's *Carrobooree*. All three movements used radically different dance styles, illustrating different evolutions of movement: the contemporary, the classical, and the primal.

"Play" depicts the busy street of a city while "Mostly Mozart" has more classical ballet dancing, with the dancers dressed in 18th century garb. "Wildfire" shows primitive man as he makes his evolution from primate to human. The ballet company took the first movement, "Play," to New York City in May 2004 for its debut at the Joyce Theater.

## Sorg Opera Company

### *Middletown*

**L**ocated between Cincinnati and Dayton in Middletown, Ohio, the Sorg Opera Company enriches the quality of life in the largely rural Miami Valley area through presenting opera productions. The opera company

# Ohio



Sorg Opera of Middletown, Ohio performs Gilbert and Sullivan's operetta, *The Mikado*, with members of New York's Gilbert and Sullivan Players, directed by Nelson Sheeley and orchestra conducted by Curtis Tucker.

*Photo by Tim Guth*

performs at Sorg's Opera House, an historic theater built in 1891 by prominent Middletown citizen, industrialist Paul J. Sorg. In addition to performances, Sorg Opera has maintained several education and outreach programs, both in and out of schools.

In FY 2004, Sorg Opera received an NEA Challenge America grant of \$10,000 to support the performance of Gilbert and Sullivan's operetta, *The Mikado*. Members of the Gilbert

and Sullivan Players from New York joined the local cast and orchestra.

The work was performed October 15 and 16, 2004 as the opening of the company's 15th season, drawing the largest crowd in seven years. The company performed the operetta again on October 18 in Loveland, Ohio, attracting 400 audience members to the Monday evening performance. The Middletown performances were preceded by free preview lectures. In Loveland, cast

members visited music classes at the local high school before the evening performance.

*The Mikado*, which remains one of the most popular Gilbert and Sullivan works, is set in Japan as it was opening to the West in the 19th century. The production was such a success for Sorg Opera that the company is considering whether to change its focus from grand, comic, and light opera to staging primarily light opera.



# Oklahoma

## Jazz in June

*Norman*

**J**azz in June began in 1984 as a single performance event and has grown into a three-day festival at two Norman, Oklahoma venues. The festival's mission is to educate the public about jazz as a unique art form by showcasing the diversity of the genre. Past festival performers include the Ellis Marsalis Quartet, Tony Guerrero, and Airmen of Note, the United States Air Force jazz ensemble.

In FY 2004, Jazz in June, Inc. received an NEA Creativity grant of \$10,000 to support the 2004 Jazz in June Festival. Held June 24-26, the 20th anniversary festival attracted nearly 40,000 visitors. Three evenings of free concerts, featuring nine blues and jazz musical groups, took place at outdoor venues including a city park and a shopping area.

Headliners for 2004 included the Sweet Baby Blues Band, The Swingtips, and NEA Jazz Master Paquito D'Rivera with the United Nations Orchestra. After the festival, local public radio station KGOU broadcasted several hours of

the festival to four of the region's major listening areas.

As part of the festival, Gregg Barrentine (saxophone) of the Swingtips, Max Gise (guitar) of the Max Gise Band and Jae Sinnett (drummer) of the Jae Sinnett Trio participated in a series of jazz clinics and a jam session. Also, local musician Maurice Johnson spoke on managing a music career. Each 50-minute session featured discussion, demonstrations, and a question-and-answer period. More than 150 festivalgoers participated in one or more of the free clinics.





Left: A fifth-grader works on an ASTEK design project at Highland Park Elementary School in Stillwater, Oklahoma.

*Photo by Neal Evers*

Right: At the end of each ASTEK program cycle, each classroom displays the city built during the program at the Oklahoma State University School of Architecture gallery.

*Photo by Andrew Brister*

## Oklahoma State University

### *Stillwater*

The mission of Oklahoma State University (OSU) is teaching, research, and extension. One of the programs that uphold that mission is the university's School of Architecture program, Architecture Students Teaching Elementary Kids (ASTEK). ASTEK provides OSU architecture students to introduce art and design concepts to elementary students. Since its establishment in 1999, the ASTEK program has benefited more than 1,500 fifth-grade students. For many participants, ASTEK provides the only access to art and design

learning. In 2000, the American Institute of Architecture Students recognized ASTEK with a Special Accomplishment Honor Award.

In FY 2004, Oklahoma State University received an NEA Learning in the Arts grant of \$5,000 to fund ASTEK. In the 2003-2004 academic year, nearly 400 fifth-graders from all six elementary schools in the Stillwater Public School system participated in the program. Forty-five OSU architecture students volunteered to organize and teach weekly hour-long sessions. Subjects included scale and sketching, geometry in architecture, textures and materials, and urban and community planning. The Stillwater students also benefited from

classroom visits by seven local practicing architects. At the end of the program, each group of participating fifth-graders created a master plan for a city, with each student being responsible for an individual building. These final projects were exhibited in the School of Architecture's gallery.

In addition to providing information for each weekly session, the 60-page workbook written and published by the architecture students also prepares the fifth-graders for statewide arts curriculum testing. The participating architecture students also benefit through the development of leadership skills.

## Imago, The Theatre Mask Ensemble

### Portland

**I**mago, The Theatre Mask Ensemble of Portland, Oregon was established in 1979 by co-directors Jerry Mouawad and Carol Triffle. The company presents highly stylized performances, which incorporate elements of musical theater, physical comedy, visual illusion, and other distinct art forms. Previous productions include Jean-Paul Sartre's *No Exit* and the original works *FROGZ* and *biglittlenthings*. In addition to producing a five-play season in Portland, Imago also tours nationally and internationally,

reaching an audience of 60,000 people annually. The troupe previously has received commissions to create choreography and imagery for theater, opera, dance, and symphony performances. As part of its outreach mission, Imago provides workshops and residencies to schools as well as agencies serving young people with emotional and behavioral difficulties.

In FY 2004, Imago received an NEA Creativity grant of \$13,000 to support the development and production of a new multimedia theater piece based on Luigi Pirandello's *Each in His Own Way*. Written by Carol Triffle, *Missing Mona, aka Leo's Lost Notebook* explores the elusive nature of reality and illusion and the diversified nature of perspective. Imago's development process for the play included writing the text, kinetic and cognitive exploration of the text, movement analysis, exploration of design elements, and the development of the production's physical comedy elements.

