

National Endowment for the Arts



2007 Annual Report





NATIONAL ENDOWMENT FOR THE ARTS

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

Office of the Chairman

Dear Mr. President:

It is my pleasure to submit the Annual Report of the National Endowment for the Arts for Fiscal Year 2007.

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

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

Sincerely,

A handwritten signature in black ink that reads "Dana Gioia".

Dana Gioia
Chairman



Sir Edward Burne-Jones's *The Council Chamber*, 1872-92, part of the Delaware Art Museum's pre-Raphaelite collection that was displayed in 2007 with assistance from an NEA grant.

Photo courtesy of Delaware Art Museum



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The torch went out . . .
I go to her!

Video art by Bill Viola floats above the Los Angeles Philharmonic, conducted by Esa-Pekka Salonen, during the orchestra's 2007 revival of *The Tristan Project*, a concert staging of Wagner's *Tristan and Isolde*.

Photo courtesy of Matthew Imaging



Chairman's Statement

In 2007, the National Endowment for the Arts (NEA) made historic progress in its efforts to bring the best of arts and arts education to all Americans. Our national initiatives continued to expand across all 50 states, reaching more individuals, schools, and communities than ever before. Our grant programs again funded strong projects in every state and Congressional district. Our widely read research reports shaped public discussion in significant ways on the arts, literacy, and education.

Artistic excellence and broad democratic reach

In fiscal year (FY) 2007 the NEA awarded \$100.3 million in grants. Due to the catalytic nature of these grants, each dollar awarded generated, on average, six dollars from other sources, triggering an investment of approximately \$600 million for the arts from private donors and public, nonfederal sources.

Seventy million people, including

6.5 million children and youth, benefited from NEA programs, exclusive of television and radio broadcasts. Those 70 million citizens enjoyed 34,000 concerts, readings, and performances; 4,000 exhibitions; and 10,000 artist residencies in schools and other locations. Some of these exceptional programs are featured in the following pages.

In 2007, for the third consecutive year, we achieved our goal of reaching every community in the United States—with many grants once again going to organizations that had never before received NEA support. The continued success of this ambitious program guarantees the democratization of arts funding, especially in underserved areas.

Partnerships

Everything the NEA does, we do in partnership. From our grant awards and national initiatives to research and events, the NEA works with hundreds of organizations to pool funds and



2006 Poetry Out Loud Massachusetts State Champion Vinh Hua recites a poem during the U.S. Postal Service first-day-of-issuance ceremony for the Henry Wadsworth Longfellow commemorative stamp to celebrate Longfellow's 200th birthday.

Photo courtesy of U.S. Postal Service

expertise to advance the arts and arts education.

Poetry Out Loud

One program in particular demonstrates how the NEA brings together partners to make extraordinary experiences possible for young people. Poetry Out Loud: National Recitation Contest encourages high school

students to learn about great poetry through memorization, performance, and competition. The program is a partnership with the Poetry Foundation, the state and jurisdictional arts agencies, and Mid Atlantic Arts Foundation, one of six regional arts organizations.

In this, its second year, Poetry Out Loud expanded its activities beyond each state's capital city to include more communities. An estimated 1,000 schools and 100,000 students participated in contests across the country. The national finals were held in Washington, DC on April 30 and May 1, 2007, and, like

2006, were filled with stunning performances.

Federal Partnerships

On the federal level, the NEA includes 24 agencies or departments among its project partners. Here are just two examples of featured activities in 2007.

Inspirations from the Forest brings together the Department of Agriculture, the U.S. Forest Service, the Smithsonian Institution, and several of the NEA's National Heritage Fellows. This traveling exhibition explored the ways our national forests serve as

inspiration for artists. In 2007, the exhibition visited 14 venues such as the Chugach National Forest in Cordova, Alaska, and the Gladie Cultural-Environmental Learning Center of the Daniel Boone National Forest in Winchester, Kentucky.

Since 2004, the NEA has partnered with the Department of Defense and The Boeing Company on Operation Homecoming: Writing the Wartime Experience, a project which preserves the stories and reflections of U.S. military personnel and their families. On March 14, 2007, the NEA presented, together with the National Archives, the world premiere of *Muse of Fire*, a documentary film about wartime writing and the creative process that was inspired by Operation Homecoming.

Nathan Jackson, a totem pole carver from Ketchikan, Alaska, and 1995 NEA National Heritage Fellow, demonstrated his carving at the Salmon River Festival in Wenatchee, Washington, as part of the Inspirations from the Forest project.

Photo by Dorey Butter, Smithsonian Institution



Leadership

The National Endowment for the Arts is an institution of leadership at home and abroad. The agency has rebuilt a national consensus for the importance of the arts and arts education in the U.S. Congress, the arts community, and the media. Key among the NEA's leadership activities in 2007 were projects in research, arts education, and international exchange.

Timely Research

To Read or Not To Read, a comprehensive analysis of reading patterns of children, teenagers, and adults in the United States, was published in November 2007 and



Galina Alekseeva, Chairman Gioia, and Vladimir Tolstoy at a special presentation of Leo Tolstoy's *The Death of Ivan Ilyich* at the NEA in Washington, DC.

NEA File Photo

immediately garnered national attention. The report relies on the most accurate data available, which consists of large, national studies conducted on a regular basis by U.S. federal agencies, supplemented by academic, foundation, and business surveys.



The NEA research report, *To Read or Not To Read*, provided a comprehensive analysis of reading patterns of children, teenagers, and adults in the United States.

The three key findings of the report are:

- Americans are spending less time reading.
- Reading comprehension skills are eroding.
- These declines have serious civic, social, cultural, and economic implications.

It is vital that the national conversation about this issue moves forward. The NEA cannot solve the problem on its own. However, what we can do, and did do in response, was to expand The Big Read.

The Big Read

This national reading program, conducted in partnership with the Institute of Museum and Library Services and regional arts organization Arts Midwest, encourages literary reading by asking communities to come together to read and discuss one

book. The Big Read reached a significant milestone in June 2007 with 117 communities joining The Big Read family, making it the largest federal literature program since the Works Progress Administration of the 1930s and '40s (with the exception of the Armed Services Editions initiative during World War II). In addition to reaching 117 communities, the program boasted at that time a reading list of 12 classic novels and had distributed 189 grants totaling more than \$2.7 million in 42 states and territories.

In partnership with SIRIUS XM Radio, the NEA is producing a steady stream of The Big Read "moments" (as well as radio shorts on the NEA Jazz Masters) that are being aired by SIRIUS XM on 12 of its channels including CNN, Take 5, Oprah and Friends, and Fox News. These 60-second, mini-features highlight an author, book, or musician through interviews, musical excerpts, and readings. Entertaining and informative, these segments put the arts back into the public conversation.

The NEA announced in August the launch of *The Big Read on SIRIUS XM*, a daily, national drive-time show devoted to presenting and discussing great American novels. It is the perfect marriage of art and technology and helps make one of the largest literary programs in American history even bigger. Joining me for the premiere episode of *The Big Read on SIRIUS XM* was Mrs. Laura Bush, honorary chairperson for The Big Read.

Mrs. Bush also participated in a panel on April 16, 2007, to discuss Harper Lee's *To Kill a Mockingbird* at the Barnum Museum in Bridgeport, Connecticut. She noted, "Our country's literary classics help to define us as a nation, and bring people of many backgrounds together by expressing our shared ideals." I would add that reading, aside from its power to ignite the imagination, is essential to maintaining the cultural, civic, and economic fabric of our lives.

The State Department has recognized the potential of The Big Read to serve as a vehicle

for cultural diplomacy. Big Read programs were initiated between the U.S. and Russia in 2007. Russian communities read Harper Lee's *To Kill a Mockingbird*, while U.S. participants read Leo Tolstoy's *The Death of Ivan Ilyich*. More international Big Reads are planned for Egypt and Mexico in 2008.

Arts Education

The NEA continued to pursue its leadership role in arts education. In addition to the growing popularity among teachers and students of Poetry Out Loud, the NEA's curriculum materials for jazz and

Shakespeare were used and lauded by an extraordinary number of teachers.

NEA Jazz in the Schools is a Web-based curriculum (www.jazzintheschools.org) and toolkit designed for high school teachers and students to explore jazz as an indigenous American art form and as a means to understand American history. The free curriculum, produced in partnership with Jazz at Lincoln Center, contains a wealth of materials, including short videos, musical excerpts, period photographs, student activities, and



Mrs. Laura Bush delivers remarks at The Big Read event in Bridgeport, Connecticut.

Photo by Carl David LaBianca

assessment methods.

To date, 15,000 teachers from almost 12,000 schools have ordered the toolkit, sharing those materials with other teachers to reach more than seven million students.

The numbers for Shakespeare in American Communities toolkits are even more impressive. Forty-three thousand teachers representing 25,000 schools and libraries ordered the materials, sharing them with colleagues to reach more than 19 million students across the country.

The NEA also led the way in developing model arts education programs with its Education Leaders Institute. Announced in March 2007, the institute gathers teams of school leaders, legislators, policymakers, educators, professional artists, consultants, and scholars from up to five states at a three-day conference to discuss a shared arts education challenge and devise strategies to advance arts education in their respective states. The first institute was held in March 2008, and the second is underway as of this writing.

International Programs

The NEA's leadership in the international arena took several forms in 2007. As part of the State Department's Global Cultural Initiative, the NEA manages International Literary Exchanges in which funding is awarded to U.S. presses through a national competition to publish foreign



Students participate in an Idaho Shakespeare Festival "Shakespeareance" workshop as part of NEA's Shakespeare in American Communities initiative.

Photo by Troy Maben

works in English. In addition, the participating foreign countries produce a volume of U.S. writing, making U.S. literature more widely available in other languages.

This year, two new countries, Northern Ireland and Pakistan, joined Mexico and Russia (also featured in 2006) in the program. The three participating presses and their books are Dalkey Archive Press at the University of Illinois Urbana-Champaign publishing *Best of Contemporary Mexican Fiction* and *Contemporary Russian Poetry: An Anthology*; Eastern Washington University Press of Cheney, Washington, publishing the Pakistani volume; and Wake Forest University Press of Winston-Salem, North Carolina, publishing *The New North: Contemporary Poetry of Northern Ireland*.

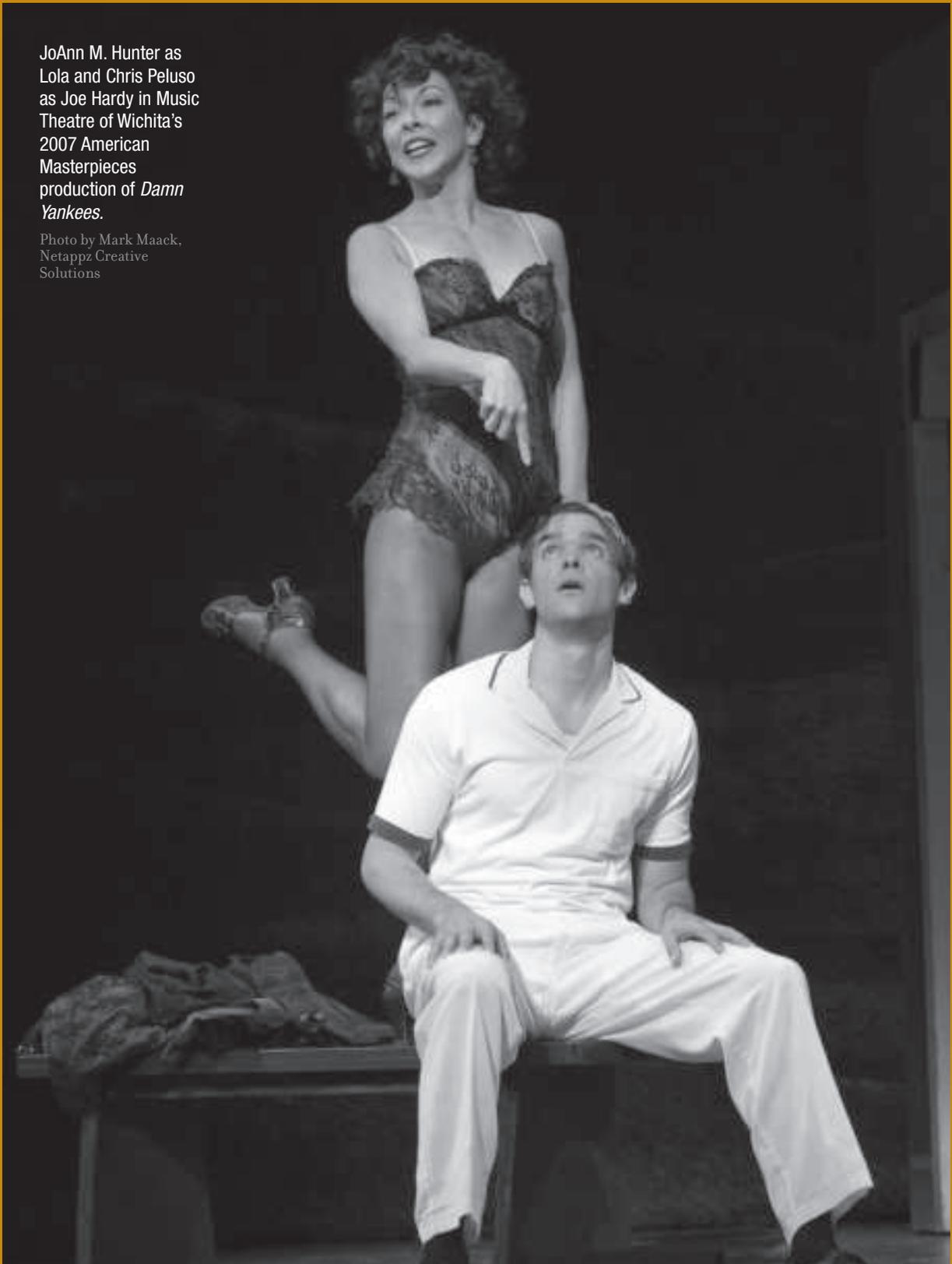
In December 2006 I was honored with unanimous confirmation

from the United States Senate to serve a second term as chairman of the National Endowment for the Arts. This report will demonstrate the good work that the NEA has supported, the fine programs it has created, and the leadership it continues to exercise for this great nation that deserves great art.

Dana Gioia
Chairman

JoAnn M. Hunter as
Lola and Chris Peluso
as Joe Hardy in Music
Theatre of Wichita's
2007 American
Masterpieces
production of *Damn
Yankees*.

Photo by Mark Maack,
Netappz Creative
Solutions



National Initiatives

The National Initiatives program began in 2003 as a way for more Americans to experience the richness of the arts. Partnering with local communities, presenters, and state and regional arts agencies, the NEA is bringing high quality arts programming and educational activities to communities with limited access to the arts. The following pages highlight just a few of the activities that comprise these special initiatives in FY 2007.

American Masterpieces

American Masterpieces: Three Centuries of Artistic Genius supports performances, exhibitions, tours, and educational programs on the best of American arts. Activities take place in communities in all 50 states. In 2007, the NEA awarded American Masterpieces grants in dance, choral music, musical theater, and visual arts. For the first time, in FY 2007, organizations also were able to apply for American Masterpieces

funding in the chamber music and presenting disciplines. These grants will be awarded in FY 2008.

Seven visual arts organizations received grants totaling \$1,000,000 to support touring exhibitions such as *Craft in America* (Craft in America, Inc.) and *American Impressionism: Paintings from the Phillips Collection* (Phillips Collection). NEA support enabled many of these exhibitions to tour to the nation's small and midsized museums, for which the cost of these shows is generally prohibitive.

The NEA also provided American Masterpieces support to the choral music field with grants to six organizations that presented choral music festivals, totaling \$420,000. These projects featured a variety of activities, including master classes, workshops, lectures, and performances. In addition, *Conspirare*, Providence Singers, and Seattle Pro Musica—organizations that received FY 2006 American Masterpieces grants—were given additional funding to support festival-related recording and radio broadcast projects.

American Masterpieces: Dance grants were given in FY 2007 through a partnership with regional arts organization New England Foundation for the Arts. Twenty-two grants, totaling \$634,875, were given for the reconstruction and touring of American dance masterworks such as Cleo Parker Robinson Dance Ensemble's reconstruction of Katherine Dunham's *Ragtime* and Philadanco's tour of Talley Beatty's *Southern Landscapes*. In a second component, which supports reconstruction projects by college dance programs, 25 higher education organizations—including Harvard University, the University of Hawaii at Manoa, and the University of Kansas—received grants of \$10,000 each to reconstruct work by celebrated choreographers such as Mark Morris and Liz Lerman.

In the musical theater category, 16 organizations received grants—for a total of \$700,000—to support productions of classic works from the American musical theater repertoire such as the Tony Award-winning musical *Can Can* and the

Jazz Age musical *Lady, Be Good!*

The Music Theatre of Wichita received an American Masterpieces grant of \$40,000 to support a production of *Damn Yankees*. Serving Kansas's largest city and surrounding areas primarily, the theater's summer season features five full-length musicals over ten weeks. According to Producing Director Wayne Bryan, "Because Kansas is quite far from Broadway, many of our patrons do not have an opportunity to see a 'Broadway musical.' Therefore it is our goal to bring an equivalent experience to them." An audience of more than 12,000 saw the show, which also provided employment for 74 theater artists and musicians and internships for 19 young people.



Fresno City College President Ned Doffoney with Amy Tan, author of *The Joy Luck Club*, at a Big Read book discussion in Fresno, California.

Photo by Roberta Barton, Fresno County Public Library

The Big Read

Administered by regional arts organization Arts Midwest, The Big Read is the NEA's national reading program that offers communities the opportunity to come together to read, discuss, and celebrate classic American literature. In FY 2007, The Big Read, which is the literary component of American Masterpieces, reached communities in 41 states, Puerto Rico, and the District of Columbia. Grants of \$5,000-\$40,000 were awarded in two grant cycles to 189 communities to host celebrations of one of 12 titles from The Big Read library, including Ray Bradbury's *Fahrenheit 451*, Amy Tan's *The Joy Luck Club*, and John Steinbeck's *The Grapes of Wrath*. Participating communities received Reader's Guides featuring author biographies and discussion questions, Teacher's Guides including lesson plans and reproducible handouts, and Audio Guides with readings from the novel and commentary from public figures such as Robert Redford and Colin Powell and Big Read authors such as Bradbury and Tan.

In FY 2007, the Institute of Museum and Library Services, which provides leadership and funding for the nation's 17,500 museums and 122,000 libraries, became the NEA's lead federal partner for the project. Support for The Big Read was provided by the W.K. Kellogg Foundation for a matching grant initiative that encouraged support for local Big Read programming from area community foundations. The

Big Read in the Pacific Northwest was supported, in part, by a grant from the Paul G. Allen Family Foundation. The Boeing Company continued to support the program in military communities.

California's Fresno County Public Library, with a service area of approximately 6,000 square miles, received an FY 2007 Big Read grant to host a celebration of Amy Tan's *The Joy Luck Club*. The library programmed more than 100 activities over six weeks, including three kickoff events: a read-a-thon of the novel featuring local celebrities, a Chinese New Year celebration, and a lecture and reading by Amy Tan that drew a crowd of 3,000. Additional events included Chinese cultural programs, such as calligraphy instruction and a tea ceremony demonstration, and youth programs, such as Chinese New Year preschool story times.

Big Read activities were held throughout the area at senior residences, schools, and veterans hospitals as well as at library branches. The library further expanded its reach into the community through a partnership with Comcast, which filmed several Big Read events for broadcast on a local cable channel.

According to Roberta Barton, the library's public information officer, "The Big Read has truly become one of our signature events with everyone asking, 'What are we reading next?' even before the current campaign has ended."



Pianist Daniel Faltus accompanies bass-baritone Cedric Berry of Los Angeles Opera in concert at the Marine Corps Air Ground Combat Center at Twentynine Palms.

Photo courtesy of Marine Corps Air Ground Combat Center at Twentynine Palms

Great American Voices

FY 2007 was the third and final year of Great American Voices (GAV), a program that sent professional opera companies out to perform classic songs from opera and musical theater at military installations nationwide. Since the initiative began, in cooperation with OPERA America and with the generous support of The Boeing Company, 24 professional opera companies performed at 41 bases across the country. Performances were offered at no cost to the base or to audience members. In addition to the performances, participating

artists conducted school visits and pre-concert briefings to familiarize each community's youth and adults with these musical genres. In total, more than 30,000 individuals benefited from GAV activities, and more than half a million dollars was awarded to support the project.

Los Angeles Opera Company received a Great American Voices grant of \$10,000 to support two days of opera and musical theater performance and educational activities for children and adults at Marine Corps Air Ground Combat Center Twentynine Palms in California in March 2007. On the first day of their residency, a

team of LA Opera artists worked with students from Twentynine Palms High School to prepare a performance for the local elementary school. Following the rehearsal, students chose to participate in a two-hour master class in either vocal techniques or staging and movement.

The following day, the teens performed alongside the opera company's artists in a 45-minute program attended by 250 elementary school students. That evening LA Opera presented a concert to more than 500 of the base's residents and families, showcasing selections from *Porgy*

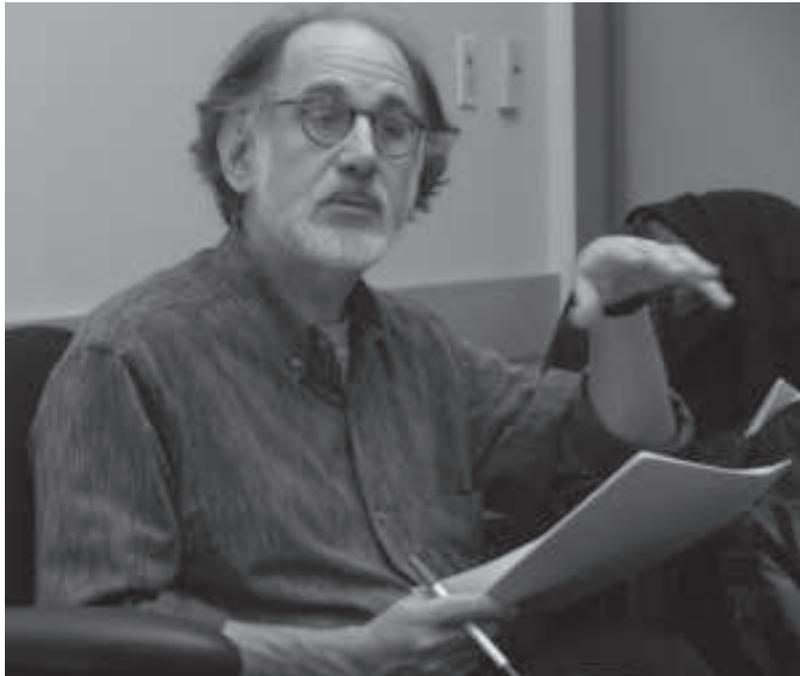
and *Bess*, *Showboat*, *Don Giovanni*, and *Rigoletto*, among other works.

