



Chairman's Statement



Photo by Vance Jacobs

40 YEARS OF EXCELLENCE

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

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

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

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

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

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

Photo courtesy of the Lyndon Baines Johnson Presidential Library



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

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

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

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

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

FY 2005 BUDGET

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

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

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

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

NURTURING ART AT THE COMMUNITY LEVEL

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

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

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

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



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

Photo by Garrick Davis

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

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

SPREADING THE ARTS NATIONALLY

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

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

Photo by Tom Pich



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

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

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

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

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

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

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



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

Image courtesy of Georgia O’Keeffe Museum

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

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

SHARING THE ARTS INTERNATIONALLY

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



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

Photo by Mike Tracy

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

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

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

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

PROVIDING ASSISTANCE

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

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

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

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



THE FUTURE

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

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

Dana Gioia
Chairman