In April 2004, Imago performed the new play 12 times to more than

# Oregon





Duet from Imago Theatre's *Missing Mona, aka Leo's Lost Notebook*.  
Photo courtesy of Imago

1,000 Portland-area patrons. This debut production of *Missing Mona*, which included slide projection, 16mm film, and live video, received a Projection Design award from the Portland Theatre Arts Critics.

## Estacada Together

### *Estacada*

In partnership with the Estacada Arts Commission, Estacada Together regularly provides arts and culture experiences for the Estacada, Oregon community's children and

families. One of their projects, Estacada Summer Celebration, has helped to energize Estacada's dormant downtown, inspire a sense of community pride and beautification, promote cultural tourism, and expose the community to diverse cultures and art forms.

In FY 2004, Estacada Together received an NEA Challenge America grant of \$10,000 to support the promotion and presentation of Estacada Summer Celebration, an outdoor arts festival. Held annually since 1999, the festival brings arts and cultural events to the remote, economically challenged town of

Estacada, located 30 miles southeast of Portland at the edge of Mt. Hood National Forest. The three-day festival includes music and dance performances, an art exhibit by local artists, a silent auction, and a gospel sing-along.

In 2004 the Estacada Summer Celebration attracted more than 2,500 local and regional visitors. The roster of performers included jazz, blues, Latin salsa, opera, Christian rock, mariachi, gospel, and bluegrass groups. Storytellers and puppeteers were also on hand to entertain audiences. Family arts activities included wood boat building, hat and soap making, and paper fish kites. Estacada Public Library, a festival partner, provided staff time for community outreach. Special events at the 2004 festival included the debut of *Fishing the Clackamas*, the town's 11th public mural by celebration partner Artback Artists Cooperative.

Background: *The Quilt Story*, a mural by Artback Artists Cooperative's mural-in-a-weekend, part of the Estacada Summer Celebration.

Photo by Clinton Vining, *Estacada News*

# Pennsylvania



Guest artist Jeff Thayer plays Brahms's *Violin Concerto* with the Williamsport Symphony Orchestra, conducted by Robin Fountain, for its opening concert in 2004.

*Photo by Ralph Wilson/Street Light Photography*

## Williamsport Symphony Orchestra

*Williamsport*

**T**he Williamsport Symphony Orchestra (WSO) brings live classical music to the rural area of central Pennsylvania, performing five subscription concerts, one free family concert, and one free community concert each year. The WSO also sustains a Youth Orchestra of approximately 90 members, which performs two free concerts annually.

In FY 2004, the WSO received an NEA Challenge America grant of \$10,000 to support the two opening concerts of the 2004-2005 season and accompanying educational activities. The first concert occurred in Williamsport on October 12, 2004; 500 free tickets were distributed to people of different age groups. The second free community concert was in Wellsboro, Pennsylvania,



introducing the orchestra to a new audience. Nearly 2,000 people attended the two concerts.

The orchestra performed Antonin Dvorák's *Slavonic Dance #1*, Ludwig van Beethoven's *Fifth Symphony*, and Johannes Brahms's *Violin Concerto* featuring guest artist Jeff Thayer. A former resident of Williamsport and member of the WSO, Thayer's performance received two standing ovations. Robin Fountain, WSO music director since 1992, conducted the orchestra. Audience members had the opportunity to mingle with the conductor and members of the orchestra after the concert.

The educational activities involved students from two middle schools who attended the Williamsport concert, and included a presentation by WSO percussionist Don Fisher. Jeff Thayer joined 50 current and former Suzuki violin students to perform in a Suzuki Celebration on October 16, 2004.

## Barnes Foundation *Merion Station*

The Barnes Foundation was established in 1922 by scientist, art collector, and educator Albert C. Barnes as an institution dedicated to the advancement of education and the appreciation of the fine arts. Its galleries house more than 9,000 fine and decorative arts objects, including the largest collections of Renoir, Cézanne, and Matisse in the world.

In FY 2004, the Barnes Collection received an NEA Heritage & Preservation grant of \$70,000 to support the research, writing, and publication of a catalogue of the museum's collection of American paintings and works on paper. This will be the first publication documenting a unique collection of more than 300 American works of art.

Along with one of the world's great collections of modern European paintings, the Barnes Foundation houses a sizable assemblage of early 20th-century American paintings that are little known even among specialists and connoisseurs. The collection includes important paintings by William J. Glackens, Maurice and Charles Prendergast, Charles Demuth, Alfred H. Maurer, Horace Pippin, Marsden Hartley, and Jules Pascin, providing a visual testament to Albert Barnes's influential role as a champion of American art.

As with much of the Foundation's collection, few of these American artworks have been studied or published. The catalogue of the collection will include extensive documentation as to Barnes's acquisition of these works and to his personal relationships with the artists. The catalogue is expected to be published by May 2006.

## Perishable Theatre

### *Providence*

**F**ounded in 1983, Perishable Theatre in Providence, Rhode Island has been at the forefront of introducing new voices to American theater for more than 20 years. The theater now offers four programs: the Mainstage Season, where new theatrical works are performed; Shows for Young Audiences, a touring company presenting original musicals to regional youth; the Annual International Women's Playwriting Festival, which develops and stages new one-act plays by women playwrights; and the Theatre Arts School that offers theatrical training to approximately 400 community members per year.

In FY 2004, Perishable Theatre received an NEA Creativity grant of \$15,000 to support the 12th Annual International Women's Playwriting

Festival. The playwriting festival began in 1992 to give women a greater voice in American theater.

For the 2004 festival, 270 women playwrights from seven countries on four continents submitted plays for consideration. From these, three were selected to present their previously unproduced one-act plays in world premiere productions: Holly Hildebrand's *The Dog*, Jennifer Haley's *Gone With the Window*, and JC Samuels's *How High the Moon?*

The three finalists each received a \$500 cash prize and a fully staged production for a month-long run as the showpiece of the festival, which ran weekends from September 24 through October 30, 2004. The playwrights also received 50 copies of a printed anthology that combined the scripts with critical commentary provided by area scholars. The performances were presented to near-capacity audiences during the festival.