Plácido Domingo, general director of LA Opera, said the project was particularly significant for the company. “In addition to allowing us to give something back to those serving their country and to their families, Great American Voices also enables us to bring the magic of opera to many people for their first experience with live performances. We are delighted that the relationship continued beyond the initial residency, when we welcomed a large number of enthusiastic students from Twentynine Palms High School to our production of *La Bohème* last season, and we look forward to inviting more students to see *Carmen* later this year. We are so grateful to the NEA for making this relationship possible for us.”

NEA Arts Journalism Institutes

“Arts journalists are facing challenging times, as are newspapers nationwide,” said Chairman Gioia, in regards to why the agency established the NEA Arts Journalism Institutes in 2004. The institutes allow journalists brief sabbaticals from their newsrooms and busy freelancing lives to focus on the arts themselves by attending performances, talking about the arts, and writing reviews under the tutelage of some of the country’s top arts writers.

The two-week institutes are offered in three disciplines at three of the country’s leading universities:



Author and music historian Joseph Horowitz leads a writing workshop at the NEA Arts Journalism Institute at Columbia University in New York City.

Photo by Milton Moore

Columbia University hosts the classical music and opera institute each fall; University of Southern California’s Annenberg School for Communications hosts the theater and musical theater institute each winter, and Duke University partners with the American Dance Festival to host the dance institute each summer. As of 2007, 259 journalists from all 50 states and Washington, DC have attended the institutes.

Writers, reporters, critics, editors, and broadcast producers who attend the institutes are immersed in performances, panels, discussions, and hands-on classes. They take voice lessons at the Metropolitan Opera, have lunch with actors from landmark theater productions, and see three internationally acclaimed dance companies perform in one

day. Fellows are also challenged to hone their own writing skills through craft classes and writers workshops. The list of prominent critics who have mentored NEA Arts Journalism Institute fellows includes John Lahr (*The New Yorker*), Michael Phillips (*Chicago Tribune*), and Terry Teachout (*The Wall Street Journal*).

San Antonio Express News staffer Deborah Martin, one of 60 journalists who attended an institute in FY 2007, said that the program has had an enormous impact on her professional life. “It’s no exaggeration to say that things I learned during the fellowship pop into my head every day. . . . Since returning from LA, I have made a conscious effort to make myself more approachable. I’ve had conversations with directors during intermission, and I’ve made

it a point to get out to shows that I'm not reviewing myself just to see them. And I've noticed a shift in the way that I'm received—more folks are coming up to me at shows and chatting, and I've gotten a lot of stories that I might have missed out on because of that.”

NEA Jazz Masters

The NEA established the NEA Jazz Masters Fellowships in 1982 to honor those musicians who throughout their lifetimes have made significant and lasting impact in the field of jazz. In 2004, the agency created a new national initiative around the award to better support the great American art form of jazz. The initiative includes touring, festivals, television and

radio recordings, and school programs, bringing jazz to millions of adults and children in all 50 states.

From 2005-2007, the NEA helped to build and expand the audience for jazz in the United States through NEA Jazz Masters on Tour (JMOT), a touring program in partnership with Arts Midwest that reached an audience of more than 165,000 in all 50 states, the District of Columbia, and the U.S. Virgin Islands. JMOT afforded opportunities for 27 NEA Jazz Masters to reach new audiences through performances, master classes, clinics, lectures, and other outreach activities. Building on that program, NEA Jazz Masters Live will debut in 2008, bringing NEA Jazz Masters to venues such as the Kennedy Center for the

Performing Arts in Washington, DC; the American Jazz Museum in Kansas City, Missouri; and the Monterey Jazz Festival in California for performance and educational activities.

The NEA also continued to develop the next generation of jazz masters and aficionados through NEA Jazz in the Schools, a five-unit, Web-based curriculum and DVD toolkit for use by high school teachers that juxtaposes the history of jazz with the timeline of American history. Jointly developed with Jazz at Lincoln Center, the curriculum includes nearly 100 music samples, a DVD, and lesson plans, which complement subjects from band lab to history. As of 2007, more than 11,000 educators have requested copies of this curriculum, potentially bringing the music of

NEA Jazz Master George Wein (left) performed with his band and special guest NEA Jazz Master Frank Wess (center) on sax for the announcement of the new class of NEA Jazz Masters in New York City in October 2007.

Photo by Tom Pich



jazz to some 5.6 million students nationwide. A recent survey of more than 500 teachers who have used the toolkit revealed that the majority of these teachers taught English/language arts, followed by art and history/social studies teachers. The curriculum is also available on an interactive Web site (www.neajazzintheschools.org) to reach even more teachers and students.

In 2007, the NEA again partnered with SIRIUS XM Radio to air *Jazz Moments*, 60- to 120-second vignettes featuring first-person anecdotes, musical samples, and historical information on NEA Jazz Masters. More than 100 *Jazz Moments* aired as interstitial programming on SIRIUS XM channels and featured behind-the-scenes glimpses from NEA Jazz Masters, such as Herbie Hancock speaking about first becoming interested in jazz, Toshiko Akiyoshi on the influence of legendary pianist Bud Powell, and Chico Hamilton on being dedicated to the music.

Operation Homecoming

Launched in April 2004, Operation Homecoming: Writing the Wartime Experience provided workshops by nationally known writers at domestic and overseas military bases representing all four branches of the U.S. Armed Forces. In partnership with the Department of Defense and with generous support from The Boeing Company, 59



U.S. Representative Todd Tiahr (Kansas-4th District) introduced the premiere of *Muse of Fire* at the National Archives.

Photo by Michael G. Stewart

workshops were held at 27 military installations, with 24 writers leading sessions for more than 6,000 individuals.

In March 2007, the NEA released *Muse of Fire*, a documentary film inspired by the workshops. Helmed by Red Car Productions, the film featured readings and interviews with troops and their families who participated in the program, commentary from renowned writers who taught Operation Homecoming writing workshops, and recitations by actors Kevin Costner and Stephen Lang of work from the Random House anthology *Operation Homecoming: Iraq, Afghanistan, and the Home Front in the Words of U.S. Troops and Their Families*. *Muse of Fire* premiered March 14, 2007, at the National Archives in Washington, DC. U.S. Representatives Todd Tiahr (Kansas-4th District), Joseph Knollenberg (Michigan-

9th District), and Tom Tancredo (Colorado-6th District) all attended. The film has since screened at venues including the Atlanta History Center in Georgia and at a special Veteran's Day NEA event with Representative Tiahr.

A second film inspired by the program, *Operation Homecoming*, premiered in April 2007 on the PBS series *America at a Crossroads*. Produced by the Documentary Group, *Operation Homecoming* was nominated for an

Academy Award and won two Emmy Awards in 2008.

In May 2007, Operation Homecoming program director Jon Peede and anthology editor Andrew Carroll visited U.S. military installations in Central Asia to present Operation Homecoming activities. They led a discussion on wartime writing, and distributed copies of the Operation Homecoming anthology at Manas Air Base in Bishkek, Kyrgyzstan. At a military hospital at Baram Airfield in Afghanistan, Peede and Carroll screened *Muse of Fire* and taught several writing workshops. In 2008, the NEA will present a second phase of Operation Homecoming workshops at Department of Veterans Affairs medical centers, military hospitals, and affiliated centers in communities around the country.

Poetry Out Loud

“I have never seen such enthusiasm from students for poetry before. This is absolutely the best time I have had teaching poetry to my students in my 25-year career. They discovered the power of words through this activity.” So stated one participating teacher of Poetry Out Loud: National Recitation Contest, an NEA national initiative created in partnership with the Poetry Foundation and the state arts agencies to encourage the study of great poetry through a dynamic recitation competition. Participating high schools receive free standards-based curriculum materials, including print and online poetry anthologies, a teacher’s guide, and a CD of recited poems featuring well-known actors and writers.

In 2007, more than 150,000 students from more than 1,000 schools took part in Poetry Out Loud competitions at the classroom, school, district, or regional levels, culminating in a state final. Each of the 51 champions from each state and the District of Columbia received \$200 and an all-expenses paid trip to compete in the national finals in Washington, DC. Each state champion’s school received \$500 for the purchase of poetry books for the school’s library.

On April 30 and May 1, 2007, the champions and their chaperones converged on the nation’s capital for semifinal and finals rounds coordinated by the MidAtlantic Arts Foundation, a regional arts

organization. After three regional semifinals on April 30, the top 12 students advanced to the May 1 finals. As part of the two-day event, the high schoolers also greeted members of Congress at a Capitol Hill lunch and toured the city with their chaperones.

Amanda Fernandez, a senior at D.C.’s Duke Ellington School for the Arts, ultimately took top honors as the 2007 Poetry Out Loud National Champion. She wowed the judges, which included 2006 Poetry Out Loud National Champion Jackson Hille, with dramatic, poignant, and commanding recitations of work by Wilfred Owen, Anne Sexton, and Sterling A. Brown. Fernandez,

who received a \$20,000 college scholarship and enrolled at New York University, characterized her participation in Poetry Out Loud as “the most nerve-wracking, intense, exciting, and rewarding experience of my life.”

Branden Emanuel Wellington of Indiana took second place and received a \$10,000 scholarship, while Alanna Rivera of Virginia placed third and received a \$5,000 scholarship. The remaining nine finalists each received \$1,000 scholarships, and the schools of all 12 finalists received \$500 for the purchase of poetry books.

Several of the state champions, including Fernandez and



2007 Poetry Out Loud National Champion Amanda Fernandez, a senior at Duke Ellington School for the Arts in Washington, DC.

Photo by James Kegley

Wellington, later reprised their winning recitations at the Poetry Pavilion at the September 2007 National Book Festival.

Shakespeare in American Communities: Shakespeare for a New Generation

In FY 2007, the NEA continued Shakespeare for a New Generation, the second phase of its innovative Shakespeare touring program,

Thirty-six theater companies were selected to participate during the 2007-2008 school year, each providing performances and activities for a minimum of 10 schools. By the end of the school year, students from more than 2,000 schools had seen a Shakespeare production, and 10,000 toolkits had been distributed for classroom use. Participating theater companies—such as The Warehouse Theatre (South Carolina), Trinity Repertory Company (Rhode Island), and Utah

through the initiative to more than 1,300,000 through May 2008.

Located in downtown Indianapolis, Indiana Repertory Theatre (IRT) was designated the state's Theatre Laureate. IRT has participated in the NEA's Shakespeare initiative since 2004, presenting plays such as *A Midsummer Night's Dream*, *King Lear*, and *Hamlet*. From September 26-November 3, 2007, IRT presented student matinees of *Hamlet* to 9,200 students and 653 teachers and chaperones from 158 public, parochial, and home schools. Educational outreach included post-performance discussions with the cast; classroom workshops with teaching artists; and study guides with discussion questions, historical and social context, and theater background.

According to IRT Artistic Director Janet Allen, "We find creating Shakespeare for a largely student audience to be among the most compelling creative acts we do at the IRT—bringing vigorous productions of Shakespeare to children with little opportunity for immersion in creative arts unlocks horizons for them that extend far beyond the magnificence of the play itself, and into the realms of creativity and self-expression." With NEA support, IRT also presented two sessions of Teaching Shakespeare: A Workshop for Educators to 25 teachers. Topics included interactive ways to engage students in Shakespeare's language, and Shakespearean dramaturgy and scansion.



Brian Noffke as the Gravedigger and Matthew Brumlow as Hamlet in Indiana Repertory Theatre's 2007-08 Shakespeare in American Communities production of *Hamlet*.

Photo courtesy of Indiana Repertory Theatre

Shakespeare in American Communities, in partnership with Arts Midwest. Shakespeare for a New Generation provides professional Shakespeare performances and educational programs to high school and middle school students.

Shakespearean Festival—gave 1,100 performances of 19 of Shakespeare's plays in 1,200 communities in 28 states and the District of Columbia. These performances reached approximately 300,000 youth and adults, bringing the total number of individuals exposed to the Bard



Clara Sherman is one of the artists whose work is available at the historic Toadlena Trading Post on New Mexico Arts's Fiber Arts Trail.
Photo by Claude Stephenson

State and Regional Partnerships

Much of the cultural life of America happens at the local level. The NEA helps support local art activities through its partnership with state arts agencies (SAAs) and regional arts organizations (RAOs). Forty percent of the NEA's funding is

distributed among these agencies to support activities from artist residencies in schools to touring programs to the promotion and presentation of local artists.

There are 56 official state and jurisdictional arts agencies in the United States, including one in each

of the 50 states and in the District of Columbia, Puerto Rico, Guam, American Samoa, the Northern Mariana Islands, and the U.S. Virgin Islands. Through the SAAs, the Arts Endowment supports projects that are meaningful to local communities, while at the



George Sotter's *Coastal View*, 1948, was part of the exhibition, *Painting the Beautiful: American Impressionists Paintings from the Michener Art Museum Collection*, supported by Mid-America Arts Alliance's Exhibits USA program.

Photo by E. C. Schempf, courtesy of James A Michener Art Museum

same time enabling local arts organizations to leverage financial support from other sources. SAAs also partner with the NEA on the NEA national initiative Poetry Out Loud.

An example of one of these state partnerships is New Mexico Arts's (NMA) Fiber Arts Trail. Spanning approximately 1,400 miles in three regions, the trail highlights the work of more than 250 fiber artists working in traditions such as weaving, basketry, and quilting.

The project not only showcases the state's artists, but it generates economic health and stability in the state's many rural areas. As NMA Executive Director Loie Fecteau explained, "We're a very rural state and a poor state economically, but we're rich in cultural traditions from the Native-American and Hispanic cultures. What we're looking at is increasing income for the artists, and at the same time promoting the rural economy of New Mexico. Every time someone comes to a rural area

because of our fiber artists they have to sleep somewhere, eat something, gas up their cars, so it really leads to the health and sustainability of our rural areas."

The Arts Endowment also serves the public at the state level through funding for regional arts organizations (RAOs), which were created by state arts leaders, in partnership with the Arts Endowment and the private sector, to transcend state boundaries and give the public access to a

greater and richer variety of arts experiences. These six RAOs work with the NEA on initiatives such as the NEA Regional Arts Touring program, which helps bring quality performing artists and companies to communities across the country with the help of federal, state, and private funds. RAOs also partner with the Arts Endowment on NEA national initiatives such as The Big Read (Arts Midwest), American Masterpieces (New England Foundation for the Arts), and Operation Homecoming (Southern Arts Federation).

Headquartered in Kansas City, Missouri, regional arts organization Mid-America Arts Alliance was created to support and stimulate cultural activity in communities throughout Arkansas, Kansas, Missouri, Nebraska, Oklahoma, and Texas. Mid-America administers programming in the visual arts and humanities, performing arts, and professional development. Exhibits USA, one of Mid-America's most popular programs, enables small to midsized museums to host traveling exhibitions, lasting from five to ten weeks, at reduced rental fees. According to Executive Director Mary Kennedy McCabe, "Most [traveling exhibitions] go to large institutions in major metro areas. This brings those kinds of arts experiences to places that would not have them otherwise." Each exhibit includes educational materials aimed at students, docents, and teachers such as introductory readings, artist biographies, gallery guides, and lists of speakers who



Española Valley Fiber Arts, on New Mexico Arts's Fiber Arts Trail, offers classes in many fiber arts techniques.

Photo by Diane Bowman

have expressed an interest in working with exhibition hosts.

The more than 26 exhibits available for rental through the program in FY 2007 traveled to 103 cities and towns across the country, reaching more than 350,000 people. One such exhibit is *Painting the Beautiful: American Impressionists* *Paintings from the Michener Art*

Museum Collection, which will travel to eight small and midsized museums through 2009, including Wichita Art Museum (Kansas), Huntington Museum of Art (West Virginia), and Sordoni Art Gallery (Pennsylvania.) The exhibit is expected to reach more than 48,000 individuals.



NEA National Heritage Fellow
Augustin Lira performing at
the 2007 concert and awards
ceremony.

Photo by Michael C. Stewart

Lifetime Honors

The NEA created lifetime achievement awards to bring crucial recognition to artists for their contributions to the nation's diverse cultural heritage. Since the 1980s, the NEA has annually presented these awards: National Medals of Arts, NEA Jazz Masters, and NEA National Heritage Fellows.

National Medal of Arts

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

The National Endowment for the Arts solicits the public for nominations for the award, which are reviewed by the National Council on the Arts and then forwarded to the president for final selection. The awards, which are non-monetary, are presented each year at a special White House ceremony. The National Medal of Arts was designed by internationally renowned sculptor Robert Graham.

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



Author N. Scott Momaday receiving his Medal of Arts from President George W. Bush.

Photo by Michael C. Stewart

National Medal of Arts Recipients

Morten Lauridsen

COMPOSER

Los Angeles, California

N. Scott Momaday

AUTHOR

Oklahoma City, Oklahoma, and
Santa Fe, New Mexico

Roy R. Neuberger

ARTS PATRON

New York, New York

R. Craig Noel

OLD GLOBE THEATRE DIRECTOR

San Diego, California

Les Paul

GUITARIST, INVENTOR

New York, New York

Henry Steinway

ARTS PATRON

New York, New York

George Tooker

PAINTER

Hartland, Vermont

University of Idaho Lionel Hampton International Jazz Festival

MUSIC COMPETITION AND FESTIVAL

Moscow, Idaho

Andrew Wyeth

PAINTER

Chadds Ford, Pennsylvania

NEA Jazz Masters Fellowship

The NEA has supported jazz, one of the country's most innovative musical forms, for most of the agency's history. In 1982 the NEA created the NEA Jazz Masters Fellowship, the highest honor that our nation bestows upon jazz musicians, to recognize those artists who have made significant contributions to the development and performance of jazz. Each year, a one-time award of \$25,000 is presented from among various categories.

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

NEA Jazz Masters

Candido Camero

RHYTHM INSTRUMENTALIST

Candido Camero is credited with being the first percussionist to bring conga drumming to jazz.

Andrew Hill

PIANIST/COMPOSER

The late Andrew Hill spent 40 years composing, performing, recording, and mentoring young musicians. He earned acclaim for his innovative performances and compositions beginning in the 1960s.

Quincy Jones

BANDLEADER

A renaissance man of music, Quincy Jones is an impresario, conductor, record producer, musical arranger, film composer, and trumpeter.

Tom McIntosh

COMPOSER/ARRANGER

The unique voice of composer and arranger Tom McIntosh can be heard in the music of Dizzy Gillespie, James Moody, and others as well as in Hollywood movies, including *Shaft*.

Joe Wilder

SOLO INSTRUMENTALIST (TRUMPET)

For 17 years, Joe Wilder performed with ABC-TV while building his reputation as a popular soloist and sideman.

Gunther Schuller

A.B. SPELLMAN NEA JAZZ MASTERS AWARD FOR JAZZ ADVOCACY

Gunther Schuller is a leader in both the classical and jazz traditions, contributing significant musical compositions and writings to expand jazz's horizons.

Chairman Gioia (top left) with NEA Jazz Masters (clockwise from top left) Joe Wilder, Gunther Schuller, Joanne Robinson Hill (widow of Andrew Hill), NEA Music and Opera Director Wayne Brown, Tom McIntosh, Quincy Jones, and Candido Camero.

Photo by Tom Pich





The finale of the 2007 NEA National Heritage Fellowships concert and awards ceremony.

Photo by Michael G. Stewart

NEA National Heritage Fellowship

In 2007, the NEA celebrated the 25th anniversary of the NEA National Heritage Fellowships, the country's most prestigious honor in the folk and traditional arts. These awards celebrate the master artists whose artistic expression is at once rooted in the collective American experience and in the traditions of the nation's many ethnicities. Since 1982, the NEA has recognized 327 folk and traditional artists as NEA National Heritage Fellows. Twelve NEA National Heritage Fellowships were given in 2007, with a one-time award of \$20,000.

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

To mark the program's silver anniversary, the NEA sponsored several events, including *Living Legacies: Portraits of the NEA National Heritage Fellows, 1982-2007*, a portrait exhibit in the Russell Senate Office Building featuring work by Tom Pich, who has traveled

the country photographing NEA National Heritage Fellows in their homes and studios for the past 16 years. A special NEA publication was produced for the anniversary, including a DVD-Rom with more than 35 hours of video, music, and

interview segments on the fellows.

Interviews with the 2007 awardees, as well as presentations of their work, can be found on the NEA Web site (www.arts.gov). The NEA National Heritage Fellowships were supported in 2007 by the Darden Restaurants Foundation.

NEA National Heritage Fellows

Nicholas Benson

STONE LETTER CUTTER AND CALLIGRAPHER
Newport, Rhode Island

Sidiki Conde

GUINEAN DANCER AND MUSICIAN
New York, New York

Violet de Cristoforo

HAIKU POET AND HISTORIAN
Salinas, California

Roland Freeman (Bess Lomax Hawes Award)

PHOTO DOCUMENTARIAN, AUTHOR, EXHIBIT CURATOR
Washington, DC

Pat Courtney Gold

WASCO SALLY BAG WEAVER
Scappoose, Oregon

Eddie Kamae

HAWAIIAN MUSICIAN, COMPOSER, FILMMAKER
Honolulu, Hawaii

Augustin Lira

CHICANO SINGER, MUSICIAN, COMPOSER
Fresno, California

Julia Parker

KASHIA POMO BASKETMAKER
Midpines, California

Mary Jane Queen

APPALACHIAN MUSICIAN
Cullowhee, North Carolina

Joe Thompson

AFRICAN-AMERICAN STRING BAND MUSICIAN
Mebane, North Carolina

Irvin L. Trujillo

RIO GRANDE WEAVER
Chimayo, New Mexico

Elaine Hoffman Watts

KLEZMER PERCUSSIONIST
Havertown, Pennsylvania



Dancers Akop and Gaiane Akopian
starred as Basilio and Kitri in the
Grand Rapids Ballet Company's 2008
production of *Don Quixote*.