## Everett Dance Theatre

### *Providence*

**F**ounded in 1986, Rhode Island's Everett Dance Theatre is a multicultural, intergenerational professional company. The troupe's mission is to create, perform, and teach art under the direction of NEA Choreography Fellow Dorothy Jungels. Mentorship programs include the Carriage House School, which provides long-term, professional training to inner-city youth and young adults, and the Re-Verse performance series, which offers emerging artists the opportunity to work with established professionals. The company has given educational performances at venues such as New York's American Museum of Natural History on topics ranging from physics to emotional intelligence.

In FY 2004, Everett Dance Theatre received an NEA Creativity grant of \$10,000 to support the creation and

# Rhode Island

presentation of *Home Movies*, an original theme-based, evening-length concert work. Using elements of dance, theater, and video, *Home Movies* explored the ways in which families provide a sense of belonging and safety, how family units are identified, and the nature of home.

Everett Dance Theatre premiered *Home Movies* at Trinity Repertory Company. Nearly 2,000 audience members saw performances of the production during the four-week Providence run, including nearly 400 middle and high school students. Everett Dance Theatre has also toured *Home Movies* to several out-of-state venues, including Contemporary Dance Theatre (Cincinnati, Ohio), Bates Dance Festival (Lewiston, Maine), and Painted Bride Arts Center (Philadelphia, Pennsylvania). During a New York residency, the troupe created a “home movie” with members of the Bronx’s Hunts Point community as well as performing at a school for juvenile offenders.

Top: Sokeo Ros, Rachael Jungels, and Aaron Jungels of the Everett Dance Theatre perform the evening-length work *Home Movies*, using dance, theater, and video.

Bottom: The Everett Dance Theatre Company interacts with a videoed dancer as part of *Home Movies*.

*Photos by Katja Kulenkampff*



## Spoletto Festival USA

Charleston

**S**poletto Festival USA was founded in 1977, with NEA support, by Gian Carlo Menotti, Christopher Keene, and others involved in the Festival of Two Worlds as the American counterpart to that festival held annually in Spoleto, Italy. Finding an American city that offered the charm of Spoleto, Spoleto Festival USA took up residence in Charleston, South Carolina, offering programs of dance, theater, opera, music, and the visual arts.

In FY 2004, Spoleto Festival USA received an NEA Creativity grant of \$60,000 to support the 17-day



A highlight of the 2004 Spoleto Festival USA is Chen Shi-Zheng's complete 18-hour production of *The Peony Pavilion*, a 55-scene Kunju opera, played in six sections with 22 actors taking multiple roles.

Photo by William Struhs

festival from May 28 through June 13, 2004. The 2004 Spoleto Festival USA featured more than 130 performances of opera, theater, music, and dance from an international array of artists and companies, drawing record-breaking crowds of approximately 45,000 people.

A highlight of the festival was Chen Shi-Zheng's complete 18-hour production of *The Peony Pavilion*, a 55-scene Kunju opera, played in six sections with 22 actors taking multiple roles. The opera turned the Memminger Auditorium into a 16th-century Chinese pavilion, complete with a 1,800-gallon pond stocked with fish and waterfowl.

Other musical highlights of the festival included a new production of Richard Strauss's opera *Ariadne auf Naxos*, a jazz concert by Dee Dee Bridgewater, and the Spoleto Festival Orchestra's performance of Gustav Mahler's *Symphony No. 9*.

Dance highlights included legendary ballerina Nina Ananiashvili and the Moscow Ballet Theatre, the Alvin Ailey American Dance Theatre, and David Gordon and his Pick Up Performance Company. The festival also included a theatrical production of Rezo Gabriadze's play *Forbidden Christmas, or The Doctor and the Patient*, featuring Mikhail Baryshnikov.

Legendary ballerina Nina Ananiashvili leads the Moscow Ballet Theatre in a special performance at the Spoleto Festival USA.

Photo by Hidemi Sato



## Hilton Head Orchestra

### *Hilton Head*

The Hilton Head Orchestra is dedicated to providing classical music and supporting the musical arts on its namesake South Carolina island and in all the schools in Beaufort County. In addition, the orchestra sponsors the Hilton Head Youth Orchestra and the Hilton Head International Piano Competition for young pianists. The orchestra's extensive outreach to the schools, unusual for an orchestra of this size, includes opening all final rehearsals free to students.

In FY 2004, the Hilton Head Orchestra received an NEA Challenge America grant of \$10,000 to support the opening concert of the 2004-2005 season. The Gala Opening Concert was held on October 4, 2004 at the First Presbyterian Church, a fit setting for the musical program.

Guest artist Jennifer Luiken, mezzo soprano, joined the 65-musician orchestra for the first half of the program that touched on religious themes. Performed were "Et Exultavit" from J.S. Bach's oratorio based on the *Magnificat* of Luke's gospel; "O Rest in the Lord" from

Felix Mendelssohn's oratorio on the Old Testament prophet, *Elijah*; and Leonard Bernstein's *Symphony No. 1, Jeremiah*, which incorporates traditional Jewish liturgical motifs.

The second half of the concert included Igor Stravinsky's ballet score *Pulcinella* and Antonin Dvorák's *Scherzo Capriccioso, Op. 66*. More than 800 people attended the concert, and nearly 100 attended the free afternoon lecture with the guest artist and conductor followed by the final orchestral rehearsal.

# South Carolina

# South Dakota

## South Dakotans for the Arts

### *Lead*

**T**he primary goal of South Dakotans for the Arts is to advance the arts in the state by providing technical assistance to arts organizations, strengthening their administrative skills and their ability to serve as effective partners in their communities, and by supporting arts educators and students. One initiative, the Prairie Arts Management Institute (PAMI), addresses the lack of substantial career development opportunities for arts managers in the prairie states, many of whom have no formal arts administration training.

In FY 2004, South Dakotans for the Arts received an NEA Services to the Field grant of \$18,000 to support the third year of PAMI. In

2004, 39 arts administrators from 11 states and Saskatchewan, Canada attended the four-day residential arts management training program for staff of small and mid-sized arts organizations. Participants included staff from the Spearfish Center for Arts and Humanities (South Dakota), Hastings Symphony Orchestra (Nebraska), Bridger Mountain Theatre Festival (Montana), and Cowley College (Kansas).

Each PAMI residency includes three six-hour sessions in management and leadership areas taught by a staff of master arts management practitioners. In 2004, seminars focused on leadership values, written communications skills, and maximizing the value of an organization's board of directors. Participants were also given opportunities to interact with professional artists such as

children's performer Phil Baker, classical guitarist and humorist Gordy Pratt, and South Dakota sculptor Dale Lamphere during demonstrations and performances.

## South Dakota Arts Council

### *Pierre*

**T**he South Dakota Arts Council (SDAC) has a strong commitment to supporting and preserving local folk arts in the community. As part of its mission, SDAC also works to make quality art accessible statewide.

In FY 2004, SDAC received an NEA Folk & Traditional Arts Infrastructure Initiative grant of \$20,000 to support the administration of its folklife programs. For one such program, in 2004 folklorist Andrea Graham

conducted fieldwork in ethnic and tribal communities as well as occupational communities, such as ranchers and cowboys, to locate and document artists working in traditional textile arts. Based on her findings, SDAC and the South Dakota Art Museum collaborated to curate *The Fabric of Community: Traditional Textiles of South Dakota*, a group exhibit featuring ten artists selected from South Dakota's diverse cultural groups. Featured textiles include Lakota star quilts and jingle dresses, Norwegian hardanger embroidery and costumes, Mennonite quilts, and Finnish rag rugs. The exhibit opens at the South Dakota Art Museum (Brookings) in fall 2005 and travels to the Dahl Arts Center (Rapid City) and the Dacotah Prairie Museum (Aberdeen) in 2006. Each location will host public receptions with craft demonstrations by the featured artists.

In 2004, SDAC continued its Traditional Arts Apprenticeship program and facilitated a Web site developed collaboratively by the seven Missouri River states in



Rugmaker Diane Fields of Aberdeen, South Dakota, talks with school children at the Dacotah Prairie Museum about the Scandinavian technique of making rag rugs called *nalbinding*.

*Photo by Andrea Graham*

conjunction with the Lewis and Clark anniversary celebration. Activities related to these projects included fieldwork to search out new traditional artists, photo and audio documentation of the apprenticeship program, and the development of strategies for increasing the participation of traditionbearers in a wider range of SDAC programs.



Annikki Marttila of Frederick, South Dakota knits traditional Finnish patterns.

*Photo by Andrea Graham*

Background: The Chattanooga Symphony and Opera perform Mussorgsky's *Pictures at an Exhibition* while displaying students' art as part of its Sight and Sound project.

Photo by Louis Sohn



# Tennessee

## Country Music Foundation

*Nashville*

To collect, preserve, and interpret the history of country music, the Country Music Foundation (CMF) has assembled one of the world's largest and finest bodies of materials related to this important form of popular culture. CMF operates the Country Music Hall of Fame and Museum, which presents the story of country music over the last two centuries.

Among the museum's holdings is the Recorded Sound collection, which holds approximately 200,000

sound recordings of country and folk music, including 98 percent of all pre-World War II country recordings ever made. The collection includes 14,100 acetate or vinyl transcriptions, created between the 1930s and 1960s as temporary recordings intended to be played only a few times. Much of the collection is rare and often not duplicated elsewhere.

The federal Save America's Treasures (SAT) program, begun in 1999 as a millennium initiative, addresses the urgent preservation needs of the nation's most significant historic sites and collections. The Country Music Foundation was awarded an FY 2004 SAT grant of \$214,000 through the NEA to support

the conservation and preservation of the transcription collection.

The transcription collection is currently maintained in a stable environment in the museum's archives, but many of the recordings are deteriorating due to age and improper storage and handling before arriving at the museum. Since these recordings were meant to be temporary, even one playing could permanently damage the recording. The grant will allow CMF to inspect, clean, and transfer to digital media the most fragile and at-risk recordings. The project is expected to encompass 4,900 transcriptions and will take three years to complete.



## Chattanooga Symphony and Opera Association

### *Chattanooga*

The Chattanooga Symphony and Opera Association (CSO) is a unique organization in the United States. Merged in 1984 from separate performing arts entities, the CSO is the oldest successfully combined organization of its kind in the country. It presents more than 25 performances of classical, operatic, pops, and youth-oriented musical programming annually.

In FY 2004, CSO received an NEA Challenge America grant of \$10,000 to support a classical concert as part of the Sight and Sound project. CSO collaborated with nearby Hunter Museum of American Art to underscore the creative connection between music and visual art, especially for elementary through secondary school students. The CSO performed Modest Mussorgsky's *Pictures at an Exhibition* on October 28 and 29, 2004 as a starting point in a discussion of one art form influencing another.

The project included a series of visual art workshops held at several locations, including the University of Tennessee at Chattanooga and

the Association of Visual Artists, for high school age students participating in the juried art competition. Members of the CSO also visited area elementary and middle schools participating in a special program centered on *Pictures at an Exhibition*.

The concert performances coincided with a juried show of the students' work. Student pieces were displayed in the performance hall before the performances, and projected above the stage during the concert. Conductor Robert Bernhardt led a special post-concert symposium after the October 29 performance for students and the general audience.



Students' art is displayed in the performance hall before the concert as part of the Chattanooga Symphony and Opera Association's Sight and Sound project using visual art in connection with music.

*Photo by Louis Sohn*



Students enjoy a performance during a school field trip to the 2004 Children's Festival held at the Cynthia Woods Mitchell Pavilion in The Woodlands, Texas.

*Photo courtesy of Center for the Performing Arts at The Woodlands*

# Texas



The Kazoo-dah Parade draws a crowd during the 2004 Children's Festival.

*Photo courtesy of Center for the Performing Arts at The Woodlands*

## Center for the Performing Arts at The Woodlands

*The Woodlands*

The Cynthia Woods Mitchell Pavilion, owned by the Center for the Performing Arts at The Woodlands, is an open-air amphitheater founded in 1990. The Pavilion provides a variety of live performing arts as well as educational and outreach programs for children and families. The official summer home of the Houston Symphony and a presenting venue for the Houston Grand Opera and Houston Ballet, the Pavilion also hosts special events such as the annual Children's Festival. Nearly half a million people visit annually.