Photo by Andrew Terzes, Terzes
Photography

Grant Highlights

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

FY 2007 Grant Category	Applications Received	Grants Awarded
Access to Artistic Excellence ¹	2,570	1,511
Learning in the Arts ²	605	197
Challenge America: Reaching Every Community	396	242

¹ Includes 61 grants for Arts on Radio and Television and 5 grants for Save America's Treasures.

² Includes 25 grants for Summer School in the Arts.

Access to Artistic Excellence

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

Learning in the Arts for Children and Youth

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

Challenge America: Reaching Every Community

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



Alabama

The all-women International Sweethearts of Rhythm from the Piney Woods Country Life School in Piney Woods, Mississippi, were featured in the radio documentary *Swingtime*.

Photo courtesy of Institute of Jazz Studies, Rutgers University

Artemis Media Project

FOLEY

When the Great Depression began in 1929, it was an especially difficult time for African-American schools and bands to exist. The swing bands served as a recruitment tool for African-American colleges as a whole, not just their music departments. As swing music became popular from coast to coast, these college bands were in demand, offering more opportunities for African Americans in both education and the workplace. In addition, these bands' experiences reflected the

lives of African Americans during the Depression and war years, and their triumphs and tribulations. In FY 2007, Artemis Media Project received an NEA Access to Artistic Excellence grant of \$5,000 to honor these college swing bands from the 1930s and 1940s with a one-hour, engaging radio documentary, *Swingtime*, featuring music and interviews with members from these bands.

Swingtime, made in celebration of Black History Month, was distributed nationally by Public Radio International to more than

75 stations throughout the United States with a total audience of more than 82,000 people. The radio documentary told the story of three influential bands: the Bama State Collegians, Prairie View Co-Eds, and International Sweethearts of Rhythm, exploring the social, musical, and historical legacy of the bands and their role in the development of American musical culture. State-of-the-art recording facilities were used and a Web site was designed to increase access to information about these bands.

The documentary also included

more current swing music from Alabama State University, Piney Woods, and Prairie View schools, as well as archival interviews and music. The late Erskine Hawkins of the Bama State Collegians was featured in an interview along with other band members from that time, including trumpeter Clora Bryant from the Prairie View Co-Eds and saxophonist Roz Cron from the International Sweethearts. Listeners heard firsthand what life was like during the Great Depression, and stories about segregation and wartime struggles. They gained a new appreciation for the music they grew up listening to and a better understanding of the musicians' struggles.

Alabama Dance Council

BIRMINGHAM

The Alabama Dance Festival (ADF), formerly known as Alabama Dance Summit, celebrated its tenth anniversary in 2007. More than 400 participants and 2,000 audience members came to Birmingham for the four-day January event. The festival has made a commitment to hosting workshops and master classes that showcase the talents of dancers in the local community.

The Alabama Dance Council received an NEA Access to Artistic Excellence grant of \$10,000 to help produce this festival, which is becoming a focal point for the state's dance community. Dancers from all over, of all ages, can attend

any of 43 master classes taught by Alabama dance teachers and a guest company. River North Chicago Dance Company, under Artistic Director Frank Chaves, lent its expertise on eclectic contemporary dance for the week, teaching 12 of the classes and staging five public and school performances.

The dance festival also held classes open to non-dancers in the Birmingham area. "Swing n' Wings" was a collaboration with the Alabama Jazz Hall of Fame—a night of swing dance lessons, hors d'oeuvres, and live music by Hall of Fame artists. The Hall of Famers' talents were integrated into a tap dance and jazz-history class during the festival as well. Dance education classes during the festival were held by Anne Green Gilbert, director of Kaleidoscope Dance in Seattle. Gilbert taught schoolteachers her Brain-Compatible Dance

technique which uses movement to increase focus and creativity in the classroom.

The dance festival continues to increase the diversity of its classes. Currently it offers classes in the styles of liturgical (a combination of modern and praise worship dance), South African, belly dance, traditional Indian, tango, swing, and Russian, plus classical ballet, jazz, and tap. In future years, Rosemary Johnson, ADF's executive director, wants to offer much more in the way of professional development classes. "We don't have a lot of opportunities for professional dancers in this state, especially for young choreographers, so we're trying to address that need," she said. ADF hopes to cultivate Alabama dancers and continue to connect the whole state in a collaborative week of dance festivities.



River North Chicago Dance Company members demonstrate swing dance moves during a "Swing n' Wings" session of the Alabama Dance Festival.

Photo courtesy of Alabama Dance Council



Freshmen students at Juneau-Douglas High School in Juneau, Alaska, bow at the conclusion of performing a scene from Shakespeare's *Much Ado About Nothing*.

Photo by Barbara Bonner

Juneau School District

JUNEAU

For nearly 20 years, the Juneau School District has demonstrated its belief in the importance of arts education by hosting artist residencies in the district's schools. With the help of an FY 2007 NEA Learning in the Arts grant of \$10,000, the school district partnered with Perseverance Theatre to allow every ninth-grade student in the district a chance to participate in Perseverance's Prologue Program. Alaska Content Standards for the Arts states that Alaska students should "refine artistic skills and develop self-discipline through rehearsal, practice, and revision." The Prologue program helps the students meet this requirement through the process of reading, interpreting, and performing one of Shakespeare's works.

Beginning on February 4, 2008, three teaching artists from Perseverance worked with 300 ninth-grade students one to two times a week on scenes from William Shakespeare's *Much Ado About Nothing*. Apart from vocal and physical acting exercises, the students also participated in activities that help them connect with the emotions and actions in the play and become accustomed to Shakespeare's language.

Each class was in charge of casting, rehearsing, and performing one scene from *Much Ado About Nothing*. After six sessions with the teaching artists and a technical rehearsal, all of the classes came together on March 1, 2008 to perform an abridged version of their play for family and friends

on Perseverance Theatre's stage. Following their performance, the students returned to the theater to see a professional production of the same play during a special matinee performance.

For most students, Prologue is their first chance to perform on a stage. Learning about the artistic process demystifies both theater and Shakespeare, two topics that at the start of the program seemed foreign to most students. In addition, Perseverance Theater notices that those involved in the program remain excited by theater and are more likely to attend a performance again and bring their families. By teaching students to appreciate and understand theater, Perseverance Theater is actively building an audience of future theatergoers.

Alaska

Alaska Dance Theatre

ANCHORAGE

Anchorage's Alaska Dance Theatre (ADT) is working to increase their public image through their residency program. In FY 2007, ADT received an NEA Access to Artistic Excellence grant of \$10,000 to bring four choreographers to Anchorage in 2007-08 to teach classes and introduce Alaska's dancers to new choreography.

In January 2007, John Heginbotham, a member of the Mark Morris Dance Group and an alumni of the School of Alaska Dance Theatre, provided modern dance classes for ADT students and the public.

This residency was followed by one with choreographer Minh Tran from Portland, Oregon, which resulted in a joint concert with his own company and ADT in April 2007. Tran's work often combines the Vietnamese folk

traditions of his homeland with contemporary dance, as was shown in his piece, *Furious Angels*, which was performed by ADT. Another Tran piece, *Descending*, was restaged for dancers from both ADT and Tran's dance company, along with live music sung by the Anchorage Concert Chorus. This residency provided the opportunity to reach out to Anchorage's Asian-American population.

Choreographer Annie Arnoult Beserra, founder of Striding Lion Arts, added another modern piece to ADT's repertory. While the piece officially premiered in February 2008, *Midland* was given an informal showing at ADT in June 2007 with an opportunity for the public to discuss the process of creating a new piece with Beserra and the dancers.

Lastly, during the first week of

August 2007, Toni Pimble, artistic director of Oregon's Eugene Ballet, recreated a piece, *Romanian Folk Dances*, for three ADT company members, and both companies' dancers performed in *Silk and Steel*, which employed multimedia effects and music from the Middle Ages. Both officially premiered in May 2008.

Providing their dancers and their audiences with "fresh, innovative, cutting-edge dance" is just one benefit, according to ADT Artistic Director Alice Sullivan. However, Sullivan also said the choreographers "return home with the feeling [Alaska's] not off the planet," and in turn attract other choreographers to ADT and increase knowledge and respect for this dance company within the dance world.

Sarah Madsen, Brittney Otevre, and Nicole Maple in Alaska Dance Theatre's *Romanian Folk Dances*, choreographed by Toni Pimble.

Photo by Marc Lester



Arizona State University

TEMPE

Broadway musicals, contemporary dance, hip-hop dance and theater, traditional folk arts—programs featuring these diverse art forms can all be found in Tempe, courtesy of Arizona State University (ASU) Public Events. In FY 2007, ASU received an NEA Access to Artistic Excellence grant of \$10,000 to support performances and residencies by theater performer Peter Reder, Robert Moses' Kin dance company, SITI Company, and the Liz Lerman Dance Exchange.

Over the course of 12 days in February 2007, Reder researched and wrote a performance based on ASU's Gammage Auditorium, Frank Lloyd Wright's last public design

building. Billed as a theatricalized tour of the building, *Guided Tour* incorporated Reder's own history with that of the theater. A mixture of fact and fiction, Reder's performance examined issues of authenticity and personal history.

Contemporary dance company Robert Moses' Kin held choreographic workshops for both local dance artists and ASU students. To reach ASU students outside of the dance department, Moses spoke with African American Studies and History students about joining him in creating his piece *The President's Daughter*, which was then performed on March 3, 2007 on ASU's campus.

SITI Company, a New York-

based theater company devoted to contemporary theater, provided two weeks of intense training for ASU acting students and faculty and performed *Hotel Cassiopeia* by Charles L. Mees on April 28, 2007.

On October 6, 2007, Liz Lerman Dance Exchange presented a performance of *Ferocious Beauty: Genome*, in which the choreographer explores genetic research through dance. Before the performance, Lerman's residency extended outside the theater confines to ASU's science community through two symposiums on genetics research and the accompanying legal and moral issues. This symposium attracted a new audience of scientists to the theater

Arizona

Arizona State University Public Events presented SITI Company's *Hotel Cassiopeia* (featuring from left to right, Ellen Lauren, Barney O'Hanlon, J. Ed Araiza, Stephen Webber, Akiko Aizawa, and Leon Ingulsrud) as part of its 2007 season.

Photo by Michael Brosilow





Robert Mirabal brought his blend of Native-American and contemporary music to the John Wesley Powell Memorial Museum in Page, Arizona.

Photo by Andrew Flack

to see the performance of *Ferocious Beauty* at the conclusion of Lerman's residency.

Through these diverse and talented artists and organizations, ASU Public Events was able to reach 13,000 people in the Tempe area. Incorporating workshops and classes broadens participation that can't be achieved through performance alone.

John Wesley Powell Memorial Museum

PAGE

Dedicated to collecting, preserving, and interpreting the history of the Colorado Plateau and native cultures, the John Wesley Powell Memorial Museum was founded in 1969 by a group of local citizens in Page, Arizona. Inspired by Major John Wesley Powell, a Civil War

veteran who was one of the first to travel the length of the Colorado River, the museum works with the Page Tourism Board and the Page-Lake Powell Chamber of Commerce to highlight Native-American history through exhibits and outreach programs.

On October 6, 2007, the Powell Museum hosted a performance for the northern Arizona community by Robert Mirabal and his band. The Powell Museum received an NEA Challenge America grant of \$10,000 to present this multimedia event, which attracted more than 250 people. Robert Mirabal is known for fusing Native-American music with modern influences. For the Powell Museum concert he and the Rare Tribal Mob used chanting, native dancers, cellos, aboriginal didgeridoos, flutes, percussion, and other world instruments to blend native rhythmic approaches with modern musical influences.

In a desire to reach out to students, the concert was held downtown on the Page High School campus, and free tickets were provided to students at six area schools, a large number of whom come from the Navajo reservation—in fact, 22 percent of the audience for Mirabal's performance, both students and adults, were Native Americans.

Lee Pulsaki, the editor of the local newspaper, *Lake Powell Chronicle*, commented, "It doesn't seem possible that a community with 7,000 people could bring shows like these here." The NEA grant allowed the Powell Museum to reach out to the community in a way that they would not otherwise have had the resources to do, and in return, they found that the community is becoming more aware and appreciative of these art programs.

Inter Arts Hot Springs Music Festival

HOT SPRINGS

The opportunity to apprentice with a professional artist is as life-changing as it is rare. Participants in the Hot Springs Music Festival apprentice program know this firsthand.

The Hot Springs Music Festival brings more than 24,000 audience members annually to the former resort town in

Arkansas to experience symphony, chamber, opera, and choral music performances and master classes. Capitalizing on the wealth of talented professional musicians in town, the festival selects student and nonprofessional apprentices to rehearse and perform side by side with the musicians in concert. In 2007, an NEA Challenge America grant of \$10,000 helped the

program pair 30 mentors with about 100 apprentices selected from a competitive pool of approximately 300 applicants.

Apprentices live in Hot Springs for the duration of the festival, covered by a full scholarship. They rehearse with the professional musicians in multiple ensembles, giving all the apprentices a chance to take on a leadership role or responsibility. All apprentices have a full performance schedule, the goal being to totally immerse them in a professional setting. Laura Rosenberg, the festival's executive director, said, "We want to help a generation of musicians take an entrepreneurial approach to their careers."

In addition to the performing students, apprentices in conducting, music recording engineers, and arts administration also are selected. These students get an immersion experience in the world of music festivals as well. Besides coordinating and playing concerts, the apprentices attend enrichment seminars on the music business, stress-injury prevention, and holistic approaches to conquering stage fright, among others. The program's comprehensive curriculum is making the application process increasingly competitive. With training programs like those at Hot Springs Festival, more and more people eager to get involved in the music field are paying a visit.



Bassist Kevin Mauldin mentors an apprentice during the Hot Springs Music Festival in 2007.

Photo by Bob Nagy

Arkansas

Arkansas Repertory Theatre Company

LITTLE ROCK

Bob Hupp, artistic director of Arkansas Repertory Theatre (ART), and Rajendra Ramoon Maharaj, a young African-American playwright and director, have been working together for several years. In 2004, Maharaj directed ART's production of *Dreamgirls*. He felt a strong connection with the community and began to talk about a possible collaboration with greater significance: a new theatrical work commemorating the 50th anniversary of the Little Rock Nine's resolve to desegregate Central High School.

In developing the show, Maharaj took his cues from the creators of *The Laramie Project*, the 2000 play about a small Wyoming town where tensions mounted after a gay college student was brutally murdered. Maharaj spoke with nearly 100 present and former members of the Little Rock community. From those transcripts and archival media accounts, he compiled an account of September 1957 that was historically accurate, dramatically compelling, and profoundly moving.

The Legacy Project: It Happened In Little Rock premiered in fall 2007 to national acclaim. ART brought the project to the stage with help from an NEA Access to Artistic Excellence grant of \$20,000. Six of the nine former students attended the show on September 25, the day of the anniversary, and sang with



Hate mail written in the late 1950s regarding desegregation of Little Rock's Central High School are projected over actresses Mary-Pat Green and Gia McGlone in Arkansas Repertory Theatre's production of *The Legacy Project: It Happened in Little Rock*.

Photo by Benjamin Krain

the cast at the curtain call. Two more of the former classmates eventually came to the theater, and all eight lavished nothing but praise on the play. And while their endorsement meant much to Hupp, he was more concerned about how members of the Little Rock community would react to seeing history reenacted live.

After each performance, Just Communities of Central Arkansas, a social advocacy consortium,

encouraged people to remain in the theater and discuss what they'd seen onstage. Audiences stayed for up to 90 minutes, venting, remembering, and reconciling.

"The issues of 1957 are still very much a part of this community," Hupp said. "We knew we were taking a risk, but the play was so well received, and so thoughtfully responded to, it made me proud to be a member of this community."

Chitresh Das Dance Company

SAN FRANCISCO

The American Dance Festival, held each summer in Durham, North Carolina, is a place where dance practitioners of all styles have a chance to mingle and meet. Occasionally, dancers hit it off so well, they decide to perform together. But one of the most unusual pairings ever to emerge from the festival may be Indian *kathak* dancer Pandit Chitresh Das and tap-dancer Jason Samuels Smith of *Bring in 'Da Noise, Bring in 'Da Funk* fame.

After that fateful backstage meeting in 2004, Das and Smith realized they had something special in common. Although Das was trained in an ancient Indian art form and Smith in a relatively recent American one, both dancers wield percussion instruments with their feet. Smith taps the ground with the steel on his toes and Das rings the five pounds of bells wrapped around his ankles. Their collaboration resulted in a melding of the two art forms into an exciting new work.

In November 2005, *India Jazz Suites* debuted at San Francisco's Fort Mason Center. The two dancers performed solos, a duet, and took turns dancing with each other's respective jazz and Indian musicians. Smith gave Das's Indian table drummer a run for his money, while Das stomped to a stand-up bass instead of a sitar. The work proved so popular in



California

San Francisco—the *San Francisco Chronicle* deemed it one of the city's top-ten dance events of the year—that Das and Smith made plans to tour. In FY 2007, the NEA awarded Chitresh Das Dance Company an Access to Artistic Excellence grant of \$20,000 to take *India Jazz Suites* on the road. The tour stopped in Monterey, California; Denver, Colorado; Richmond, Virginia; and Bryn Mawr, Pennsylvania.

The tour attracted a slightly

different demographic group in each city, Celine Schein, executive director of Chitresh Das, said. African Americans and South Asians often sat next to each other in the audience, learning to appreciate new styles of dance.

“What is really striking is that we have people who attend who either haven't seen *kathak* or haven't seen tap,” Schein said. “It completely opens people's minds to another art form.”

Pandit Chitresh Das and Jason Samuels Smith perform *India Jazz Suites*.

Photo by Marty Sohl

Los Angeles Philharmonic Association

LOS ANGELES

When the Los Angeles Philharmonic took on the 2007 revival of *The Tristan Project*—a multimedia concert staging of Wagner’s tragic opera, *Tristan and Isolde*—Artistic Director Esa-Pekka Salonen considered it among the major accomplishments of his 17-year tenure with the esteemed orchestra.

“When one decides to take on an iconic piece of the repertoire, it’s more fascinating—in my opinion—to put it into a new context and to illuminate it from various angles,” Salonen said in a statement describing *The Tristan Project*. To find that “new context” for the opera, the LA Phil commissioned renowned video artist Bill Viola

to interpret the ill-fated romance at sea. Globe-trotting director Peter Sellars handled the concert staging and tied the visual elements together.

The Tristan Project premiered in 2004 as a coproduction with the LA Phil and the Paris Opera. Salonen first led the work at Walt Disney Concert Hall, then flew to France to conduct the piece in Paris five months later. In FY 2007, the LA Phil received an NEA Access to Artistic Excellence grant of \$100,000 to remount *The Tristan Project* in Los Angeles, present the work in New York two weeks later, and create a corresponding family concert.

At three concerts in Los Angeles, Salonen paired one act of the opera with a complementary full-length work by Debussy, a composer who, in his early years, was much influenced by Wagner’s music dramas. The LA Phil also performed the complete opera twice at home and in New York’s Avery Fisher Hall. Every performance sold out.

American soprano Christine Brewer returned to reprise her role as Isolde, Canadian tenor Alan Woodrow sung the role of Tristan, and Anne Sophie von Otter made a rare Wagnerian appearance as the devoted but fallible maid Brangäne. The Los Angeles Master Chorale came through splendidly, as *Los Angeles Times* music critic Mark Swed noted in his review: “*The Tristan Project* is, quite simply, the great Los Angeles artwork of our time.”

The Los Angeles Philharmonic’s 2007 revival of *The Tristan Project* with video art by Bill Viola.

Photo courtesy of Matthew Imaging



Colorado

Arvada Council for the Arts and Humanities

ARVADA

A fictional interpretation of the behind-the-scenes making of the movie *Gone With the Wind*, the comedy play *Moonlight and Magnolias* was the perfect season opener for the Arvada Center, attracting approximately 8,000 theater patrons in its four-week run. In FY 2007, the Arvada Council for the Arts and Humanities received an NEA Challenge America grant of \$10,000 to support the center's production. The *Chicago Sun-Times* called *Moonlight and Magnolias* "at once a hyperventilating slapstick comedy, an impassioned love song and a blazing critique of Hollywood."

The Arvada Center prides itself in showcasing local talent in the Colorado area, and this production was no exception. The center held auditions for the four-person play followed by intense rehearsals. This production's emphasis on local talent included not just the actors but the technical crew as well. Although the production of *Moonlight and Magnolias* was a challenge, the center's technical crew and staff provided audiences with a full night of entertainment.



Erik Sandvold as David O. Selznick and Jordan Leigh as Ben Hecht in the Arvada Center's production of *Moonlight and Magnolias*.

Photo by P. Switzer

The Arvada Center offers year-round theater as well as concerts, dance performances, and visual arts exhibits. Additionally, more than 800 classes are offered in a variety of fields, such as writing, ceramics, dance, and acting. Due to the diversity in programming and array of classes offered, the Arvada Center fulfills a unique niche within the cultural community. The theater is the fifth largest in Colorado and their programs reach communities statewide. The Arvada Center is successful because it provides its audience with theater that is inspirational yet entertaining. The production of *Moonlight and Magnolias* offered a fresh

artistic experience for the Arvada community, providing surprising insight into Hollywood life behind the silver screen.

New Dance Theatre (Cleo Parker Robinson Dance)

DENVER

Cleo Parker Robinson has made it her life's work to continue the legacy left by Katherine Dunham—dancer, choreographer, anthropologist, and humanitarian. In 2007, Robinson was able to bring that work to fruition with support from



Laurel Richardson in Cleo Robinson Parker Dance's performance of Katherine Dunham's *Choros*.

Photo by Michelle Knudsen

Robinson's company taught a brief history of dance during their SOS (Season of Schools): The Healing Power of Dance workshops, which brought the joy and freedom of movement to children who wouldn't otherwise experience it. "Everything is quite fragile unless we have the arts in our lives," said Robinson.

In addition, the Robinson dance company took part in an international dance institute for children and adults, bringing Dunham-trained dancers to instruct and perform. Roughly 75 percent of the students received scholarships to attend.

Katherine Dunham's legacy is one that deserves to be recognized. She studied dance and anthropology in Chicago, travelling to Haiti and Jamaica to study dance with an ethnographic approach. While in Haiti she studied voodoo rituals and later became a champion for Haitian causes. She and her company broke racial barriers when touring the whole country, and Dunham became the first-ever African American to choreograph for the Metropolitan Opera. To this day, she is recognized for making African-American dance a serious art form. Robinson was able to learn directly from this master, making her company the perfect outlet to carry on Katherine Dunham's legacy.

an NEA Access to Artistic Excellence grant of \$15,000 to share Dunham's legacy with the Denver community.

Robinson's company, Cleo Parker Robinson Dance, performed three important works by Dunham—*Ragtime*, *Bellhouse Blues*, and *Choros*—in February 2008, then took the works on tour to Toronto, Canada; Caspar, Wyoming; and St. Louis, Missouri, in the fall of that year. A spring tour is planned for 2009.

These three pieces, according to Robinson, show Dunham's range as a choreographer—working with Broadway, African dance, modern, jazz, and even opera. Dunham gave the pieces *Choros* and *Bellhouse Blues* to Robinson late in her life, because, as Robinson likes to say, "Dance is a gift we give to each other." The gift was shared during free in-school performances and workshops at approximately 30 Denver-area public and private schools.

Connecticut



Michael Donovan, *Untitled*, 2007, part of Artspace's *The Lasso Project*.

Photo courtesy of Gregory Vershbow.

Artspace

NEW HAVEN

Making connections and gaining visibility are two key factors for success in the visual arts. Artspace provides these opportunities annually through City-Wide Open Studios (CWOS), a month-long exhibition in Artspace's main gallery, featuring one piece of artwork each by more than 500 artists. This non-juried program also finds vacant buildings for artists without their own studios to use. CWOS annually draws more than 10,000 people, providing artists the exposure needed to help propel their careers.

CWOS is just one of Artspace's programs designed to help local visual artists develop their careers. Founded in 1987, Artspace uses its exhibition programs to provide artists with visibility, leadership training, income, and space. At their Center for Contemporary Art,

New Haven's largest independent visual arts venue, Artspace presents six cycles of exhibitions annually.

In FY 2007, Artspace received an NEA Access to Artistic Excellence grant of \$15,000 for a special exhibition, *The Lasso Project: A New Haven Alumni Exhibition*, to celebrate CWOS's tenth anniversary. The Lasso Project was designed to highlight the achievements of New Haven artists. Nine artists who are current and former residents of New Haven participated, including Johanna Bresnick, Bonnie Collura, Michael Donovan, Frank Gardner, Baptiste Ibar, Marie Lorenz, Tavares Strachan, Siebran Versteeg, and Kitty Sweet Winslow.

Instead of having the exhibition in a traditional location, Artspace arranged for each artist to exhibit in vacant storefronts around New Haven's Ninth Square, where the

art could be viewed 24 hours a day. Artspace's corresponding audio tour, featuring the artists talking about their work, was also accessible at any time, as participants used their cell phones to call phone numbers corresponding to the different pieces of artwork. The exhibition ran from October 12 through December 14, 2007, and was visited by more than 10,000 people.

Artspace discovered that by placing art in unconventional locations, they drew a new audience to their central gallery. In fact, the idea of placing work in privately owned public spaces turned out to be so popular that the landlords of the original spaces asked to be included in future programming and other regional organizations invited Artspace to develop and present similar exhibitions.

Eugene O'Neill Memorial Theater Center

WATERFORD

With more than 800 applications for 10 spots to the Eugene O'Neill Memorial Theater Center National Playwrights Conference and the National Music Theater Conference, the playwrights, composers, librettists, and lyricists chosen receive the invaluable opportunity of cultivating new works and forging important connections with other artists. Established in 1965 and 1978, respectively, the Playwrights and Music Theater Conferences are part of the O'Neill Center's mission to discover and support new works and new artists. The conferences run concurrently and also include a joint speakers' series to discuss ideas and issues facing theater artists and their supporters. In FY 2007, the O'Neill Center received an NEA Access to Artistic Excellence

grant of \$40,000 to support the conferences.

Participating artists come from a broad range of experience, from emerging playwrights to Broadway veterans, and have included such notable playwrights as August Wilson, Lee Blessing, and Adam Rapp. For 2007, the participants, all of whom submitted their work through an open submission process, were playwrights Roberto Aguirre-Sacasa, Ifa Bayeza, Lucy Caldwell, Rebecca Gilman, Deborah Zoe Laufer, James Still, Samuel Brett Williams, and Karen Zacarias, and for the Music Theater Conference, David Rossmar and Dan Lipton and Arnold Weinstein, John Wulp, and Jan Warner.

During the month-long residency in July, the artists lived on the grounds of the O'Neill Center and worked with a professional director and actors. Two staged readings of each play were presented over a one-week period and four staged

readings of the music theater works were presented over a two-week period. Each included a rewriting period in between performances. In order to focus on the playwright's words, sets were suggested using movable modules and actors wore simple costumes.

Of the 24 plays that have been developed as part of the National Playwrights Conference in the past three years, 18 have gone on to a full production. In addition, works developed out of the Music Theater Conference include recent Tony Award-winners *In the Heights* and *Avenue Q*. This success signals both the high artistic quality the conferences produce and the advantage of providing artists with a retreat to cultivate and create.

From Left: Daniel Breaker, Nic Few, Warner Miller, and Nicoye Banks in *The Ballad of Emmett Till*, by Ifa Bayeza, part of Eugene O'Neill Memorial Theater Center's 2007 National Playwright's Conference.

Photo by Keith Jochim



Delaware Symphony Association

WILMINGTON

There are good reasons why the orchestra-in-residence at the Grand Opera House in Wilmington, Delaware, is called the Delaware Symphony. As Executive Director Lucinda Williams is quick to point out, her orchestra doesn't serve just a city but an entire state. "Dedication to our community and education drive our mission," Williams said.

In FY 2007, the Delaware Symphony received an NEA Access to Artistic Excellence grant of \$10,000 to support its In-School Ensembles, a program that sends musicians out to interact with elementary school students. The program has three components. When symphony musicians arrive at a school, they divide themselves by

instrument sections and set off for classrooms, where they introduce students to their instruments. Later that day, the musicians reunite to present a chamber music performance. They often write original arrangements for each unique classroom situation.

Williams and her staff also customize teachers' guides to comply with state guidelines for music education, and they carefully review the feedback that comes in from each campus. Schools that host In-School Ensembles commit to busing their students to Wilmington for a symphony field trip. At those concerts, the orchestra plays full-length versions of pieces the children heard snippets of in school. Williams often

hears children holler out hellos to musicians that had visited their classrooms. "Now that's ownership, right there," she said. "That's sustained learning."

Although only eight schools received visits during the 2007-2008 school year, Williams hopes to expand the In-School Ensembles program as funding allows. There's a long waiting list of schools that want their students to host a visit from the musicians. She's also looking for ways to reach schools south of Dover. Delaware may be tiny, but it's also long, and schools at the southern tip cannot bus their students two hours north. Williams is seeking a second stage so her musicians can perform for more students, and continue to reach out to the entire state.

Delaware Symphony string musicians play as a quintet for students at North Star Elementary School in Hockessin, Delaware.

Photo by Brittany Binler



Delaware Art Museum

WILMINGTON

Delaware Art Museum is proud to house the nation's largest collection of pre-Raphaelite art. There is no larger collection of this type of art assembled outside of Great Britain. From spring 2005 until summer 2007, while the museum underwent a major expansion, the collection was out on a nine-city tour, including a stop at England's Nottingham Castle. To give the pre-Raphaelites a proper welcome back, the museum received an NEA Access to Artistic Excellence grant of \$10,000 to reinstall the collection in a new gallery.

The Pre-Raphaelite Brotherhood formed in 1848, when seven young artists gathered in London and expressed their mutual distrust of the Royal Academy. Led by the painter Dante Gabriel Rossetti, the men pledged to take their aesthetic cues from the art of Middle Ages, that is, art before the time of Raphael. Their search for subjects sent them delving into scripture and Shakespeare. For inspiration, they rubbed shoulders with local poets like Alfred Tennyson, John Keats, and Rossetti's sister, Christina.

The brotherhood gradually dispersed, but the name stuck to later configurations of like-minded artists, including William Morris, who founded the decorative arts firm Morris and Company, considered the beginning of the English arts and crafts movement.



Dante Gabriel Rossetti's *Lady Lilith*, 1866-68 (altered 1872-73), is part of the Delaware Art Museum's pre-Raphaelite collection.

Photo courtesy of Delaware Art Museum

Samuel Bancroft, a Wilmington textile mill owner, began collecting pre-Raphaelite art in 1890. In 1935, his family bequeathed the collection and a memorial fund to the museum. Over the years, the museum has continued to acquire artworks and materials that support the collection. Curator Margaretta Frederick now has responsibility over the 150 paintings, drawings, photographs, illustrated books, and decorative objects that make up the Bancroft collection. She also oversees an extensive outreach program that acquaints Delaware residents with

these important works of art.

In September 2007, the city of Wilmington held a celebration, "Return of the Pre-Raphaelites," including a gala and other events. The artworks were reinstalled in the museum's new Helen Farr Sloan Gallery, a 3,000-square-foot space divided into a series of parlors covered in replicas of Morris and Company wallpaper designs.

"Our desire is to create a beautiful, otherworldly place," Frederick said. "I wanted people to step into the gallery and feel like they were stepping into another age."



Naomi Jacobson, Polly Noonan, and Sarah Marshall in Woolly Mammoth Theatre's production of *Dead Man's Cell Phone* by Sarah Ruhl, directed by Rebecca Bayla Taichman.

Photo by Stan Barouh

Woolly Mammoth Theatre Company

WASHINGTON

Named by the *New York Times* as “Washington’s most daring theatre company,”

Woolly Mammoth Theatre Company—established in 1980—is a national leader in developing and producing new plays. In FY 2007, Woolly Mammoth received an NEA Access to Artistic Excellence grant of \$25,000 to produce a world premiere by playwright Sarah Ruhl. *Dead Man’s Cell Phone*, directed by Rebecca Bayla Taichman, opened to critical acclaim, and with record-breaking attendance became the highest-grossing show in Woolly Mammoth’s history.

Woolly Mammoth Artistic Director Howard Shalwitz said, “Woolly Mammoth’s mission is to produce path-breaking new work by emerging American playwrights—always a risky proposition. The NEA

grant allowed us to launch a highly original new play with an absolutely first-class production. It enabled us to engage a remarkable team of theater artists from Washington and New York, which helped to account for the great success of the play. As a result, *Dead Man’s Cell Phone* has gone on to further productions in New York and Chicago, with several more currently scheduled across the country. So the NEA’s support on the front end of this project had, I believe, a big payoff for the field. We are incredibly grateful.”

Due to the play’s success, Woolly Mammoth was able to extend the production by ten performances, allowing more than 9,000 audience members to see the production between June 4 and July 14, 2007. Following six of the performances, Woolly Mammoth held post-show discussions with the cast and the playwright, who was in residence at the theater during the rehearsal process. In addition, Woolly

Mammoth began their run with two pay-what-you-can preview performances, offered \$10 seats to students and adults under the age of 25, and gave away free tickets as part of their education and outreach programming—all designed to make their productions accessible to the broadest audience.

In the spring of 2008, *Dead Man’s Cell Phone* received three Helen Hayes Awards, including the Charles MacArthur Award for Outstanding New Play or Musical—a prime example of the success new, provocative plays can have with the support of a theater like Woolly Mammoth.

Heritage Signature Chorale

WASHINGTON

Established in 2000, the Heritage Signature Chorale (HSC) performs a broad

District of Columbia

repertoire of choral music, but what distinguishes this organization is its devotion to performing African-American music, with a special emphasis on the Negro spiritual. Made up of more than 65 amateur and professional singers, HSC performs classical music from all cultures and works to make their performances accessible to local youth with an interest in music.

In June 2006, HSC participated in *America Sings!*, a free performance at the Music Center at Strathmore that launched the choral component of the National Endowment for the Arts' national initiative *American Masterpieces: Three Centuries of Artistic Genius*. According to HSC Musical Director Stanley Thurston, the chorale's involvement in the

initiative, designed to acquaint Americans with the best of their cultural and artistic legacy, inspired them to spotlight *The Ordering of Moses*, a rarely performed oratorio composed by R. Nathaniel Dett, through a performance and recording. Dett was an African-American composer, pianist, and choral director born in 1882, who published approximately 100 compositions of which many, including *The Ordering of Moses*, were inspired by African-American spirituals.

HSC received an NEA Access to Artistic Excellence grant of \$10,000 for this recording and performance. The performance is set to occur for an audience of approximately 900 in June 2009 at the National City

Christian Church in Washington, DC. Prior to June, National Public Radio will record HSC's performance of *The Ordering of Moses*, along with other selected compositions by African-American composers. The recording will be distributed by Albany Records in time for the performance. In addition, musicologist Dominique-René de Lerma will write the album's program notes.

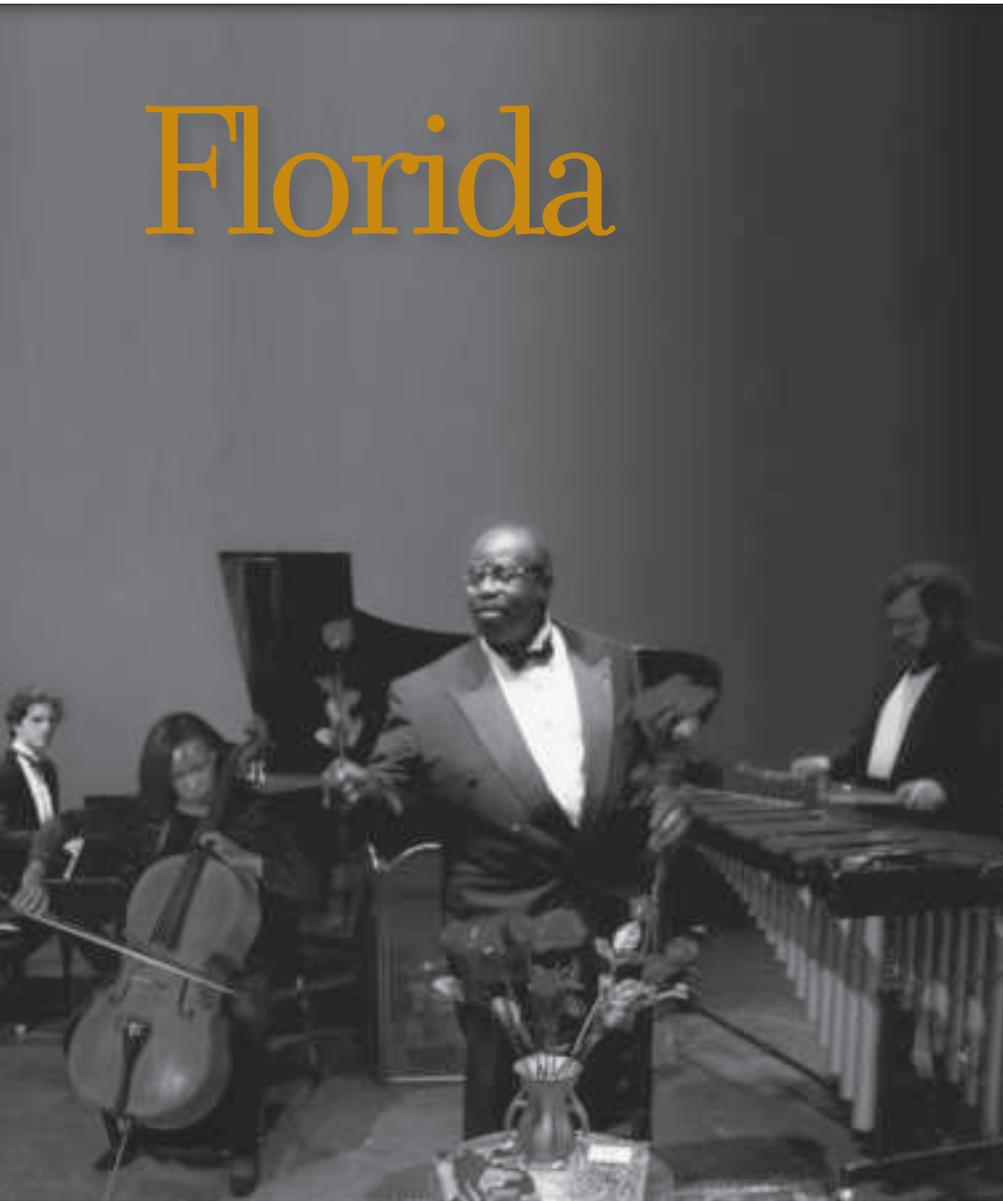
There is only one other known recording of *The Ordering of Moses*, and it is an incomplete live radio recording of the oratorio's world debut. HSC hopes that their recording will increase Dett's profile as an important African-American composer as well as the different forms of presentation the traditional spiritual can take.

The Heritage Signature Chorale of Washington, DC, is recording R. Nathaniel Dett's composition, *The Ordering of Moses*, with the assistance of an NEA grant.

Photo by Caesar



Florida



Akin Babatunde and the Core Ensemble perform a new piece written specifically for Glades County.

Photo by Emilio Vazquez

Aequalis (The Core Ensemble)

LAKE WORTH

For more than 20 years the three-member Core Ensemble—cello, piano, and percussion—has introduced new American music and musical theater to audiences in South Florida, as well as throughout the United States and abroad, through a comprehensive touring program. In a range of rural and urban settings, the organization has used residencies to engage people in concerts, musical theater presentations, and educational activities around a list of topics tailored for each individual community. In FY 2007 Core Ensemble received an NEA Challenge America grant of \$10,000 to support the musical theater work, *A Harvest of Voices*.

The project took place in rural Glades County, Florida, home to a diverse population of ranching families, agricultural workers, African Americans, and recent Latino immigrants. During the community residency, the ensemble worked with actor/playwright Akin Babatunde to create and present what the group described as an “evening-length chamber music theater work” based on oral histories and local lore collected from area residents.

A Harvest of Voices featured arrangements of new music performed by the ensemble, Babatunde, and community participants. Residents also were

invited to help shape the piece by giving feedback during open rehearsals. The group gave seven free performances at schools, churches, and the community auditorium, benefitting more than 1,200 people, including students and educators in Glades County schools and older residents.

Following each performance, the ensemble invited audiences to participate in talk-back discussions moderated by community leaders. Core Ensemble also planned to record the performances on DVD for later distribution to local gathering places, including a senior center, the Chamber of Commerce, churches, and school and public libraries. Margot Emery, the managing director of the project, said of the residency, “Audiences came to understand that their own history and the history of their community are worth examining and celebrating.”

Cultural Council of Greater Jacksonville

JACKSONVILLE

Since 1997, Jacksonville, Florida’s Art in Public Places (AIPP) program has amassed an impressive collection of 23 public art works. According to Deputy Director Amy Crane, “What was exciting was that, as capital projects had a huge boon in Jacksonville, the money in the public art trust fund grew extremely quickly and allowed our public art program to have immediate,

wide visibility.” Comprising sculptures, installations, murals, and photographs, the collection is installed in diverse locations, including local library branches, a performing arts center, and even the local baseball park. Many of the projects were made with community help, such as *Lyrical Light*, a 4,000-pound installation of more than 300 individual glass horns created by artists Caroline Madden and Jonathan Christie with students from Jacksonville’s University College of Fine Arts Glass Program.

In FY 2007, the Cultural Council of Greater Jacksonville received an NEA Access to Artistic Excellence grant of \$20,000 to support an AIPP program brochure, speaker’s bureau, and resource kit for teachers. The 28-page, full-color brochure features images and descriptions of each work, along with artist biographies, testimonials from civic leaders, and a map of all of the sites. Also highlighted are artworks—installed at area hospitals, airports, and other locations—that are not part of the official program but are well known to city residents. The brochures are available at Jacksonville’s public libraries, tourist development council, and Chamber of Commerce, as well as at Florida welcome centers. They also are distributed at community events.

Comprised of AIPP committee members and cultural council staff, the speaker’s bureau encourages public appreciation of the collection through presentations to civic and community groups, such as

local branches of the Chamber of Commerce. To engage young residents in the public art project, the cultural council developed two resource kits, one targeting students in grades K-5 and one targeted to students in grades 6-12. Available in hard copy as well as online for area public, private, and home school teachers, the kits include a virtual DVD tour of the art work, artist information, and detailed lesson plans with supplementary materials.



A brochure on Jacksonville’s Art in Public Places program helps identify works and their artists and provides a map of all the sculpture sites.

Photo courtesy of Cultural Council of Greater Jacksonville

Georgia

American Jewish Committee

ATLANTA

Seven years ago, 1,500 people gathered for the first annual Atlanta Jewish Film Festival. Since then, numbers have grown steadily—the 2007 festival brought 30 films exploring Jewish culture, heritage, and history to more than 9,000 people, becoming one of the nation's largest Jewish film festivals. By bringing together hard-to-find films and captivating expert speakers, the festival reached a

diverse audience—approximately 12 percent of festival-goers were not Jewish, 17 percent were not affiliated with any Jewish organization, and 22 percent were senior citizens. Films were shown at local theaters both downtown and in Atlanta's northern suburbs, with an open invitation to the entire Atlanta community.

In FY 2007, the American Jewish Committee (AJC) received an NEA Challenge America grant of \$10,000 to produce the seventh annual festival. In the past, such guests as Oscar-nominated actress

Leslie Ann Warren, stage and screen legend Theodore Bikel, and actress Jennifer Westfeldt participated. By using unusual marketing methods, like creating their own movie trailers and advertising on mainstream cinema Web sites, the AJC was able to reach a larger audience. They facilitated transportation services at senior centers to enable older audiences to partake, and conducted an educational program that reached out to younger audience members. Every year, the festival connects a Jewish private high school with an inner-city Atlanta high school to teach a Holocaust Education Program in conjunction with films from the festival.

The 2007 films included features such as *The Rape of Eruopa*, directed by Richard Berge, Bonni Cohen, and Nicole Newnham, which told the story of the systematic theft and destruction of European artwork by the Nazis during World War II and the effort to return the works to their rightful owners, narrated by actress Joan Allen; and shorts such as *Draft* about a pacifist trying to prevent his son from enlisting in the Israeli army. As Kenny Blank, the festival's executive director, stated, "The heart of our mission is to use the power of film to build bridges of understanding."

Acclaimed Israeli filmmaker Amos Gitai (left) and Emory University Film Studies Chair Matthew Bernstein discussed film selections during the 2007 Atlanta Jewish Film Festival.