In FY 2004, the Center for the Performing Arts at The Woodlands received an NEA Challenge America grant of \$10,000 to support the 2004 Children's Festival. The festival took place October 21-24, 2004, with weekend performances open to the public and the weekday schedule devoted to school field trips. A total of 14,000 people attended activities during the festival, including students from 38 public and private schools in 14 school districts.

The Children's Festival was designed to educate and entertain elementary and intermediate school children through storytelling, music, and dance, with audience participation. Both professional artists and community groups were showcased on Pavilion stages. Other lively festival components included Arts Alley under the direction of the Art Teachers Network, a group comprised of art teachers from Houston-area school districts; wood sculpting; an instrument "petting zoo"; and booths of interactive games. Showcasing arts and education in a nontraditional setting, the Children's Festival engages children in the performing arts.

## University of Texas at Austin Center for Middle Eastern Studies

*Austin*

The Center for Middle Eastern Studies is a major educational and cultural unit within the University of Texas at Austin. The Center provides outreach to public schools; sponsors public lectures, films, and concerts; and publishes books through its various programs, including a monograph series, Modern Middle East Series, and Modern Middle East Literatures in Translation Series.

In FY 2004, the University of Texas at Austin received an NEA Creativity grant of \$20,000 to support the publication of two works of Arabic fiction in translation: *Folk Tales from Syria*, collected by Samir Tahhan and translated and with an introduction by Andrea Rugh, and *Whatever Happened to Antara? and Other Stories* by Walid Ikhlassi and translated by Asmahan Sallah and Chris Ellery, with an introduction by Elizabeth Warnock Fernea.

Syrian poet Samir Tahhan collected folk tales from old men sitting outside their houses in Aleppo,

drinking tea. He also recorded professional storytellers at events, afraid that these stories would disappear with the passing of this generation. Anthropologist Andrea Rugh translated the original two-volume collection into one, adding an informative introduction. Professional illustrator Douglas Rugh provided black-and-white prints based on the stories.

Walid Ikhlassi evokes the individual's struggle for dignity and significance in Aleppo during the French mandate of the 1940s and 1950s. From the boy Antara who personifies the Arab legend of a half-African slave warrior to everyday middle-aged lovers, Ikhlassi's characters fight colonial oppression and corruption from the newly formed government. An avowed experimentalist, Ikhlassi portrays the modern human condition through widely divergent techniques.

# Utah

## Orchestra of Southern Utah

### *Cedar City*

**F**ounded in 1897, the Orchestra of Southern Utah in Cedar City is a volunteer organization of professional and avocational musicians. The orchestra's mission is to increase the appreciation for classical music as well as to make classical music more accessible to local populations.

In FY 2004, the Orchestra of Southern Utah received an NEA Challenge America grant of \$10,000 to support the Cedar City Fall International Choral Festival. The five-day festival featured international performances by 500 regional choral and orchestra musicians. To foster multicultural learning, each participating chorus performed at least one work from outside the western traditional repertory.

In preparation for the festival, from September 2 to September 25, 2004, youth and adult choirs from throughout the state participated in critiques, workshops, and clinics with renowned choral clinician Dr.

Paul A. Smith. These master classes culminated with a final performance on September 25 at the downtown Heritage Center to an audience of nearly 700. After the festival, Dr. Smith was asked by the participating choral directors to be the All-State Choral Guest Conductor in Salt Lake City in October 2006.

In partnership with the Cedar City Corporation, the Cedar City Chamber of Commerce, and the Cedar City Arts Council, the Orchestra of Southern Utah sponsored the choral festival in order to showcase performing arts events within Cedar City's downtown cultural district. The festival also increased the participation of underserved groups in local arts activities and exposed the local community to international music and culture.

Dennis McMasters of J.T. Dinnie Pipe Band performs at the 2004 Tradition Bearers Festival in West Valley City, Utah.

*Photo by Michael Christensen*

## West Valley City

### *West Valley City*

**W**est Valley City, Utah's second-largest city, is nestled in the Salt Lake Valley between the Wasatch and Oquirrh mountain ranges. In FY 2004, West Valley City received an NEA Heritage & Preservation grant of \$10,000 to support the Tradition Bearers Festival, a day-long folklife celebration.

Held in August 2004, the free nine-hour festival directly supported West Valley's mission to identify, document, and preserve the ethnic arts and artists in the community and to introduce these traditions to the larger public. In the year leading up to the festival, West Valley City conducted fieldwork to





identify the community's cultural groups in order to invite these groups to take part in the festival.

Festival programming included musical and dance performances on three stages, two folk art exhibition and demonstration areas, classrooms for informal crafts talks, a children's tent with hands-on arts activities and storytelling, and an ethnic food

market. Thirteen performance groups took the stage at the festival including Cambodian Preah Vihear, a troupe of youth dancers performing traditional Khmer dances; Ballet Folklórico Citlali, known for spectacular dance choreographies of Mexico's Native American heritage; the Tongan Singers of Utah, traditional Tongan chanters and

dancers; and the Utah Scottish Association J.T. Dunnie Pipe Band.

Participating artisans included Elizabeth Peterson, a bobbin lace specialist; Rocio Mejia, a piñata and paper flower maker; Earl Dent, a Hopi kachina maker; and the Southridge Quilters. More than 800 people visited the festival, which West Valley City hopes to make an annual event.



Ballet Folklórico Citlali performs at the Tradition Bearers Festival in West Valley City, Utah.

*Photo by Michael Christensen*



Master blacksmith Lucian Avery (right) teaches apprentice Joe Mangan his craft as part of the Vermont Folklife Center's Traditional Arts Apprenticeship Program.

Photo by Vanessa Fournier

## Vermont Folklife Center

*Middlebury*

The Vermont Folklife Center in Middlebury documents, preserves, and presents the traditional culture of the state and surrounding region. The Traditional Arts Apprenticeship Program is a key component of its outreach to traditional artists.

In FY 2004, the Vermont Folklife Center received an NEA Folk & Traditional Infrastructure Initiative grant of \$25,000 to support the statewide Traditional Arts Apprenticeship Program. The apprenticeship program is a

vehicle for bringing particular art forms, individual artists, and the arts as emblems of cultural identity to the attention of the general public. The NEA grant will support discovery research to identify and document folk and traditional artists and art forms.