Photo by Marcy Levinson





Students role-play as contractors presenting their proposals to clients as part of the Beltline Project by the Museum of Design Atlanta.

Photo by Patricia Kendall

Museum of Design Atlanta

ATLANTA

The Beltline is sometimes called Atlanta’s Emerald Necklace. Comprising 22 miles of abandoned rail line, the Beltline is being converted into a trolley line and linear park that connects Atlanta’s neighborhoods. Who better to design the trolley stops and park areas around Greater Atlanta than the youth who reside there?

The Beltline Project by the Museum of Design Atlanta (MODA) brings together designers, educators, and students to discuss community planning and urban design. Modeled after the A City of Neighborhoods program by Cooper-Hewitt, the Smithsonian’s National Design Museum, the Beltline Project is an ongoing educational program that allows

students to become actively involved in design issues that directly affect their neighborhoods. MODA received an NEA Access to Artistic Excellence grant of \$20,000 to help support the Beltline Project.

The students were chosen from Atlanta’s school system, including Georgia Tech Summer Camp for high schoolers, Booker T. Washington High School, and Grady High School. They learned what the Beltline design encompasses, took tours of the neighborhoods where the Beltline will be, and reviewed the historical context of the communities with Brandie Morrison from the Historical Planning Commission. The students then worked side by side with professional architects, landscapers, and city planners to imagine and construct models for proposed trolley stops. In the final phase of the project, students

communicated their ideas to their “commissioners”—the Atlanta neighborhood associations. Through this hands-on method, the students explored what it is like to be a real city designer, and gained knowledge about the areas where they live. The final workshop was recognized by the Architecture + Design Education Network.

MODA also created an exhibit titled *Reconstructing Atlanta* featuring the designs that the students created. Said Randy Taylor, MODA’s curator of education, “The students’ designs were catalysts for the entire community’s involvement in the Beltline.” Students donned the mantle of the expert to create something very real and involved their parents, schools, and neighbors in a community-wide project that will impact the whole area for years to come.

Hawaii

Kauahea

WAILUKU

Hula ceremonies are all about traditions. They were practiced to communicate before the Hawaiian language was written down. They are held to celebrate birth, death, graduation, initiation—every aspect of life that must be commemorated. Every subtle move has a specific meaning, and, in order to perform a dance or ceremony properly, you must understand the intricate history of the ritual.

In hula there are many things that are included in the ceremony. Leis, probably the best known, are neckpieces made from beautiful flowers or bird feathers. *Kapa* is the skirt or loincloth piece, which is made from organic fibers soaked and beaten until soft and embossed with designs. *Hau* is the cordage, which holds these things together, and *Puniu* is the knee drum, traditionally made from coconut shells and sharkskin. In the city of Wailuku, an effort was made to keep this vital Hawaiian tradition alive by teaching its art to a new generation.

In FY 2007, Kauahea produced the first ever *Na Mea No `eau*, a mini “Hula university,” according to Moani Whittle-Wagner, education director. With help from an



Na Mea No `eau students learn how to work with natural dyes to create costumes for hula performances.

Photo courtesy of Kauahea

NEA Challenge America grant of \$10,000, they were able to reach out to a group of interested individuals who wanted to apprentice with the masters of the art form. Students attended fall and spring four-day intensive workshops, with six months worth of “homework” in between, studying the various traditional arts.

Traditional *kumu hula* (knowledgeable teachers) and practitioners of these arts spend their entire lives devoted to a craft. The students soaked in as much about their chosen craft in the time they had, with the intention of coming back to it, and using

the techniques in traditional hula ceremonies. Said Whittle-Wagner, “What others call an art to us is a way of living.” She and others strive to keep alive traditional practices and preserve the ancient culture.

Maui Community Arts & Cultural Center

KAHULUI

Mau Arts and Cultural Center (MACC) is the only public performance venue on the island of Maui. The MACC’s commitment to bringing



Hawaiian singer Amy Hanaiali'i Gilliom (center, in lei) sings as a Baldwin High School student performs a hula in a performance supported by the Maui Community Arts & Cultural Center.

Photo by Art Vento

international artists to the island provides more than 40,000 people with a chance to explore the arts outside of traditional Hawaiian forms. Over the years, MACC has been responsible for hosting artists such as Sweet Honey in the Rock, Brazilian dancers Grupo Corpo, the Shanghai Quartet, and Senegalese hip-hop artist Daara J.

In 2007, MACC received an NEA Access to Artistic Excellence grant of \$40,000 to support MACC Presents... This program features nine distinct series, including Global Rhythms featuring international music; Local Voices with music, comedy, and spoken

word from around the islands; and a local theater series. In total, MACC presents about 59 shows during its September to May season.

MACC tours productions in rural parts of the islands as well as at its own venue, giving them art “on their terms,” as MACC President Karen Fischer said. When MACC schedules a performance in a community, there are countless variables to be considered. There are no other theaters in Maui County, so most performances happen in school cafeterias, gyms, or even library lawns. Those in the community will sometimes organize

potluck dinners and fundraisers before and after the shows, which engages more people. Said Fischer, “When you live on an island in the middle of the Pacific, you sort of forget there’s a whole world out there.”

The people know when an artist is in town—whether by seeing them on the street or in the local diner. The artist and community develop close interaction during the visits. A visiting dancer from Donald Byrd’s company once said that this program was the first time that he actually understood why arts organizations do outreach work.

Boise Art Museum

BOISE

“A very moving dynamic work that makes the viewer ‘think’ in ways that most works do not,” was just one of the positive responses from viewers who saw an exhibition of new work by internationally recognized artist Kendall Buster at the Boise Art Museum. The museum received an NEA Access to Artistic Excellence grant of \$10,000 in FY 2007 to support Buster’s eight-month exhibit, *New Growth*.

Buster created a site-specific installation in the museum’s sculpture court with its 20-foot ceilings and large windows to let in natural lighting. She refers to her work as “biological architecture”—using organic and geometric shapes and “skins” made of fiberglass and nylon—which reflect her love for microbiology and the environment. The sculptures, made out of welded steel armatures and covered in white mesh, were arranged in sections and suspended from the ceiling in interlocking forms to play off of each other and the architecture of the sculpture court.

The exhibition familiarized Idaho audiences with a new kind of art and encouraged a high level of



Kendall Buster’s exhibition *New Growth* at the Boise Art Museum featured large sculptures hanging from the ceiling in the sculpture court.

Photo by Kendall Buster

interaction. Community members of all ages enjoyed the exhibition—staff watched as children lay on the floor looking up into the sculptures while a group of visitors in wheelchairs moved under and through the sections with bemused smiles on their faces.

Seeing all the smiles was

especially rewarding for Kendall, who spent several weeks at the museum. She also held an in-gallery discussion of her work for more than 100 people as part of the museum’s ART Talk program that enables audiences to interact directly with the artist. A Free School Tour Program was also held

Idaho

in which docents led discussions with more than 2,300 participants. To further the educational component, the museum created a full-color brochure. Kendall assisted in the writing, layout, and production of the publication. More than 29,000 people viewed Kendall's complex, large-scale architectural installation.

Opera Idaho

BOISE

Opera Idaho offers mainstage opera performances annually for Boise region audiences. In FY 2007, Opera Idaho received an NEA Challenge America grant of \$10,000 to present *Jacques Brel is Alive and Well and Living in Paris*. The production, with a cast of two men and two women, celebrated more than 20 timeless songs of Brel's in a cabaret-like setting.

The production was taken on the road to two locations in Idaho. It started in Boise at the Big Easy, a rock-concert venue, then traveled to the center of Idaho at the Tamarack Resort in Cascade. There were nine performances, including a matinee performance that was free for high school students from nearby communities.

Opera Idaho works to foster a wider acceptance, appreciation, and enjoyment of the arts in young people and adults of all social and economic backgrounds. Opera Idaho achieved this goal through the performances of *Jacques Brel is Alive and Well and Living in Paris* in nontraditional venues. Audience members who would otherwise not attend one of Opera Idaho's productions were encouraged because of the inviting and familiar venues.

Although younger audiences were

enticed because of the venue and the experimental style of the musical revue, older theatergoers were attracted by the production's period theme, focusing on the World War II era.

Opera Idaho looked to local performers to fill some of the roles in *Jacques Brel is Alive and Well and Living in Paris*. Opera Idaho partnered with Boise State University, and its music department chair served as musical director of the production.



Opera Idaho put on a performance of *Jacques Brel Is Alive and Well and Living in Paris* in 2007.

Photo by David Ryan

Illinois

Evanston Arts Center

EVANSTON

Evanston Arts Center is one of Illinois's largest art schools, serving the greater Chicago North Shore area with hundreds of fine arts classes. The center also offers free art instruction to special audiences; collectors' education programs on contemporary art trends and practices; and the Evanston & Vicinity Biennial, a juried exhibition of contemporary regional art. Located on a well-traveled thoroughfare adjacent to a public beach and the Evanston Lighthouse national monument, the center is ideally situated to present *Sculpture on the Grounds*, its annual public art installation series. Since 1991 the center has commissioned a nationally celebrated artist—often a Midwesterner—to create site-specific installations on its front lawn. Participating artists have included Dennis Kowalski, Micki LeMieux, and Herb Parker.

In FY 2007, Evanston Arts Center received an NEA Access to Artistic Excellence grant of \$10,000 to support the installation of *Bird's Nest*, an art and sound installation by composer and visual artist Shawn Decker, an Evanston resident, and Finnish artist Jan-Erik Anderson. *Bird's Nest* is the seventh sculpture in an ongoing collaboration between Decker and Anderson that examines



Evanston Arts Center's installation *Bird's Nest* was a hit with visiting students.

Photo by Alan Leder

the architecture of nests built by different bird species. Constructed of high-grade wood beams and piano wires, the completed sculpture was approximately 25 feet tall and 20 feet in diameter at its widest section.

From within *Bird's Nest*, visitors were able to hear the piano wires, which when struck by small, low voltage electric motors, generated non-repeating sounds derived from nature, particularly local

birdsongs. The sculpture was installed in June 2007, remaining on view through May 2008. It's estimated that 10,000 people viewed the installation. Evanston Arts Center Executive Director Alan Leder commented, "The *Bird's Nest* project promoted intercultural awareness by exposing Illinois residents to a form of sculpture developed in Northern Europe, a region whose contemporary art is not widely

experienced in the United States.”

As a companion to the outdoor piece, in October 2007 Decker curated a five-week group exhibition of sound works in the center’s four galleries, which featured five local artists. In addition, approximately 600 children and 150 adults attended lectures, demonstrations, symposiums, and workshops related to *Bird’s Nest*.

Joffrey Ballet

CHICAGO

Founded in New York in 1956 by Robert Joffrey and Gerald Arpino, the Joffrey Ballet began as a touring company of six dancers. The company has since garnered an international reputation, pioneering the use in ballet of modern dance techniques and commissioning early works by noted American choreographers such as Alvin Ailey, Mark Morris, and Twyla Tharp. The Joffrey Ballet is also a leader in reconstructing “lost” works from the early 20th century, including Vaslav Nijinsky’s then-controversial *Le Sacre Du Printemps* (1913) and George Balanchine’s post-Ballets Russe *Cotillon* (1932). The Joffrey currently boasts a repertoire of more than 250 ballets by 90 choreographers. Over the past 50 years, the company has documented this considerable history in an

archive that now comprises 2,500 videos of performances, rehearsals, workshops, and the choreographic process for works by Robert Joffrey, George Balanchine, and Agnes DeMille, among others.

In FY 2007, the Joffrey Ballet received a Save America’s Treasures grant of \$75,000 to support the conservation of 750 of the most significant and most endangered videos in its archive. While many of these videos are endangered because of deteriorating recording materials, other items are currently inaccessible as they were recorded using technology that is now obsolete.

Artistic Director Ashley C. Wheater said, “With our 2007 Save America’s Treasures grant, we are able to restore the Joffrey’s video archive and preserve a valuable piece of America’s 20th-century dance history that would otherwise be lost.”

Having such an extensive video archive is particularly important to the field of dance as, prior to the advent of video recording, the form’s history was preserved only through the memories of dancers, choreographers, and production artists. Administered by the company’s stage management department, the project will encompass cataloging the entire video archive, identifying the most at-risk videos, and restoring selected videos, including producing a preservation master copy in a highly stable format. Reference copies also will be produced in DVD format for use by members of the company, researchers, and the public.

Robert Joffrey (left) choreographing his signature piece *Remembrances*, the video of which is being preserved with the support of a Save America’s Treasures grant.

Photo by Herbert Migdoll





CINCO Brass Quintet's Jared Bulmer shows the tuba to students at St. Vincent's Elementary in Elkhart, Indiana, as part of the Fischhoff National Chamber Music Association's educational outreach program.

Photo courtesy of Fischhoff National Chamber Music Association

Indiana

Fischhoff National Chamber Music Association

NOTRE DAME

Just miles from the University of Notre Dame in Indiana are some of the poorest schools of the South Bend School District. At least 40 percent of students at these schools qualify as “low income.” These schools have little money for extracurricular programs like band, orchestra, and art classes, and some of the students have never seen a real musical instrument. The Fischhoff National Chamber Music Association set out to change that.

Since 1996, Fischhoff has integrated an educational outreach element into its yearly programming. They stage “arts interventions”

for the schools by giving them the chance to incorporate music into the school curriculum. To make the biggest impact, Fischhoff designed an early readers program, S.A.M. (Stories and Music) I Am. They work with teachers to choose a book fitting students' interests, then compose and play music for in-school book readings.

This year's S.A.M. I Am book was *Elena's Serenade*, written by Campbell Geeslin and illustrated by Ana Juan. Elena is a little girl from Mexico who dreams of becoming a glassblower, and Pam O'Rourke, Fischhoff education director, thought a brass ensemble would be perfect to add sound effects. With the help of an NEA Challenge America grant of \$10,000, Fischhoff was able to

bring the CINCO Brass Quintet to the children. Said O'Rourke, “You can't corral nine-year-olds to go anywhere, so we brought the music to them.”

CINCO's members created skits to present *Elena's Serenade* in the schools, crafting pretend glassblowing tools with bubbles and straws, creating silly noises and voices for each of the characters. The children loved it, especially those from the area's growing Hispanic population, who identified with the English and Spanish used in the book. “By the end of the day, the children would have the story memorized,” said O'Rourke.

The artists might have had as much fun as the children. They had the freedom to create their

own program for the kids, and according to O'Rourke, dressing up and putting on a show was almost as rewarding as seeing the students' eyes light up with their first live music experience.

Latvian Song and Dance Festival

INDIANAPOLIS

If there is one thing most Latvians love to do, it is sing. Many love to dance, too. At the 12th U.S. Latvian Song and Dance Festival, about 8,000 people of Latvian descent trekked to Indianapolis from all over the country to sing, dance, and celebrate the rich cultural heritage of this Baltic country. In FY 2007, the NEA supported the Latvian Song and Dance Festival with an NEA

Access to Artistic Excellence grant of \$10,000.

Since the 1800s, the festivals were held in Latvia intermittently to bring together the song and dance that is woven into their folk heritage. According to Ron Miller, chairman of the Indianapolis festival, Latvia has more traditional folk songs than any other culture in the world. The celebrations served as a chance to preserve traditions in dance, song, and crafts.

Latvian song and dance involves huge groups of people. As Miller explained, the festivals are similar to a Greek, Irish, or Italian cultural festival, but on a much larger scale. The city is chosen through a bidding process, somewhat like the Olympics. Restaurants hang flags outside and play Latvian music inside to welcome the influx of visitors to their city. Said Miller,

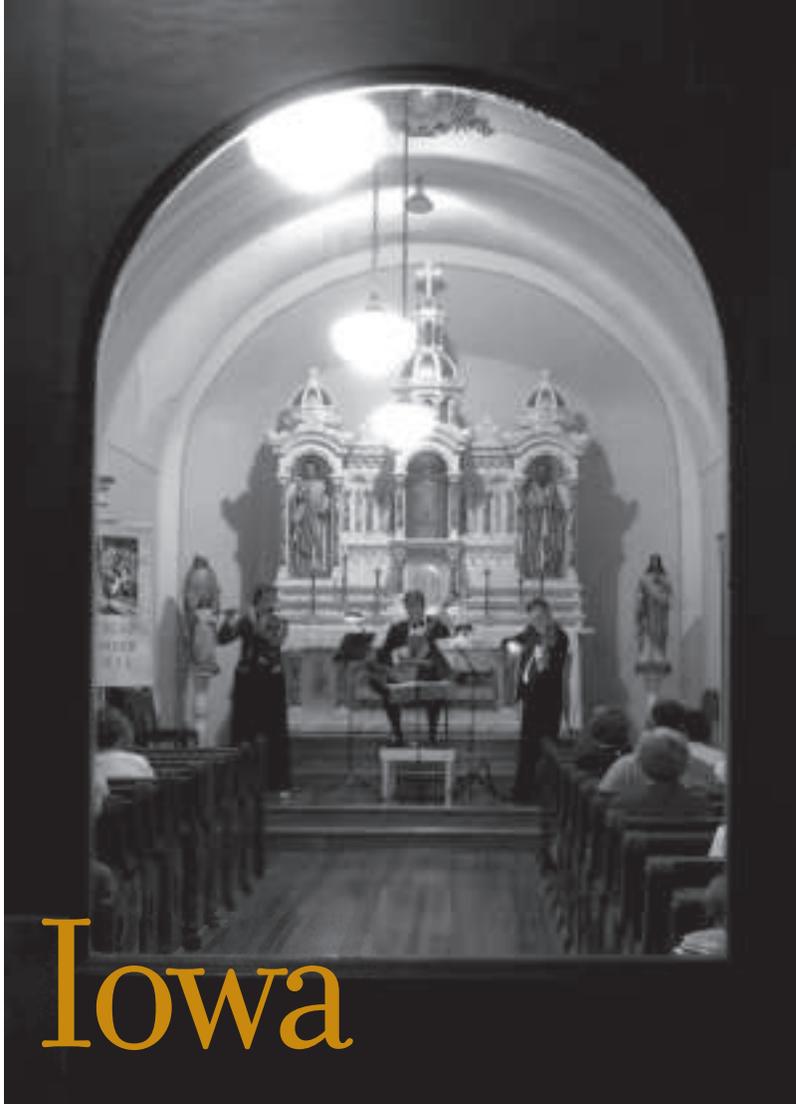
“When you walk downtown during the festival, instead of English, you hear Latvian spoken all over the streets.” While there are only approximately a thousand Latvians residing in Indianapolis itself, people travelled from Los Angeles, New York, Washington, DC, Canada, and Australia to perform and join in the festivities.

During the Soviet occupation after World War II, many Latvians fled to the United States. During that period, it was especially important to Latvians to celebrate and maintain the culture, keeping alive the hope that Latvia might one day become a free country again. Today Latvia is an independent country, standing as a member of NATO and the European Union. It is still important to Latvians in America to preserve their culture to both remember and celebrate their past.

Ligo, a dance ensemble from Riga, Latvia, performs at the 2007 Latvian Song and Dance Festival.

Photo by Gunvids Jansons





The Red Cedar Trio perform Rural Outreach concerts at the Saints Peter and Paul Chapel in the rural Czech community near Solon, Iowa.

Photo by Leonard Strutmann

Iowa

Red Cedar Chamber Music

MARION

“Chamber music should be just like this—intimate, bonding and conversational,” said the *The American Record Guide* describing Red Cedar Chamber Music (RCCM), a roving concert series in rural Iowa. Home-cooked meals often precede RCCM’s performances in community centers, libraries, churches, schools, and old opera houses. In FY 2007, the NEA awarded RCCM an NEA Access to Artistic Excellence grant of \$7,500 to support Reaching Out: Rural

Outreach Concerts, a program that presented eight concerts in tiny Iowa towns.

RCCM’s core performers, flutist Jan Boland and guitarist John Dowdall, founded the series in 1997. In addition to the rural outreach concerts, the duo organizes a summer festival at Cornell College in Mount Vernon, Iowa, and concerts in Cedar Rapids and Iowa City. Their concerts also are broadcast occasionally on Iowa Public Radio.

During the 2007-08 season, Red

Cedar offered two different Rural Outreach programs. In September, the ensemble—Boland, Dowland, plus violinist Tim Shiu, violist David Miller, and cellist Loretta O. Sullivan—traveled to a trio of towns in eastern Iowa: Tipton, Solon, and Clermont. They called the series “One European White Guy,” in homage to Gaspard Kummer, the obscure 19th-century German composer featured on the program. In the spring, Boland and Dowland headed north and east as a duo, playing the music of contemporary American composer Andrew Earle Simpson in Delhi, Fayette, Marengo, Springville, and Vinton.

No venue charged an admission of more than \$10. Most performances were free. Red Cedar seeks out small towns not only to bring classical music to rural areas, but for the chance to play venues that have historically brought communities together. In Solon, a town of just 1,600 people, the ensemble performed at Saints Peter and Paul Chapel, a former Catholic church with strong ties to the local Czech community. The 700 people who live in Clermont are immensely proud of their restored opera house, a 1910 building that for years served as the local auto garage. Now the town welcomes back the Red Cedar musicians year after year.

Dubuque Symphony Orchestra

DUBUQUE

It has been 28 years since the Iowa Hawkeyes made the NCAA Final Four, the semifinals of the basketball championships known as March Madness. In eastern Iowa, however, the 2007-08 season will be remembered as the year the Dubuque Symphony scored with Classical Madness.

The Dubuque Symphony Orchestra received an NEA Access to Artistic Excellence grant of \$10,000 in FY 2007 to support The Final Four project, a free 50th-anniversary “audience choice” concert inspired by the NCAA Final Four. At the start of the season, the symphony drafted a bracket listing 64 classical works. Instead of dividing the works geographically, as the tournament teams are, the

musical selections were parsed according to genre: overture, concerto, symphony, and a wild card for suites.

Music director William Intriligator threw out the Classical Madness jump ball, literally, in October 2007. At that season-opening concert, the conductor jogged onstage wearing a tuxedo jacket and sweatpants, passed a basketball into the box seats, and urged concertgoers to get voting. By season’s end, local residents had cast 9,000 ballots. Brackets were available at concerts, in the *Dubuque Telegraph Herald*, and on a special Classical Madness Web site.

In the end, the Final Four pieces were: Gioachino Rossini’s *William Tell Overture*, George Gershwin’s *Rhapsody in Blue*, Antonín Dvořák’s *Symphony No. 9 From the New World*, and Ferde Grofé’s *Grand Canyon Suite*. Jean Tucker, the

orchestra’s development director, noticed that an American theme emerged. “It was interesting how the pieces all tied together, but not intentionally,” Tucker said. In the overture, listeners heard the music used as the *Lone Ranger* theme, *Rhapsody in Blue* could be called the quintessential American piano concerto, and the *New World* symphony was partially inspired by Dvořák’s travels in Iowa. Grofé’s suite was the only pick that surprised Tucker. As the field was winnowed down, the musicians kept rooting for *Grand Canyon* to make the Final Four.

On Sept. 13 and 14, 2008, nearly 1,400 residents of tri-state area filled the Four Flags Theater, a historic opera house in downtown Dubuque. The free tickets enticed a number of newcomers to come hear the symphony, including families with children.

Music director William Intriligator conducts the Dubuque Symphony Orchestra’s free Classical Madness concert.

Photo by Marie Fry and Kristin Noethe





Ballet Wichita

WICHITA

Kansas's oldest and largest ballet company, Ballet Wichita has worked for more than 30 years to provide training for dancers, both through classes and by hosting major dance companies to present master classes and perform for the Wichita community. Ballet Wichita performs two or three times a year, and works to make its performances accessible through family-friendly events, free concerts, in-school residency programs, and tours to areas of Kansas that are underserved in the arts.

In FY 2007, Ballet Wichita received an NEA Challenge America grant of \$10,000 to bring the internationally touring dance

company Momix to Wichita, the company's first visit to this city. On October 13, 2007, Momix held a free master class at Wichita State University for 36 Ballet Wichita members and other local dance students. The class focused on the dance company's unique style—a combination of athleticism and acrobatics with traditional ballet, described by *The Wichita Eagle* as creating “alternate realities of multi-limbed creatures, slithering and pulsing propulsion and bodies that appear to pull apart or take flight.”

Momix's residency also included in-school programs for more than 50 third- and fifth-graders at a Wichita elementary school and more than 250 high school students. At each school they provided dance demonstrations and taught the

Kansas

Momix performs *Dreamcatcher* as part of Best of Momix, presented by Ballet Wichita on October 13, 2008.

Photo by Don Perdue

students some basic poses.

Momix concluded its residency with a public performance at Wichita's Century II Performing Arts & Convention Center on October 13, 2008. More than 750 people attended the performance, titled Best of Momix. Since a public school in-service day prevented many students from being involved in Momix's residency programs, Ballet Wichita arranged for students to receive vouchers to attend the performance.

By bringing renowned dance companies such as Momix to Wichita, Ballet Wichita introduces audiences to new and inventive dance performances, as well as exceptional dance companies. Ballet Wichita Executive Director Barbara Chamberlin describes the NEA's support as vital to giving Ballet Wichita the means to bring such prestigious dance companies to Wichita. She said, “We want people to grow up being interested in dance.” By bringing such exciting and innovative companies to town, interest in the art form grows.

University of Kansas Center for Research

LAWRENCE

The Lied Center in Lawrence, Kansas, presents dance performances that offer a unique artistic vision and represent various dance cultures from around the world. In FY 2007, the University of Kansas Center for Research received an NEA Access to Artistic Excellence grant of \$25,000 for the Lied Center to host residencies with the Cloud Gate Dance Theatre of Taiwan; Pilobolus Dance Theater; and a

joint presentation by Urban Bush Women, based in Brooklyn, New York, and Compagnie JANT-BI, based in Senegal.

Each residency included programs highlighting each company's particular dance style. Pilobolus Dance Theater, which performed on March 12, 2008, demonstrated its dance aesthetic through master classes with a local high school dance class and University of Kansas dance students.

Cloud Gate Dance Theatre of Taiwan's performance of *Wild Cursive* was inspired by Chinese

calligraphy. In conjunction with Cloud Gate's performance on October 16, 2007, the Lied Center organized calligraphy workshops for adults and children and worked with the university's East Asian Study Center to arrange for a pre-performance speaker to give audience members background on Taiwan.

Urban Bush Women, a dance company made up of seven women who use cultural expression as a catalyst for social change, and Compagnie JANT-BI, a dance company made up of seven men who combine traditional West African dance with elements of classical ballet and Western modern dance, performed *The Scales of Memory* together on March 26, 2008. Both companies visited students at a local juvenile detention center as part of their residency. The artists provided dance demonstrations and also spoke with the students, both about their own journeys to becoming artists and how important dance is to their lives.

With attendance at these performances and residency projects totaling more than 23,000, Lied Center has been successful at using dance to encourage more people to explore different cultures.



The all-female dance troupe Urban Bush Women and the all-male troupe Compagnie JANT-BI collaborated for a dance project titled *The Scales of Memory*, which they performed at the Lied Center.

Photo courtesy of the Lied Center of Kansas

Sarabande Books

LOUISVILLE

In 16th-century Spain, poets were often inspired by the sarabande, a rhythmic and seductive dance usually accompanied by guitar and castanets, referenced in the writings of Cervantes and Lope de Vega. In 21st-century America, Sarabande Books inspires writers to produce lasting works of literature that will tantalize readers. This small literary press—based in Louisville, Kentucky, and founded in 1996—has published more than 100 collections of poetry, novels, anthologies, and book-length essays. In 2007, Sarabande received an NEA Access to Artistic Excellence grant of \$20,000 to publish and market four new titles in its extensive catalog.

Sarah Gorham, president and co-founder of the press, chose books that reflect the breadth of Sarabande's publications. *The*

Memory Palace of Isabella Stewart Gardner, by Patricia Vigderman, is a unique work of creative nonfiction that traces the history of Boston's art museum through the eyes of its founder. "The book is a meditation on Gardner's eccentric museum that mixes biography, memoir, philosophy, and even a little bit of the detective story," Gorham said.

The other books are three very different volumes of poetry. *Tarumba*, translated by Philip Levine, brings back into print an English edition of verse by the late Mexican poet Jamie Sabines. Sarabande also published the latest volume of poetry by established American formalist Mark Jarman. In this collection, *Epistles*, Jarman reimagines letters of Saint Paul as prose poems, removing the doctrine and dogma but preserving the apostle's exhortations regarding community, love, and eternity.

The sophomore collection of Cate Marvin, titled *Fragment of the Head of a Queen*, rounded out the trio.

As publicity is crucial for a small press like Sarabande, Gorham channeled a portion of the NEA grant toward promoting the books and three living authors. Many museums have begun selling *Memory Palace* in their gift shops, while religious bookstores are carrying *Epistles*. Both are new markets for Sarabande. *Tarumba* and *Fragment of the Head of a Queen* both received positive reviews in newspapers and literary journals.

Kentucky Shakespeare Festival

LOUISVILLE

In Louisville, Kentucky, May weekends are ideal for sipping mint juleps at Churchill Downs. June weekends, by turn, are perfect for picnics and Shakespeare in the Park. Since 1960, the Kentucky Shakespeare Festival has been offering free performances at the amphitheater in Louisville's Central Park, an urban oasis designed by Frederick Law Olmsted in 1904.

Kentucky Shakespeare holds



With NEA support, Sarabande Books produced books by Patricia Vigderman, Mark Jarman, Jamie Sabines, and Cate Marvin in 2007.

Images courtesy of Sarabande Books

Kentucky



Chuck Daube, center, signs for Duke Vincentio (James Thorp) and his deputy Angelo (Jonathan Reis) in Kentucky Shakespeare Festival's 2007 production of *Measure for Measure*.

Photo by Holly Johnson

the record for the longest history of free outdoor Shakespeare performances in the county—47 years. But the company is never content with simply achieving a milestone. Curt Tofteland, artistic director of the festival, innovates whenever funding allows. In 2007, the festival received an NEA Access to Artistic Excellence grant of \$10,000 to provide shadow-signed performances of Shakespeare's *Measure for Measure* and *The Taming of the Shrew*.

In a shadow-signed performance, skilled sign language interpreters are onstage, in costume, following the major characters—as if their shadow—performing along with

them in American Sign Language. The interpreters, skilled in acting as well as interpreting, are blocked into the scenes and under the lights to allow the audience to see the signing. The resulting Kentucky Shakespeare productions not only entertained the state's deaf community, they provided hearing audiences with a fresh perspective on these classic comedies. More than 1,400 people attended the four shadow-signed performances in 2007.

Tofteland has directed more than 50 Shakespearean plays over the course of his career. Adding shadow-signing to a play he's already staged provided "a chance to

reenter a text," he said. The festival employed two or three interpreters for each show, so each signer served as a second voice for more than one character. As a director, he had to block two versions—one with shadow-signers, one without—and as a result, he ended up with two different plays. "We've had people come to see a show twice to see the difference," Tofteland said.

If he believes anything about Shakespeare, it's that anyone can appreciate his plays. And by providing the Louisville deaf community a new way of seeing the works, Kentucky Shakespeare is cultivating a new audience for the Bard.

Louisiana

Swine Palace Productions

BATON ROUGE

When Thai researcher Krisana Kraisintu began working on new medicine to fight HIV/AIDS in the 1990s, she didn't expect that a play would be written about her—she was too busy just struggling with politicians and pharmaceutical companies. But her success in Thailand in developing a new, cheap antiretroviral drug for those suffering from AIDS led to playwright Ping Chong working with biochemist Vince LiCata on a play about Kraisintu called *Cocktail*.

The play was produced by Swine Palace Productions, a professional theater company in Baton Rouge, with support from an NEA Access to Artistic Excellence grant of \$15,000. In addition to co-writing the play, Chong also directed the performance, which ran from April 18 through May 6, 2007, at the Reilly Theatre on the Louisiana State University (LSU) campus. The 18 performances were attended by approximately 3,000 people, and a sold-out student matinee included four schools from the greater Baton Rouge area.



Mia Katigbak (right) and Mark Jaynes in Swine Palace's production of *Cocktail* by Ping Chong and Vince LiCata.

Photo by Wes Kroninger

LiCata, an LSU associate professor of biological sciences in addition to being a playwright, approached Chong about doing a science play; one of the ideas he pitched was a play about Kraisintu, to which Chong immediately agreed. "This is an inspiring story about how a single individual can make a difference in the world," Chong told Baton Rouge newspaper *The Advocate*. The title of the play comes from the slang for the pill

regimen that most HIV/AIDS patients take, which Kraisintu spent 16-hour days developing because the price of American drugs were too high for most Thai people to pay.

During the production of the play, Kraisintu was featured in the LSU Chancellor's Distinguished Lecture Series and presented a talk to a standing-room-only crowd at the Reilly Theatre, and participated in post-performance talks with audiences of the play.

Louisiana Folk Roots

LAFAYETTE

Renowned Cajun fiddler Dewey Balfa topped the list of NEA National Heritage Fellowships in 1982. His influence on the musical culture of Louisiana is immense, so holding an annual event in his name to celebrate the state's Cajun and Creole traditions seems the perfect way to honor Balfa's lifelong commitment to the music central to his cultural heritage and identity.

The Dewey Balfa Cajun and Creole Heritage Week is presented annually by Louisiana Folk Roots, a Lafayette-based organization dedicated to the preservation of the state's folk culture. The 2007 event was supported by an NEA Access to Artistic Excellence grant of \$25,000.

The Heritage Week was created by Christine Balfa Powell, founder

of Louisiana Folk Roots and daughter of Dewey Balfa, to share her father's passion for the Cajun and Creole cultures. The week-long event includes intensive classes, workshops, presentations by master artists, band labs, and jam sessions attended by more than 100 full-time participants from 23 states and six foreign countries. In addition, more than 2,000 people from local communities attended nightly performances in the dance tent. The event included not just music but storytelling, foods, and crafts, providing a complete immersion in this important aspect of America's living cultural heritage.

Steve Riley and the Mamou Playboys gets the audience dancing at a 2007 Dewey Balfa Cajun and Creole Heritage Week concert.

Photos by David Simpson

Among the musical instructors were Dirk Powell, widely regarded as one of the finest traditional Cajun-style musicians; Creole accordionist, fiddler, and bandleader Jeffery Broussard; and legendary Cajun musicians and songwriters Hadley Castille and NEA National Heritage Fellow D.L. Menard. Performers at the hugely popular nightly dances included Steve Riley (who played in Balfa's band in the 1980s) and the Mamou Playboys, Nathan and the Zydeco Cha Chas, and the Pine Leaf Boys.



Figures of Speech Theatre

FREEPORT

Each year, Figures of Speech Theatre (FST) tours Maine schools, bringing their award-winning live theater and innovative teaching programs to students in grades K-8. Founded in 1982, FST's performances emphasize myth and transformation through actors, puppets, masks, and movement. The company has performed internationally but in recent years they have focused on in-school arts enrichment programs in Maine.

In FY 2007, Figures of Speech Theatre received an NEA Learning in the Arts grant of \$18,000 for

their in-school performance and residency program, which helps schools to meet the state learning standards. Between October 2007 and May 2008, FST visited 15 Maine elementary and middle schools, providing performances in five of the schools, teaching programs in five schools, and the full program in five other schools, based on the schools' scheduling and resources.

FST's school performances range from the myth of Cupid and Psyche to *Far East! Tales from China and Japan*. The in-school teaching programs are based around Chinese shadow puppetry, with activities tailored for the grade level. At each school, FST worked with four classrooms for five hours each.

The older students wrote their own stories to perform using pre-made puppets, while younger students made their own puppets and performed a story provided.

Teachers also benefit from the in-school residency as they see how puppets can be incorporated into their teaching and the positive effects it has on the students' abilities to work in groups and problem solve; they even become less self-conscious through the act of using a puppet to act out their ideas.

Figures of Speech feels it is important for students to gain the full experience of both seeing a professional FST production and participating in their teaching programs. Since many schools cannot afford the time and expense of a full production, FST is developing a new smaller-scale performance piece featuring a collection of Indonesian shadow puppets. FST hopes it will encourage more schools to bring them in for the full package, allowing more students to experience live theater, create their own works, and perform for their peers.

Freeport High School student Kate Breau working the puppet character Danaë in Figures of Speech Theatre's production of *Perseus*.

Photo by Tim Greenway



Opera House Arts

STONINGTON

A relatively new organization, Opera House Arts of Stonington, Maine, was incorporated in 1999 and strives to commission new work that supports local artists. Produced in collaboration with Island

Heritage Trust, *Quarryography*, an improvisational dance presentation, was inspired by Maine's historic Settlement Granite Quarry preserve and developed by Maine artists Alison Chase and Mia Kanazawa, who created the puppets for the presentation. The production also featured original steel pan music by Maine resident Nigel Chase and his band Rock 'n Steel.

Quarryography ran for four performances between August 10-12, 2007, and attracted an audience of more than 1,700 from the local community and New England region, as well as summer tourists.

Quarryography highlights the quarry's unique cultural history

by creating activity in a space that for a number of years was the industrial center of the area, but is currently not in use. The production highlights the need to care for such abandoned spaces.

Chase and Kanazawa worked on the piece over a two-year period and led a series of workshops on improvisational dance in order to increase community interest in the project, resulting in a dance ensemble that included 53 professional and pre-professional dancers and members of the community of all ages.

The project also involved one community member in an unconventional way, as a local

excavator operator used his giant excavator to bring to life a central character of the story, a 25-foot tall puppet designed to look like he's made out of rusted cable. Professional dancers also hung from specially designed rigging on the excavator's shovel.

Alison Chase said, "The community element is the heart of *Quarryography*. The volunteers who made up the Rock 'n Steel Band and the community component of the dance company, and the volunteers who maintained the space and helped manage the crowd of spectators—their energy filled this magnificent, wide open space and helped the story sing."

Professional dancers (from left, Emily Kent, Jessica Bendig, and Breanna Gribble) swing joyously from local excavator operator Rick Weed's bucket in *Quarryography*.

Photo by Carolyn Caldwell, courtesy of Opera House Arts



Prince Theatre Foundation CHESTERTOWN

Since its incorporation in 2002, Chestertown's historic Prince Theatre has become a dynamic arts hub for rural Kent County. With an annual summer children's theater camp, a monthly open stage night for local musicians, and productions ranging from Tony Award-winning plays to newly commissioned material, Prince Theatre is working to present innovative works of theater and musical theater and broaden its outreach in the community.

In 2006, Prince Theatre commissioned and co-produced a piece by jazz musician and Kent County native Marlon Saunders. *Workin' on a Building: Compositions of Black Life on Maryland's Eastern Shore* is a multimedia jazz presentation that chronicles eight generations of Saunders's ancestors in Kent County. The production features photos of the family lining the walls of the entrance to the theater, a short documentary on

the history of the Walker family, and the central jazz performance piece by Saunders and his band Mood Control.

After the production's February 2006 premiere, Prince Theatre worked on an arts education component to the production. In FY 2007, the theater received an NEA Challenge America grant of \$10,000 for two performances designed to reach the area's public school students.

On April 25 and 26, 2007, Prince Theatre held free matinee performances and provided free transportation for students from Kent County High School and two local middle schools. Prior to the performances, students received a study guide providing historical context for the piece, and each performance featured a talk-back with Marlon Saunders and the other eight musicians. By bringing the students to a performance that highlights the achievements of local African Americans, Prince Theatre saw an opportunity to use art to open up a dialogue among

the students about race relations in the community. More than 400 students saw *Workin' on a Building*.

Prince Theatre Executive Director John Schratwieser describes the student matinees as an important first step in partnering with Kent County's public schools to create arts education programming. Since the performances, Prince Theatre has established in-school drama classes for middle school students, who otherwise have very limited arts education.

American Visionary Art Museum

BALTIMORE

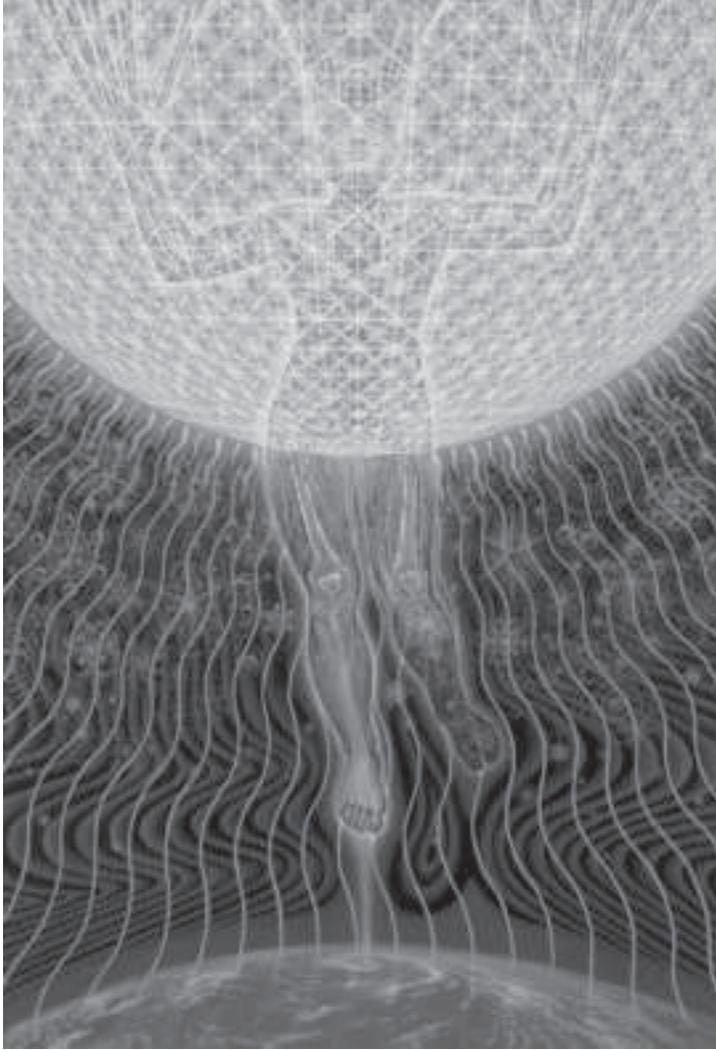
The American Visionary Art Museum (AVAM) isn't your typical gallery. Designated by Congress as America's national museum, repository, and education center for the best in original, self-taught artistry—often known as “outsider art”—AVAM celebrates works created by those without formal art training or schooling

Maryland

Marlon Saunders (fourth from right) and his band Mood Control after a performance of *Workin' on a Building: Compositions of Black Life on Maryland's Eastern Shore* at the Prince Theatre.

Photo by Leslie Raimond





Transfiguration by Alex Grey, part of American Visionary Art Museum's *All Faiths Beautiful: From Atheism to Zoroastrianism, Respecting Diversity of Belief* exhibition.

Photo courtesy of American Visionary Art Museum

Artist Alex Grey in discussion with American Visionary Art Museum Director Rebecca Hoffberger.

Photo courtesy of American Visionary Art Museum



in a particular artistic tradition. Instead, these artists are driven to the creative act from a unique and innate vision. Opened in 1995, AVAM has more than 60,000 visitors annually.

Each year, AVAM presents a curated exhibition devoted to a theme. From October 6, 2007, through August 31, 2008, AVAM held *All Faiths Beautiful: From Atheism to Zoroastrianism, Respecting Diversity of Belief*, an exhibition exploring religious and spiritual belief and disbelief. This coincided with a traveling exhibition, *Body Worlds: The Anatomical Exhibition of Real Human Bodies* at the Maryland Science Center, AVAM's neighbor. The two organizations developed

a joint lecture series that featured experts in medical science, physics, metaphysics, religion, art, and visionary experience. AVAM received an NEA Access to Artistic Excellence grant of \$30,000 in support of *Body and Soul*, the series of five lectures held between April 21-June 18, 2008.

The series used both artistic and scientific viewpoints to look for evidence of spirit. Speakers included artists from AVAM's exhibition, such as Andrew Newberg of the Center for Spirituality and the Mind at the University of Pennsylvania, who contributed a series of brain scans of people at the height of meditation, and Julia Butterfly Hill,

who donated her drawings and writings from the 738 days she spent living in a California Redwood tree.

Many of the city's medical students were drawn to the series and speakers such as Patch Adams, whose work focuses on healthcare based on compassion and friendship, and Georgia Dunston of the Howard University School of Medicine, who spoke with Liz Lerman, choreographer of *Ferocious Beauty: Genome*, about the scientific results of positive thinking.

In a city largely devoted to innovation and medical research, *Body and Soul* attracted a diverse audience of 1,200, including medical professionals and artists brought together to explore the idea of faith.