The discovery research was completed during June to August 2004. In 2004, 14 apprenticeships were possible through the NEA funding. Apprenticeships usually span from three to 12 months, running from July 1 to June 30. The apprenticeships covered various artistic disciplines, such as Native American traditional beadwork, *ikebana* (Japanese flower arranging), old-time Yankee fiddling, New

England contra dance calling, Tibetan traditional folk song and dance, Cape Breton fiddling, shoemaking, blacksmithing, Abenaki Native American basket making, *lam* singing (a traditional Lao vocal style), and making *pha kouane* (complex ritual objects that play an essential role in Laotian ceremonies).

These apprenticeships touched on the various cultures intermingling in Vermont: the New England culture, the Native American culture, and the Asian immigrant culture. By passing on these arts from master to apprentice, the program assures the survival of these important parts of Vermont's emerging cultural identity.

# Vermont

## Weston Playhouse Theatre Company

### Weston

The Weston Playhouse Theatre Company (WPTC) is Vermont's oldest professional theater. Since 1988, WPTC has operated on a regional theater model, offering professional theater and educational programs to an expanding rural base.

In FY 2004, WPTC received an NEA Challenge America grant of \$25,000 to expand its education and outreach programs. The expansion will build on existing programs, increasing support for the Other Stages series, expanding the winter reading program for adults, and launching a new in-school program.

The new initiative, Page to Stage, provided an in-depth, performance-based introduction to the play offered in the annual school matinees to high school students at two Vermont schools. In 2004, the play was Tom Stoppard's

*Rosencrantz and Guildenstern Are Dead*. Windsor High School in Windsor and Burr and Burton Academy in Manchester were chosen from a pool of applicants to participate in Page to Stage.

WPTC made two classroom visits to each school in September, leading a background discussion and offering feedback on the students' performances of scenes from the

play. In October, they performed their own interpretations of scenes from the play on WPTC's stage to an audience including parents, teachers, school administrators, and WPTC cast members. Students also attended WPTC's school matinee performances of the play. WPTC artists then returned to the schools in November to discuss and analyze the students and teachers' experiences.

Students from Burr and Burton Academy in Manchester, Vermont perform a scene from Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* as part of the Weston Playhouse Theatre's Page to Stage initiative.

*Photo courtesy of Weston Playhouse Theatre Company*



## William King Regional Arts Center

Abingdon

The William King Regional Arts Center in Abingdon, Virginia opened its first exhibition in 1992 and since has displayed 10-12 rotating exhibits annually. The Arts Center serves a primarily rural population in southwest Virginia and northeast Tennessee. Programming for school audiences, such as Art Express for third-graders and Van Gogh Outreach for second-graders, serve approximately 8,000 students annually.

In FY 2004, the Arts Center received an NEA Challenge America grant of \$10,000 to support two exhibitions demonstrating the decorative uses of tin in 19th-century folk art.

*In Intricate Detail: Pierced-Tin Furniture of Southwest Virginia & Northeast Tennessee, 1840-1860* was organized by the Art Center using furniture borrowed from private individuals. It ran simultaneously with *Pinturas de Fe: The Retablo Tradition in Mexico and New Mexico*, an exhibition of *retablos* and *ex votos*, devotional pictures of saints, obtained through the Museum of New Mexico's traveling exhibitions program (TRES).

Pierced-tin panels and retablos offer two interpretations of the decorative use of tin. One is the American tradition of employing tin to enhance domestic spaces. The other, representing a Mexican perspective, treats tin as a canvas for depicting images of personal veneration. Both art forms reflect the easy availability of tin in the

19th century to create pieces for home use. *In Intricate Detail* opened July 30, 2004 and *Pinturas de Fe* opened August 27, both closing January 2, 2005. Approximately 8,000 people viewed the two exhibits.

## Youth Orchestra of the Americas

Arlington

The Youth Orchestra of the Americas (YOA) in Arlington, Virginia is a multicultural, world-class symphony orchestra of 110 gifted young musicians from the countries of the Western Hemisphere, led by artistic advisor Plácido Domingo. The YOA provides a unique opportunity for young musicians to rehearse and perform under leading conductors and

# Virginia



distinguished musicians assembled from throughout the Americas.

In FY 2004, the YOA received an NEA Creativity grant of \$27,000 to perform as part of the opening ceremony of the National Gallery of Art's exhibition *The Courtly Art of the Ancient Maya*. The YOA provided authentic musical examples reflecting the history and culture of the artworks presented. The concert included two works by Carlos Chávez that were re-imaginings of the music of Mayan and Aztec cultures. The audience for the National Gallery of Art's opening celebration on March 30, 2004 numbered more than 400, including Mrs. Laura Bush, First Lady of Mexico Marta de Fox, and other dignitaries.

In addition, the YOA led workshops and demonstrations at two local schools, Francis Scott Key

Elementary School/Escuela Key in Arlington and the Oyster Bilingual Elementary School in Washington, DC. Because members of the YOA are bilingual—including representatives from Costa Rica, Colombia, Mexico, Chile, and the U.S.—their visits to bilingual

schools were even more effective. YOA musicians offered two performances and gave music lessons and demonstrations, speaking in both Spanish and English, to students in kindergarten through fifth grade.



Ten musicians in Youth Orchestra of the Americas from Chile, Colombia, Costa Rica, Mexico, and the United States, who performed at the National Gallery of Art to honor the exhibition *The Courtly Art of the Ancient Maya* on March 30, 2004.

*Photo by Ed Berger Photography, Inc*

Background: Detail of hand painted original fire curtain made and designed by Armstrong of Los Angeles for the Fox Theater.

*Photo courtesy of Fox Theater*

# Washington

## **Fox Theater**

### *Spokane*

**S**pokane's Fox Theater was designed in 1931 by noted Seattle architect Robert Reamer with the interior design by Anthony Heinsbergen. Heinsbergen, a prominent designer who worked on the interiors of 757 theaters in the U.S., Canada, and Mexico, created a storybook fantasyland in the theater. The auditorium, lobby, and mezzanine murals created the illusion of moving through an undersea world into a forest canopy of dense foliage, all illuminated by the theater's most significant feature: a 350-light, 60-foot-wide sunburst in the ceiling above the stage.