Massachusetts

Jacob's Pillow Dance Festival

BECKET

A national historic landmark, Jacob's Pillow Dance Festival supports the creation of new work, introduces world artists to U.S. audiences, and develops an audience for dance, particularly younger audiences. Jacob's Pillow also hosts a professional dance school, creative development residencies, and arts administration and technical theater internships. Its 163-acre facility located in rural Massachusetts comprises a variety of spaces, including three theaters, galleries, dance studios, and lodging and dining facilities. Founded in 1933 by legendary dancer, choreographer, and teacher Ted Shawn, Jacob's Pillow has been instrumental in launching the careers of dance legends Martha Graham, Alvin Ailey, and Mark Morris, among others.

Jacob's Pillow received an NEA Access to Artistic Excellence grant of \$70,000 to present its 75th-anniversary festival, a ten-week celebration featuring 44 dance

companies from ten different countries spanning four continents. Describing the 2007 festival, the *Hartford Courant* raved, "Being at Jacob's Pillow is as close to dance heaven as one can get." Featuring more than 500 individual artists, the program boasted four U.S. company debuts, ten world premieres, and 12 American premieres.

NEA helped to support performances and week-long residencies by Denmark's Royal Danish Ballet, London's Henri Oguike Dance Company, the Nederlands Dans Theater II, Australia's Chunky Move, and New York's Big Dance Theater. Works varied from traditional ballet from the Royal Danish Ballet to Chunky Move's multimedia work that combined video, text,

and modern dance.

The 2007 festival also included creative development residencies by the Wally Cardona Quartet and by Coleman Lemieux & Compagnie, which used Jacob's Pillow's extensive archives to research a piece by Shawn that was then restaged using the children of company members. Jacob's Pillow worked with the resident companies to present approximately 200 free events, including master classes, open rehearsals, panel discussions, interviews, pre- and post-performance talks, and an outdoor performance series. To attract new and younger audiences, the festival included five youth matinees. Ultimately, more than 86,000 individuals benefited from festival performances and activities.

Nederlands Dans Theater II performing at the 2007 Jacob's Pillow Dance Festival.

Photo by Maxwell Citizen Kepler



Northeast Document Conservation Center

ANDOVER

In the early 1970s New England's historical societies, college and university libraries, public libraries, and town and state archives all suffered from the same problem—the documents and artifacts in their collections were in growing need of conservation. In 1973, in answer to this problem, the six state libraries in New England created a shared conservation facility, the Northeast Document Conservation Center (NEDCC). Since then, NEDCC has grown into one of the largest nonprofit, regional conservation centers in the United States.

With its reputation as one of the premier centers for handling difficult conservation challenges, NEDCC shares its conservation knowledge through a competitive internship program. In addition to assisting in specific conservation projects, the interns also work with NEDCC's field office, conducting surveys and providing outreach on preservation and conservation issues.

In FY 2007, the NEDCC received an NEA Access to Artistic Excellence grant of \$25,000 to support an internship for a paper conservator. Between July 2007–July 2008, Jessica Henze, a graduate of the bookbinding program at Boston's



Jessica Henze participates in the Northeast Document Conservation Center's paper conservation internship program.

Photo by Julie Martin

North Bennet Street School, trained at NEDCC, learning how to determine the appropriate treatment for a range of materials, including architectural drawings, early manuscript documents, scrapbooks, and archival materials.

For three weeks, NEDCC interns have the freedom to explore their individual interests, allowing them to travel and conduct their own research, or take a specialized workshop. Henze visited conservation labs in Venice and also attended a week-long workshop at Centro del Bel Libro in Ascona, Switzerland, where she learned to construct a medieval wooden board binding.

During her time at the NEDCC, Henze conserved two scrapbooks documenting the construction of the Brooklyn Bridge, artifacts recovered from the *Titanic*, and a sketchbook of Robert S. Peabody from 1867. At the conclusion of her internship, Henze accepted a full-time position in the book conservation lab at NEDCC, just one of the options open to graduates of NEDCC's internship program. Other graduates have gone on to work in museums and libraries, or have started a private practice, confident in their skills and their ability to tackle a variety of conservation challenges due to their experience at NEDCC.

Kalamazoo Symphony Orchestra

KALAMAZOO

When the Kalamazoo Symphony Orchestra wanted to find out how best to serve their nearby communities, symphony staff went to the schools and communities of southwestern Michigan and asked residents what they wanted from the closest professional orchestra. Their goal was to become artistic collaborators rather than cultural emissaries. The result was the 2007 Rural Community Tour, five mini-residencies that allowed students in five communities to perform with the Kalamazoo Symphony. The project received a FY 2007 NEA Challenge America grant of \$10,000. Jane Rooks Ross, the orchestra's director of education and community partnerships, deemed it an immediate success.

Four school districts and one arts council signed on to host the orchestra, and a good deal of planning went into each residency. "It wasn't cookie cutter at every place," Ross said. The symphony prepared a list of pieces and worked with the communities to customize the concert. In several towns, high school choirs sang "America the



A young resident of Vicksburg, Michigan, tries out the cello at a Kalamazoo Symphony Orchestra instrument petting zoo.

Photo courtesy the Kalamazoo Symphony Orchestra

Beautiful." Where schools had talented flute players, students were invited onstage to sound off the piccolos in John Phillip Sousa's "Stars and Stripes Forever."

"The opportunity for young people to perform with a

Michigan

professional orchestra was truly thrilling," Ross said. "It gave a connection for the community; we were making music together."

Assistant conductor Barry Ross visited each campus in advance to rehearse with the students and made a special point of praising their teachers during the concerts. In a few towns, the orchestra also offered instrument petting zoos so young children had a chance to make noise on multiple instruments.

No matter the setting, the symphony bolstered local arts education programs. Michigan has been hit harder than most states with arts funding cuts, so NEA support was especially crucial for the Kalamazoo Symphony. The Challenge America grant also led to an additional award: the 2008 Arts Presenters/MetLife Award for Arts Access in Underserved Communities. "Raising funds in Michigan is challenging," Ross said. "Receiving an NEA grant was like receiving a national endorsement. That's extremely valuable, and really validated what we are doing."

Grand Rapids Ballet Company

GRAND RAPIDS

There is only one professional ballet company in Michigan, and it is not based in the state's largest city or the capital. Instead, it is the Grand Rapids Ballet Company, giving approximately 70 performances throughout the state each year. In 2007, the NEA awarded Grand Rapids Ballet Company a Challenge America grant of \$10,000 to present the company premiere of *Don Quixote*. The company cannot say for certain, but their March 2008 staging of this classic ballet—first performed at Moscow's Bolshoi Theatre in 1869—may have been a Michigan first.

Grand Rapids Ballet was founded in 1971, and under the leadership of Artistic Director Gordon Peirce Schmidt the company has become a source of state pride. Nationally

renowned dance troupes appear at the Detroit Opera House, but his company remains a perennial favorite, Schmidt said. Although the company celebrated the opening of Peter Martin Wege Theatre, a small performance space at the Ellsworth Street campus, full-scale ballets like *Don Quixote* are mounted downtown at the DeVos Performance Hall.

To promote this special mainstage performance, Associate Artistic Director Laura Schwenk-Berman relied on educational outreach and community support. "We like to get creative with our marketing because we have to," she said. "We have no money in our marketing budget."

In addition to offering "Escape to the Ballet" assemblies for students, several company dancers went out to schools and read a

translation of *Don Quixote* adapted for children. Area Barnes & Noble stores and Schuler Books & Music, a local chain, promoted Spanish literature. The *Grand Rapids Press* even sponsored a Cervantes essay contest. By the time the dancers were onstage, word of *Don Quixote* had spread from Grand Rapids to Lake Michigan's shores.

Schmidt slightly varied Marius Petipa's classic choreography to suit a vaudeville aesthetic. He always thought the score—by Ludwig Minkus—was big and bawdy, and so he staged *Don Quixote* as commedia del arte, playing up the humor as the knight pursued his Dulcinea. The performance was a poignant one for principal dancers Akop and Gaiane Akopian, who retired from the company at season's end.

Kevin Carpenter wanders through the mist as the title character in Grand Rapids Ballet Company's 2008 production of *Don Quixote*.

Photo by Rob Schumaker, Terzes Photography



Minnesota

Minnesota Center for Book Arts

MINNEAPOLIS

A central hub of literary activity can be found just south of downtown Minneapolis, where one location houses the Loft Literary Center and Milkweed Editions, along with the nation's largest and most comprehensive center of its kind, the Minnesota Center for Book Arts (MCBA). Since 1983, MCBA has supported all forms of book arts, from papermaking, letterpress printing, and bookbinding to experimental art-making and self-publishing techniques. MCBA provides studio space for rent and supports artists through exhibition opportunities, an artist cooperative, and artist-in-residence and fellowship programs. MCBA also offers in-school residencies and a variety of book arts workshops for families, adults, youth, and children, annually serving more than 65,000 people.

In addition to their workshops, MCBA provides an intensive art and mentorship program for teens called the By Design Teen Artist program, which in FY 2007 received an NEA Learning in the Arts grant of \$25,000. Designed for artists ages 15-18, By Design begins with a ten-week introduction to book arts, including workshops



Samantha Esguerra with her *papel picado* book, *La Llorona*, created as part of the Minnesota Center for Book Arts' By Design Teen Artist program.

Photo by Wendy Fernstrum

on topics such as papermaking, marbling, printmaking, silk screen-printing, and zines. Participation is competitive and based on the students' interest in book arts, artistic talent, ability to fulfill commitments, and a written recommendation. Working closely with visiting artists, students create two collaborative/print projects and one individual final project, shown in an exhibition at the session's end. After participating in this introductory course, students are members of the By Design Co-op and have access to MCBA studios, equipment, and materials.

Students also have the option of

applying for the advanced artist-to-artist mentoring program. Each participant submits a proposal exploring a specific area of book arts and is paired with an artist mentor, who provides guidance in the technical and/or conceptual components of their proposal. Students plan, curate, and install an exhibition of their work and prepare an artist statement and a presentation for the opening reception.

Each year approximately 35 students participate in the By Design Co-Op, and MCBA works to ensure that the program includes students from varied economic and cultural

backgrounds, who would otherwise not receive such an intensive arts education experience.

Minnesota Public Radio

ST. PAUL

Minnesota Public Radio, known as American Public Media (APM), is doing its part to provide the nation and the world with the best classical music programming, reaching more than 3.1 million listeners nationally each week. In FY 2007, Minnesota Public Radio received an NEA Arts on Radio and Television grant of \$200,000 to support the production, acquisition, and national broadcast of their classical music programming in 2007-2008.

In early 2007, APM took over production and distribution of one of public radio's longest-running daily programs, *Performance Today*, and *SymphonyCast*, its companion weekly concert broadcast. APM seized the opportunity to revitalize classical music media, enhancing these programs through expanded Web sites, podcasts, a blog by *Performance Today* host Fred Child, and through its many relationships with chamber musicians and solo performers.

In addition to their other regular classical music programming—including *Saint Paul Sunday*, which

brings classical artists directly into the studio for a performance and discussion, and *Pipedreams*, devoted to the pipe organ—APM also produces classical music specials. On September 8, 2007, APM broadcast *Last Night at the Proms* on 24 stations. Hosted by Brian Newhouse, host of *SymphonyCast*, this live national special came to the U.S. from the famous BBC Proms in London's Royal Albert Hall.

APM also supports regional broadcasts, including the 2008 concerts by the Los Angeles Chamber Orchestra and the Los Angeles Philharmonic. Co-hosted by Newhouse, these local broadcasts are later nationally

played as part of *SymphonyCast* and *Performance Today*. This not only provides a larger national audience for these ensembles, but it also supports regional classical music broadcasters by pairing their hosts with APM's national hosts.

With the majority of funders wanting to support classical music in their own communities, the NEA's support of APM is vital. Gayle M. Ober, director of classical music programming for APM, says, "As we continue to communicate why funding for public radio programs that bring national attention to classical music is important, ongoing and generous support from the NEA is what makes it possible for us to do our work today."



Photo courtesy of American Public Media

Walter Anderson's *Sissy at Table*, 1930, a portrait of his wife, was part of the Walter Anderson Museum of Art's exhibition *Everything I See is New and Strange*.

Photo courtesy of Walter Anderson Museum of Art



Mississippi

Walter Anderson Museum of Art

OCEAN SPRINGS

The 2003 Smithsonian Centennial exhibition on visual artist Walter Inglis Anderson was such a success that the Walter Anderson Museum of Art decided that the exhibition needed to be seen by more people. To make it suitable for travel to small and midsized museums, however, it would need to be revamped. This involved carefully selecting the finest examples of his work from the Smithsonian exhibit to include in the new touring exhibition, *Everything I See is New and Strange*. The 70 pieces included watercolors, oil paintings on canvas and board, wooden sculptures, furniture, ceramics, and linoleum block prints. The Walter Anderson Museum of Art received an NEA American Masterpieces: Visual Arts Touring grant of \$110,000

to make the touring exhibition possible.

The first venue for the traveling exhibition was the Berman Museum of Art located on the Ursinus College campus in Pennsylvania. The *Philadelphia Inquirer* described the exhibition as “One of the most surprising solo exhibits of the year in its breadth and depth. . . . Surprising at first glance, this fine show becomes an adventure that ultimately reveals a powerfully gifted contemporary.” Patrons loved viewing the array of featured pieces, from 1920 up until Anderson’s death in 1965, and it is estimated that 15,000 visitors saw the show. The Walter Anderson Museum provided lecture and docent training to Berman staff for the show, as well as providing marketing and educational materials.

Anderson’s work is described as the junction between folk art and European fine art tradition because it does not simply fit into one particular movement or tradition. Most of Anderson’s life was spent on the Mississippi Gulf Coast. Although Anderson is frequently recognized by art historians, museum curators, and collectors, his work is relatively unknown by the general public. The exhibition introduced his work to new audiences and gained him a more national presence.

The Walter Anderson Museum of Art has confirmed other locations for the exhibition, including the Peninsula Fine Arts Center in Newport News, Virginia, and the Masur Museum of Art in Monroe, Louisiana. Additional venues will be added in the future.

Mississippi State University (Riley Center for Education and Performing Arts)

MERIDIAN

The Riley Center for Education and Performing Arts at Mississippi State University has a long history. From 1890 to 1927, the Meridian's Grand Opera House operated in what would become the Riley Center, bringing vaudeville acts, silent films, traveling minstrel shows, and popular operas. In 2000, the Riley Foundation converted the building into a conference center with a theater, utilizing the 19th-century architecture and design. In 2007, the Riley Center was selected as a Kennedy Center Partner in

Education, a testament to their work in making arts and education a part of their programming.

In 2007, the Riley Center received an NEA Challenge America grant of \$10,000 to support their concert series. They were able to bring Time for Three, an eclectic trio of classically trained string musicians who transcend musical genres, and Hot Club of San Francisco, a jazz group playing in the tradition of Django Reinhardt. The groups were chosen partially because of their eagerness to do educational performances and workshops.

Time for Three went to Kate Griffin Junior High, an inner-city school with a growing violence problem. The musicians in the group are young, passionate musicians who met at the Curtis Institute

in Philadelphia. They use their instruments as "instruments of change." By wearing tennis shoes, running shorts, and t-shirts when they play, they don't look or act like traditional classical musicians.

Hot Club follows in the footsteps of the jazz *manouche*, or gypsy jazz, movement in France and the U.S. They conducted a master class for guitar students on the MSU Meridian Campus. They demonstrated their talents at performances in the Riley Center, playing jazz hits and their "silent surrealism," where they created a salon atmosphere, accompanying French Surrealist films with their fresh and fascinating music. Both acts found appreciative audiences both for their performances and outreach workshops.



The Hot Club of San Francisco held a master class for guitar students at the Mississippi State University Meridian campus as part of the university's concert series.

Photo courtesy of Mississippi State University Riley Center

Opera Theatre of Saint Louis

ST. LOUIS

As one of only two opera companies in Missouri, Opera Theatre of Saint Louis (OTSL) takes its responsibility of bringing opera to the people very seriously. Founded in 1976 by Richard Gaddes (one of the recipients of the inaugural NEA Opera Honors awards), the opera company has produced 18 world premieres, having commissioned all but one. The company's performances often include meet-and-greets with the performers after shows and open dress rehearsals for students and seniors. It hosts an outreach program for students reaching at least 13,000 a year; their adult program connects with more than 9,000 annually.

In 2007, OTSL received an NEA Access to Artistic Excellence grant of \$60,000 to bring Sir William Walton's seldom-performed *Troilus and Cressida* to the stage. They chose to scale down Walton's original production to make it possible to perform in midsized and smaller opera houses. This tale of the Trojan War was first performed in 1954 and is based on the Chaucer tale rather than Shakespeare's well-known play, making it even more unfamiliar to most audiences. Roger Honeywell and Ellie Dehn made their OTSL debuts in the title roles of *Troilus*, a prince of Troy, and his love *Cressida*, the daughter of the high priest Calkas, who are separated due to the circumstances of their warring states.



Ellie Dehn as Cressida in William Walton's *Troilus and Cressida* at Opera Theatre of Saint Louis.

Photo by Ken Howard

Directed by Stephen Lawless, the opera was supported by a 32-person chorus and members of the St. Louis Symphony Orchestra, conducted by Antony Walker.

Said Charles McKay, general director of OTSL, "The future vitality of the art form is dependent on the renewal of the repertory." For this reason, he is committed to producing not only classic pieces like *Madame Butterfly* and *Romeo*

and *Juliet* but newer works such as David Carlson's *Anna Karenina* and John Adams's *Nixon in China*.

OTSL is committed to performing all operas in English, even the classics. Addressing the concerns of traditionalists, Maggie Stearns, director of communications, said, "Composers like Verdi and Wagner *expected* their operas to be performed in the language of the audience."

Wylliams/Henry Danse Theatre

KANSAS CITY

Brought back to life on the 35th anniversary of the ballet's world premiere, the Wylliams/Henry Danse Theatre's (WHDT) performance of José Limón's *Orfeo* is a dramatic yet concise retelling of the tragic Orpheus myth from Greek mythology set to Beethoven's passionate music.

Orfeo is the story of a poet-musician and his bride Eurydice. On their wedding day, Eurydice dies tragically and is sent to the underworld. Overcome with sorrow, Orpheus attempts to rescue her, allowed to enter the underworld because of his virtuous music. Hades allows him to return with

Eurydice to the land of the living on the condition that he does not turn back to look at her. Orpheus, for reasons untold, cannot resist and turns to steal a glance. When he does, she is sent back to the underworld, separating them until his eventual death.

With funding from an NEA Access to Artistic Excellence grant of \$10,000, WHDT was able to restage the show with the help of Anne Vachon, Limón Institute's director, and Jonathan Ridel, the original Orfeo in Limón's production. The pair travelled to Kansas City to not only assist in choreographing, but to bring back the original context of the piece. For example, it is not widely known that Limón originally choreographed this piece as a tribute to his late wife, which provided an interesting new context

with which to view and understand the piece.

Ridel cast young dancers from the company in the lead roles because he wanted to show the vitality of this tragic love story. "The younger dancers brought a freshness to the dance that extended beyond the steps and allowed their personalities to come out," said Mary Pat Henry, artistic director for Wylliams/Henry.

During their two-week tenure, Ridel and Vachon were able to convey what a heart-wrenching saga *Orfeo* is meant to be. They gave WHDT dancers and audiences a chance to work with artists who were intimately involved with the work. Because of NEA funding, Henry said, Wylliams/Henry was able to bring this classic of modern dance to local audiences.

Drew Shuler as Orfeo and Carol Monnerat as Eurydice perform the lead roles in Wylliams/Henry Danse Theatre's 2007 production of José Limón's *Orfeo*.

Photo by Mike Manley



Missouri

Montana State University (Montana Shakespeare in the Parks)

BOZEMAN

For Montana Shakespeare in the Parks (MSIP), no city is too small to take part in its annual summer tour. Even the community of Birney, Montana, with a population of 17, each year arranges for an MSIP performance at the mountain summit of Poker Jim Butte, where more than 150 people travel across dirt roads for the performance. Apart from their summer tour, MSIP also brings Shakespeare performances and workshops to more than 45,000 students through their Shakespeare in the Schools program, and they recently launched Montana SHAKES, designed for elementary school students.

In FY 2007, Montana Shakespeare in the Parks, based at Montana State University, received an NEA Access to Artistic Excellence grant of \$25,000 for their 2007 summer tour of William Shakespeare's *Merry Wives of Windsor* and George Bernard Shaw's *Heartbreak House*. Over a ten-week period, Montana Shakespeare toured throughout Montana, northern Wyoming, eastern Idaho, and North Dakota, performing 69 times in 52 communities for more than 25,000 people. Tickets to performances are free and, except when weather interferes, are held outside, in large part because it allows more people to see a performance.

Joel Jahnke, MSIP artistic

director, calls the tour both “the most difficult tour in America and the most richly rewarding” because of the appreciation shown by the communities. And hosting an MSIP production takes a community effort, from raising the sponsorship fee (based on the community’s size) to finding beds for the actors in towns too small to have their own hotels.

Jahnke calls the NEA’s support for MSIP critical, for it not only provides the seal of approval necessary for them to seek out additional funding, but it also keeps the fees low enough for small communities to participate. For many communities it is the residents’ one opportunity a year to see a full Shakespeare production

and they seize it— as is seen in Heron, Montana, where on August 18, 2007, Heron’s community quintupled as 650 people from the area congregated at the Heron Baseball Field not to see a ball game, but to experience the genius of Shakespeare.

Helena Presents (Myrna Loy Center for the Media and Performing Arts)

HELENA

Arts coverage may be declining across the nation, but Helena’s *Independent Record* sees its highest readership



Mistress Quickly (Abbey Siegworth) reminds Sir John Falstaff (Michael Kane) of happier times in this scene from Montana Shakespeare in the Parks’s 2007 production of *The Merry Wives of Windsor*.

Photo by Winslow Studio and Gallery

Montana

on Fridays, when it includes the local arts insert. Helena's enthusiasm for the arts is fed by Helena Presents/Myrna Loy Center for the Media and Performing Arts, a multidisciplinary arts education organization presenting a diverse range of the arts, from media arts to performing, literary, and visual arts.