In 2004, the Fox Theater received an NEA Heritage & Preservation grant of \$39,000 to assist with the theater's renovation, specifically in the conservation of the original fire curtains that hang over the stage. The total renovation is expected to take 15 to 18 months.

Experts in historic restoration called the interior a one-of-a-kind historic and decorative masterpiece. All the murals have suffered from environmental damage, temperature and humidity extremes, and general lack of maintenance. The fire curtains, however, are in better condition but still require cleaning to preserve their beauty. The curtains are composed of a series of vertical banners—in greens, blues, and golds—that frame a central medallion. They were made

by Armstrong of Los Angeles; very few of Armstrong's curtains remain in existence.

Once the renovation is complete, the Spokane Symphony will become the theater's primary tenant and would occupy the building's performing arts space about a third of the time. The remainder would be used for events and performances by other regional and national arts organizations.

## **Town of La Conner**

### *La Conner*

**T**he town of La Conner, Washington, founded in the 1880s, is located near the mouth of the Skagit River directly across from the Swinomish Indian Reservation, an hour north of



Seattle. For a town of less than 1,000 people, it attracts thousands of visitors annually for its natural beauty and artistic opportunities. The La Conner community is diverse for its small size, including Native Americans, Latino migrant workers, a significant retirement population, and a school-aged population. Many of those populations lack the opportunity, both economically and geographically, to experience performing arts activities.

In 2004, the Town of La Conner received an NEA Challenge America grant of \$15,000 for two festivals that would reach these populations. The La Conner Institute of



Baroque Northwest demonstrate their instruments to audience members after performing a Family Education Concert as part of the 2004 Summer Water Music Festival in La Conner, Washington.

*Photo courtesy of the La Conner Institute of Performing Arts and Town of La Conner*

Performing Arts produced the festivals. The first festival, the Summer Water Music Festival, held July 15-18, 2004, brought a combination of early and contemporary musical performances to La Conner, from medieval, renaissance, and baroque to Native American and blues. Eighteen national and international artists performed over the four days. In

addition to performances, there were lectures and participatory workshops for audience members, as well as family educational concerts, meet-the-artist receptions, and free parades.

The other festival, the Winter Choral Festival, was held January 14-15, 2005, featuring the choral group Seattle Pro Musica performing Nordic and Baltic choral music. In addition to the performance, the group conducted two educational sessions. More than 800 people attended both festivals.

Sharyn Peterson and the Starry Night Chamber Ensemble open the 2004 Summer Water Music Festival in La Conner, Washington.

*Photo courtesy of the La Conner Institute of Performing Arts and Town of La Conner*



# West Virginia



Afternoons involve instructor-led jam sessions at Allegheny Echoes's summer workshops in Pocahontas County, West Virginia.

*Photo courtesy of Allegheny Echoes*

## Allegheny Echoes

*Marlinton*

**A**llegheny Echoes in Marlinton was created by a group of West Virginian musicians and writers to promote, support, preserve, and teach the traditional Appalachian culture, specifically music and literature, of the state. Allegheny Echoes's principal activity is the annual week-long summer workshops in Pocahontas County, West Virginia. Students work with master artists in creative writing, fiddle, banjo, guitar, lap dulcimer, hammered dulcimer, mandolin, bass, and vocals.

In FY 2004, Allegheny Echoes received an NEA Heritage & Preservation grant of \$8,000 to support the workshops. In seven years of holding the workshops, participation has grown from 28 students the first year to more than 100. Although students have ranged in age from 6 to 88 years old, Allegheny Echoes focuses on passing down the West Virginian heritage to young people by

providing youth scholarships to those without financial resources to attend the workshops.

The 2004 workshops took place June 20-25, 2004. For the musical instruction, mornings were devoted to classroom instruction and afternoons involved instructor-led jam sessions. The creative writing class took field trips for inspiration, and had a Poetry Walk—a performance piece involving community members and instructors. Evening activities included square dancing, poetry readings, and student and staff concerts.

The Master's Program featured an hour-long presentation by a different master artist each afternoon. The master artists in 2004 were Franklin George: fiddle, banjo, and Scottish pipes; Bob Shank: hammer dulcimer and banjo; Elaine Purkey: singing and guitar; Charlie Loudermilk and Junior Spencer: banjo and fiddle; Woody Simmons: fiddle and banjo; and Kirk Judd: creative writing.



## West Virginia Public Broadcasting Foundation

*Charleston*

**M**ountain Stage is a weekly, two-hour, live performance radio show produced by the West Virginia Public Broadcasting Foundation. Presently heard on 106 radio stations throughout the United States, *Mountain Stage* features established and emerging singers, songwriters, and musicians in a mixture of contemporary and traditional styles. The show, hosted by singer-songwriter Larry Groce, is produced before a live audience from the State Cultural Center Theater in Charleston, West Virginia.

In FY 2004, the West Virginia Public Broadcasting Foundation received an NEA Arts on Radio and Television grant of \$30,000 to support production of the 2004 season of *Mountain Stage*. West Virginia Public Broadcasting Foundation produces 26 new programs of the radio series a year. In addition to reaching a national audience of 206,000 per week, an important mission of *Mountain Stage* is to reach thousands of West Virginians and citizens in surrounding states who live in rural areas where access to live performance is limited.

*Mountain Stage* is the largest live performance presenter in West Virginia, featuring more than 110 artists annually. The variety of artists in 2004 have included avant-garde legend John Cale, alternative-rock musician Robyn Hitchcock, Cajun group BeauSoleil, gospel group the Dixie Hummingbirds, blues artist Charlie Musselwhite, roots musician Greg Brown, and pop artist k.d. lang. *Mountain Stage* introduced listeners to more flavors of music than they might normally sample through the show's intricate mix of performers and musical styles.

Singer k.d. lang performs at the State Cultural Center Theater in Charleston, West Virginia as part of the *Mountain Stage* radio series.

*Photo by Brian E. Blausler*

(top) VSA artist Dawn Olson assists a participant with her art project as part of VSA arts of Wisconsin's Early Childhood program. (bottom) A VSA arts of Wisconsin Early Childhood participant adds some color to his project.

*Photos courtesy of VSA Arts of Wisconsin*



## VSA Arts of Wisconsin, Inc.

*Madison*

Founded in 1985, VSA arts of Wisconsin is accredited by VSA arts, which has been Congressionally designated as the national coordinating agency of arts programming for people with disabilities. VSA arts of Wisconsin has arts centers in Madison and Milwaukee.

In FY 2004, VSA arts of Wisconsin received an NEA Learning in the Arts grant of \$16,000 to support its Early Childhood program. Primarily targeted to children with disabilities or at risk to develop a disability, the seven-year-old program uses the creative arts to foster physical, social, emotional, cognitive, and creative development. The program consists of a ten-week artist-in-residence program and an annual statewide conference and training.

In 2004, 30 artists led weekly, hour-long sessions in 22 classrooms at 12 centers serving 323 children. Music residencies focused on enhancing motor skills as well as fostering language development and communication skills. At the end of the residency, each classroom hosted a final celebration, giving students an informal opportunity to share work with their families. Participants in VSA's Early Childhood program achieved new or improved artistic abilities, improved ability to interact with others, and progress toward established educational or social goals.

The daylong statewide conference provides workshops in creative drama, movement exploration, music, visual art, and creative writing to early childhood educators. Participants learn how to use the arts as a tool to foster inclusive environments and also increase their understanding, confidence, and ability to care for children with special needs.

# Wisconsin

## Milwaukee Repertory Theater, Inc.

### Milwaukee

**M**ilwaukee Repertory Theater was founded in 1954 and is home to a 13-actor theater company. In 2004, Milwaukee Rep presented 14 plays in the three theater spaces housed in its Patty and Jay Baker Theater Complex. As part of its community outreach, the theater offers numerous educational opportunities, including student matinees, facility tours, in-school workshops, adult acting classes, and pre-performance discussions. Programs for youth and young adults include 15 acting, directing, and literary internships each season, workshops in which Girl Scouts can earn a theater badge, and the Summer Theater Conservatory for Teens, an intensive theater training program.

In FY 2004, Milwaukee Repertory Theater received an NEA Creativity grant of \$35,000 to support a production of Henrik Ibsen's *A Doll's House* as part of the theater's 50th



Jonathan Smoots and Deborah Staples star in Milwaukee Repertory Theater's production of Henrik Ibsen's *A Doll's House*.

Photo by Jay Westhauser

anniversary season. The production supports the theater's mission to play a vital role in the community's cultural life by presenting high-quality theater that explores and illuminates the human condition.

Under the direction of guest artist Laszlo Marton, Milwaukee Rep presented 40 performances of *A Doll's House* to more than 21,000 individuals, including more than 1,500 students. A pre-performance lecture series, Rep in Depth, was

attended by nearly 4,000 theater patrons. The theater's education department also produced a study guide for use by classroom teachers in preparing their students to see the play. The study guide for *A Doll's House* included biographical information about Henrik Ibsen, a timeline of women's history, discussion questions, and activities such as creating a set design reflective of the play's theme.



Former NCA member Cleo Parker Robinson brought her dance company to WYO Theater in Sheridan, Wyoming and served as artists-in-residence for community students.

*Photo by Christy Crytzer*

## WYO Theater

### *Sheridan*

**F**ounded in 1989, WYO Theater of Sheridan, Wyoming provides the only access to live theater for many residents of the geographically isolated region. The organization's commitment to community education and outreach includes the distribution of free tickets to groups such as Easter Seals, Rehabilitation Enterprises of Northeast Wyoming,

# Wyoming

and the Salvation Army. WYO Theater's educational programs serve students in public and private schools as well as homeschoolers. The theater also works with the Wyoming Girls School, a court-ordered facility in which students must earn the right to participate in outside activities.

In FY 2004, WYO Theater received an NEA Creativity grant of \$10,000 to support residencies and free performances by three dance groups as part of the company's Children's Educational and Families' Series. In partnership with the Sheridan Arts Council and the YMCA Arts and Humanities program, WYO Theater presented programming by the Cleo Parker Robinson Dance Ensemble, the Don Cossack Dance Troupe of

Russia, and FLY Dance Company, serving more than 1,300 children and youth.

The Cleo Parker Robinson Dance Ensemble residency included dance workshops with elementary physical education students, master classes with students in jazz and modern dance, and dance activities with adults in YMCA pilates and yoga classes. The troupe also provided residency activities in Casper, and public performances were held in both Sheridan and Casper. Students from 13 schools were bussed to WYO Theater for cultural dance performances by the Don Cossack Dance Troupe of Russia. FLY Dance Company participated in two lecture-demonstrations as well as presenting a public performance.





## Cheyenne Symphony Society

### *Cheyenne*

Since 1981, the Cheyenne Symphony Society (CSS) has worked to provide cultural outreach to the city of Cheyenne, Laramie County, and southeastern Wyoming. The Cheyenne Symphony Orchestra presents a five-concert series each season as well as five intimately scaled Hausmusik concerts at the homes of select season members and historic sites throughout the area. The orchestra also offers a four-pronged educational program, Giving the Gift of Music, which serves more than 7,000 youth and adults annually. Specific activities include school visits by visiting guest artists, residency programs with orchestra members, and an art contest in which local art students are invited to respond with visual art projects

to selected concerts from the orchestra's season.

In FY 2004, CSS received an NEA Creativity grant of \$10,000 to support a performance by the Cheyenne Symphony Orchestra of Beethoven's *Symphony No. 9 in D minor* as part of the orchestra's 50th Anniversary season. This symphony was Beethoven's last major work, using Friedrich Schiller's poem *Ode to Joy* for an unusual, at the time, choral final movement.

Under the direction of conductor Steven Alltop, more than 150 singers from four regional choruses took part in the concert. Participating choruses included the Cheyenne Chamber Singers, the University of Wyoming Collegiate Chorale, the Casper College Chorale,



Conductor Stephen Alltop of the Cheyenne Symphony Orchestra takes his bows after the orchestra's performance of Beethoven's *Ninth Symphony*.

*Photos by Guido Pagnacco*

and the Laramie County Community College Chorus. The orchestra and choral musicians performed to a full house of 1,496 at the Cheyenne Civic Center on January 22, 2005.