In FY 2007, Helena Presents received an NEA Access to Artistic Excellence grant of \$25,000 for a series of commissioning and residency projects. Four artists presented performances and residencies, including Ronald K. Brown/Evidence, which presented *One Shot* on November 5, 2007, as part of its recordbreaking tour about the work of noted African-American photojournalist Charles "Teenie" Harris. Brown also developed residency materials for the freshman class at Helena's Carroll College, including materials on Harris's life and work and an essay from the choreographer. In addition, the Myrna Loy Center staff

The Scott/Powell Performance dance company performs *Geography*, a new work co-commissioned by the Myrna Loy Center.

Photo by Peter Mumford

developed a classroom introduction to contemporary dance and to the work of Ronald K. Brown.

Along with presenting exciting contemporary artists, the Myrna Loy also helps to create new work, and in 2007-2008 it commissioned four projects. Among those projects was one by two native Helena artists, composer Greg Bolin and author Maile Meloy, who were commissioned to write an opera based on a short story by Meloy. *Tome* premiered October 14, 2007, and included a reading of new works by Meloy.

Lastly, the Myrna Loy also supported the creation and touring of new work through the Northwest New Works Program. In January 2007, Pacific Northwest-based contemporary dance company Scott/Powell Performance spent a week in Helena, working with elementary school classrooms, Carroll College dance classes, and with the local dance studios. They closed out their residency with a performance of *Geography*, a new work co-commissioned by the Myrna Loy Center.

It may have a rural location, but there's a reason Helena likes to call itself "the best little arts town in America," for through the Myrna Loy, Helena has become a focal point for the creation and performance of contemporary new work.

Nebraska

Native American Public Telecommunications

LINCOLN

Traditional languages and modern technology. Native American Public Telecommunications (NAPT) has found a way to bring the two together by creating radio shows produced by and for Native Americans that preserve the stories and languages that have been passed down for generations.

In 2007, NAPT received an NEA Access to Artistic Excellence grant of \$10,000 to support the Native Radio Theater project. The organization hosts audio theater training workshops to teach Native

Americans how to use recording studio equipment to create and produce radio shows. They also help produce six original radio plays, written, recorded, and aired for the first time by their distributors.

With the voices of Native Americans from all over Nebraska, favorite characters like Super Indian, a comic book character with a sidekick dog, Diogi, came to life on the radio. Stories like “Why the Opossum’s Tail is Bare” and “The Peach Seed,” traditionally passed down orally by storytellers, were recorded by children and elders of various tribes. The radio programs have high ratings on Indian reservations, where many hours are spent behind the wheel commuting for school, work, and to

visit friends and family. “Opossum” and “Peach Seed” are tailored more to a young audience, but “Super Indian” contains family-friendly humor with plenty of inside jokes for adults to enjoy.

Native Americans are a storytelling people, and the ability to capture those stories and preserve them digitally is revolutionary. According to Shirley Sneve, NAPT’s executive director, “The Cherokee, like a lot of tribes, are very concerned with language revitalization. To be able to include the Cherokee language in programs is important.”

By using the native language in radio programs, the NAPT helps to make them a part of history. They ensure that thousands of people are able to hear the broadcasts via public radio distributor Native Voice One, which helps broadcast to the more than 33 Native-American radio stations, and NAPT’s Internet radio station AIROS. Sneve hopes to develop podcasts and cell phone-ready broadcasts in the coming years, eager to adapt their native language to advancing technology.



Playwright Rhiana Yazzie (Navajo), actress Thirza Defoe (Anishnabe), and Native Radio Theater Coordinator John Gregg (Hopi/Inupiat) record the Navajo story “The Peach Seed” for broadcast as part of the Native Radio Theater project.

Photo courtesy of Native American Public Telecommunications



The world premiere production of Ted Kooser and Paul Moravec's *The Blizzard Voices* at Opera Omaha.

Photo by Jim Scholz

Opera Omaha

OMAHA

The Schoolhouse Blizzard swept over the Great Plains on a balmy day in January 1888. The storm came in quickly; children and teachers attempted to seek shelter. Within hours the temperature dropped from above freezing to 20 degrees below zero, causing 500 ill-prepared travelers to lose their lives to hypothermia. Through research and interviews with survivors, Ted Kooser, former Poet Laureate of the United States, compiled a set of poems entitled *The Blizzard Voices*, his interpretation of the blizzard.

Opera Omaha was able to bring Kooser's poems to the stage alongside Pulitzer Prize-winning

composer Paul Moravec's music with the help of an NEA Access to Artistic Excellence grant of \$20,000. The production premiered September 12 and 13, 2008, in Omaha and across the river in Council Bluffs, Iowa, to crowds of more than 2,500.

The production was not fully staged; instead, an onstage orchestra accompanied six voices and a choir. The vocalists were dressed simply in period clothing and hairstyles, with no set, only the haunting minimalist illustrations of artist Watie White projected behind them. The bare bones aspect of the production compelled audience members to listen to the words. Moravec's music even bowed to the poetry of Kooser's libretto, allowing it to speak the tales of

the storm without interruption.

In an effort to involve the greater Omaha community in the premiere, the company helped to coordinate many outreach efforts. Area public libraries and the Assistance League of Omaha held a clothing drive for the charity Operation School Bell. At the request of Kooser and in conjunction with **PoetryMenu.com**, Opera Omaha held a poetry contest where winners from four age groups had their pieces set to music with the help of a local recording company. The company worked with Omaha Children's Museum to curate a historical and scientific mini-exhibit to accompany this and future productions. The exhibit gave a brief look at blizzards and other natural disasters, and will travel with the production in future performances.

Nevada

Western Folklife Center

ELKO

The Western Folklife Center (WFC) is devoted to increasing the awareness of and broadening the interest in the traditional arts of the American West. As part of its mission, the Western Folklife Center implemented a research project, *Beyond Borderlands: Mexican-American Ranch Traditions in the American West*, to explore the cultural threads between Mexico and the U.S. WFC received an NEA Access to Artistic Excellence grant of \$35,000 in FY 2007 to support the project.

Beyond Borderlands consisted of research, educational, and presentation phases, focusing on family-based Mexican ranch culture, including band music, stories, and narrative songs called *corridos*. During one of the phases, WFC staff traveled throughout Nevada, Oregon, Washington, and Idaho, studying the arts of ranching life to better understand the traditions and art forms. Their findings helped to create materials for the center like video and radio productions, which were then stored in the center's archives.

The *corridos* played an essential role in *Beyond Borderlands*. Contests occurred to find skilled

artists within the communities who are keeping these important traditions alive. The first *Gran Concurso de Corridos* (corridos competition) occurred at the Hispanic Cultural Center of Idaho. Prizes were awarded by a panel of local corrido musicians and specialists in Mexican art.

In another phase, the center collaborated with local educators to produce two four-day corrido composition workshops targeted at high school students. The students learned about the history of corridos, reoccurring themes, and the structure of the songs. The topics students chose for their own

songs ranged from family issues to immigration.

WFC also produced several media programs throughout the project. One program featuring the corridos was aired on National Public Radio as well as on three Western Folklife Center podcasts. The center is hoping to extend this into an ongoing project by using the material collected throughout *Beyond Borderlines*. The materials also are being shared with folklorists and many others to facilitate new relationships and to continue to promote the region's cultural heritage.



Musicians and singers came from around the West to compete at the Western Folklife Center's *Gran Concurso de Corridos*.

Photo by Rori Holdford/Western Folklife Center

Clark County

LAS VEGAS

The downtown Las Vegas amphitheater was filled to capacity at the Jazz in the Park series presented by the Clark County Parks and Recreation (CCPR) department. One of the reasons for the large crowds at the series was the appearance of Grammy Award-winning jazz vocalist Dee Dee Bridgewater. The nationally acclaimed jazz performer drew a crowd of more than 3,000 people. CCPR received an NEA Challenge America grant of \$10,000 in FY 2007 for the jazz series.

Bridgewater captured the hearts and attention of people worldwide with her performance in the musical *The Wiz*, for which she won a Tony Award for Best Featured Actress in a Musical. Also the winner of two Grammy Awards, Bridgewater was accompanied by local jazz musicians, the Las Vegas Jazz Society.

In addition to Bridgewater, other nationally recognized jazz artists also performed. Famed jazz fusion group Spyro Gyra kicked off the series, and New Orleans's own Dirty Dozen Brass Band and Chicago's Nick Colionne completed the list of major performers who participated in the series.

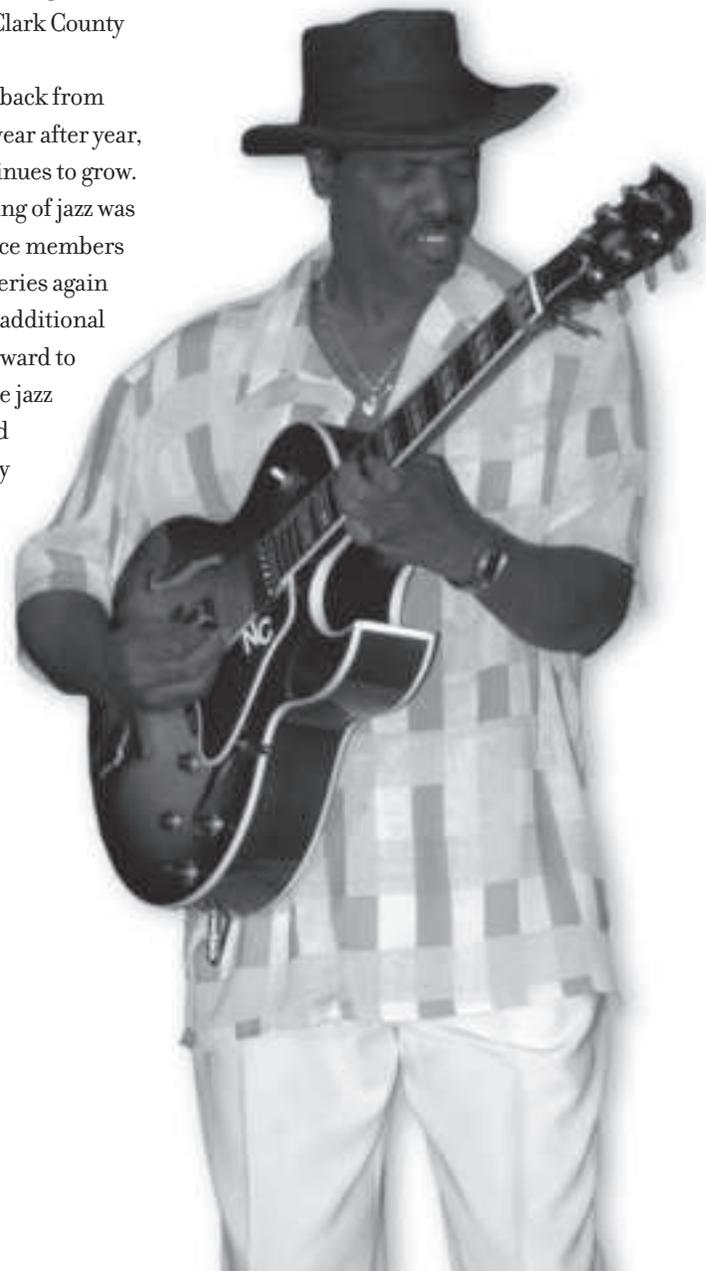
Although traditionally the series is only four evenings long, due to

its rising success, the Clark County Parks and Recreation devoted a fifth evening to this year's series. All five evenings were completely free of charge for the community. The audiences were full of people of different ages and economic and ethnic backgrounds. People brought picnics, socialized, relaxed, and enjoyed their evening, full of jazz, in the outdoor Clark County Amphitheater.

With positive feedback from audience members year after year, Jazz in the Park continues to grow. The additional evening of jazz was a hit as many audience members asked to repeat the series again next year, adding an additional date. CCPR looks forward to continuing to achieve jazz excellence and crowd capacity generated by this year's series.

Guitarist Nick Colionne performing at the Jazz in the Park concert in June 2008.

Photo courtesy of Clark County Parks and Recreation



Dartmouth College (Hopkins Center for the Arts)

HANOVER

In central New Hampshire, the phrase “At the Hop” is every bit as relevant today as it was when Danny and the Juniors were urging teens to go dance in 1957. But in New Hampshire parlance, “the Hop” refers to the Hopkins Center for the Arts, Dartmouth College’s performing arts venue. Since 1962, the theater has been presenting groundbreaking artists and commissioning new works from iconic performers. In FY 2007, the NEA awarded Dartmouth an NEA Access to Artistic Excellence grant of \$45,000 to continue its proud presenting tradition at the Hop.

The year got off to an avant-garde start in January, when the Bang on a Can All-Stars, the New York-based new music collective, delivered music by Evan Ziporyn and David Lang. Orpheus Chamber Orchestra, the conductor-less ensemble, offered works by Benjamin Britten, Felix Mendelssohn, and Wolfgang Mozart the following month. Then in April, the college presciently booked *Young @ Heart*, the chorus of senior citizen rockers. It was one of the choir’s first performances outside its homebase in western

A Dartmouth College student gets down with members of *Young @ Heart*, one of several ensembles that performed at the Hopkins Center for the Arts thanks to an NEA grant.

Photo by Kawakahi Amina

Massachusetts. A year later, the eponymous documentary film about *Young @ Heart* would become an art house hit. Jeffrey James, executive director of the Hop, said the vibrant chorus quickly won over skeptical students. “*Young @ Heart* really was a discovery; such a breath of fresh air,” James said.

Two additional performers supported by the grant came to Dartmouth as part of a multiyear series. Noh theater director Takeshi Kawamura presented a series of one-act plays, and playwright Anne Galjour completed stage one of her three-year residency researching class divides in New England.

As an arts center in a rural region, the Hop bears a special responsibility when it comes to engaging the community. All of the NEA-funded performers engaged in some form of outreach, from school assemblies to master classes. Merce Cunningham Dance Company was in New Hampshire for a week before premiering *Xover* (pronounced



“crossover”) at the Hop. *Xover* proved to be a milestone: it was the last work any choreographer created with sets by the late artist Robert Rauschenberg.

Currier Museum of Art

MANCHESTER

There are many places in New Hampshire to buy pewter—several small towns still boast working pewter factories—but there’s only one place in the

New Hampshire



Museum guests view Tiffany glass at the Currier Museum of Art's new Decorative Arts Gallery.

Photo courtesy Currier Museum of Art.



state to see 200-year-old pewter tankards by Frederick Bassett, porringers by Thomas Boardman, and communion chalices by Roswell Gleason. That place is the Currier Museum of Art in Manchester.

The decorative arts collection has been central to the Currier since 1932, when the museum, then just 13 years old, acquired the Dewitt Clinton Howe collection of early American art. Ever since, curators have been slowly building up the museum's collection of furniture, glassware, paperweights, and of course, pewter dining accoutrements. By 2005, only a fraction of the collection was on exhibit. The following year, the Currier began a 21-month expansion that would eventually add 33,000 square feet of gallery,

classroom, event, and office space at the museum.

While contractors knocked down walls, chief curator Andrew Spahr and his staff applied for grants to redesign the exhibit spaces. The Currier received an NEA Access to Artistic Excellence grant of \$15,000 to reinstall the decorative arts collection in two new galleries: one for glass and paperweights near the museum entrance and one integrated space for early American art.

"The NEA money allowed us to completely redo and rethink those galleries," Spahr said. "That included everything from paint color to interpretive materials to display cases."

Spahr called the new Decorative Arts Gallery "the focal point of the

museum." Renovations reclaimed this formerly unused, long, narrow space. Now the walls are lined with a new 26-foot-long, 9-foot-high display case that shows off the museum's glass and paperweight collections. Some 200 items, including glass by Sandwich and Tiffany, are now on view after spending two decades in storage. Upstairs in the American Gallery, older decorative items have been integrated into the museum's art collection. For example, silverware crafted by Paul Revere is displayed on antique New England furniture.

Visitors touring the renovated galleries have responded with positive feedback, Spahr said. Since the Currier's grand reopening in March 2008, more than 60,000 people have visited the museum.

Morris Museum

MORRISTOWN

Few photos are more iconic than Steve McCurry's *Afghan Girl*. Shot when McCurry covered the Soviet invasion of Afghanistan, the image of a girl with haunting green eyes peering out from beneath a russet headscarf was featured on the cover of *National Geographic* in June 1985, and years later, featured in its "100 Best Pictures" issue. His work—which has been featured in just about every major magazine in the world—captures the indomitable spirit of the people he met travelling over six continents.

In 2007, the Morris Museum in Morristown, New Jersey, received an NEA Challenge America grant of \$10,000 to present *Pilgrimage: Photographs by Steve McCurry*, an exhibition featuring *Afghan Girl* and 49 other stunning large-format color photographs shot over the past three decades.

McCurry is considered one of the foremost documentary photographers in the world. His first national attention came in the early 1980s when he crossed the Pakistani-Afghan border and became one of the first to document the conflict in the region. McCurry's coverage won the Robert Capa Gold Medal for Best Photographic



Steve McCurry's *Kabul, Afghanistan, 1992*, was part of the Morris Museum's exhibition *Pilgrimage: Photographs by Steve McCurry*.

Photo courtesy of Morris Museum, © Steve McCurry

Reporting from Abroad, an award dedicated to photographers exhibiting exceptional coverage and enterprise. He has several photography books to his name, including 1985's *The Imperial Way* (with text by Paul Theroux) and 2007's *In the Shadow of Mountains*, a collection of portraits and landscapes he has taken in his travels. More than 34,700 people viewed the exhibition, which was presented in the museum's main gallery from September 2007 through January 2008.

The exhibition was presented

in partnership with Fairleigh Dickinson University, involving the publication *Coming of Age in a Globalized World: The Next Generation*, written by J. Michael Adams, president of Fairleigh Dickinson University, and Angelo Carfagna, the university's director of communications. The book, which features several of McCurry's photos, explores the current climate of global education and explores current issues and conflicts in global politics. *Pilgrimage* incorporated quotes from the book alongside McCurry's

New Jersey

images to complementary effect. The museum also organized a concurrent exhibit of photographic works by area high school students called *Through Our Eyes*, and created a special curriculum for younger students.

International Sculpture Center (Sculpture Magazine)

HAMILTON

Emerging artists across the nation had a chance to garner recognition thanks to the International Sculpture Center's magazine, *Sculpture*. The International Sculpture Center—a New Jersey-based network for three-dimensional artists working around the world—distributes approximately 18,000 copies annually, dispersed to more than 70

countries. The center received an NEA Access to Artistic Excellence grant of \$25,000 in FY 2007 to support production of *Sculpture* magazine for 2007.

In 2007, the 80-page, full-color magazine documented the work of more than 30 sculpture artists who do not normally receive such recognition, including articles about the artists, photographs of their work, and interviews. In addition, the magazine contains reviews of exhibitions and technical discussions of new materials and techniques in the sculpture world. "We are looking to cover a broader range of art, and younger artists who aren't the flavor of the week in Chelsea," said Glenn Harper, editor of *Sculpture*. "We have a mandate to

not just cover New York."

Harper also pointed out how vital the NEA is to the magazine. "The NEA has been important for nonprofit magazines, not only for the funding, but to be a stamp of approval for the start-ups," he said.

Features in 2007 included interviews with Ursula von Rydingsvard, Bill Woodrow, Ledelle Moe, Anish Kapoor, Momoyo Torimitsu, Giordano Pozzi, and Frank Stella; and articles on the legacy of Julio González, the Hakone Open-Air Museum in Japan, the Vancouver Sculpture Biennale, Karlis Rekevics's contemporary large-scale sculptures, and the controversy surrounding Richard Serra's public art sculpture *Tilted Arc*.

The international distribution of *Sculpture* allows for artists to be seen around the world. The magazine is also available online where it received more than 90,000 hits daily, increasing the profile of these emerging artists. Altogether, the magazine and Web site help forward the center's goal of creating an understanding of the arts and bringing artists together to encourage the exchange of ideas and information.



The July/August 2007 issue of *Sculpture*, with Karlis Rekevics's *Triangle Installation* on the cover, as photographed by Jeremiah Jones.

Image courtesy of *Sculpture* magazine



Reggie Wilson/Fist and Heel Performance Group performing *The Tale: Npinpee Nckutchie and the Tail of the Golden Dek* at Globas DanceFest in New Mexico.

Photo by Antoine Tempé

New Mexico

New Art New Mexico

EDGEWOOD

Albuquerqueans took a journey through Africa without even leaving the state thanks to New Art New Mexico and partner VSA Arts of New Mexico. In a twist from the previous eight years, New Mexico's international festival of contemporary dance, Global DanceFest (GDF), was centered on the African tradition. By partnering with VSA Arts of New Mexico, the festival was able to reach a more diverse audience, including a large disabled population.

Journeys AFRICA begins a series of annual festivals that will focus

on specific parts of the world. In FY 2007, New Art New Mexico received an NEA Access to Artistic Excellence grant of \$10,000 to help produce this first year of the new series. The festival brought artists from a number of African countries, including Zimbabwe, Tunisia, and the Republic of Benin, in a month of dance, film, and visual arts presentations.

Week one featured New York-based Ronald K. Brown/Evidence, opening the festival in a mix of Caribbean, South American, African, and jazz dance styles. Brown also held a discussion about

migration, acculturation, and legacy. Audiences viewed *God's Gonna Trouble the Water*, a film about the Gullah peoples living on the coast of South Carolina and Georgia, and *U Carmen*, a performance by Dimpho Di Kopane, a South African opera theater company. The second week brought Brooklyn's Reggie Wilson/Fist and Heel Performance Group, which blended ritual African dance with contemporary movement to tell the story of the African diaspora. Wilson and Antoine Tempé, a photographer whose work was on exhibit all week, discussed why the African continent

has such a profound impact on their work.

Weeks three and four saw Andréya Ouamba and the Compangie 1er Temps of the Republic of Congo and Nora Chipaumire of Zimbabwe. Hafiz Dhaou and Aïcha M'Barek of Tunisia performed in their second year at the festival, as well as Julie Dossavi, a French and African citizen from the Republic of Benin, in her first ever visit to the United States. Dossavi uses influences from both Benin and France to combine the worlds of haute couture and ethnic dance.

Outpost Productions

ALBUQUERQUE

Just a few blocks south of Route 66 in Albuquerque sits Outpost Productions's Space, an intimate venue that serves up 100 of the most diverse and dynamic acts in jazz and world music annually. Since 1988, Outpost has played host to 1,200 performances, growing from an organization with a small budget to one of the city's recognized "Outstanding Arts Organizations."

In 2007, Outpost held its third annual Creative Soundspace Festival with support from an NEA Access to Artistic Excellence grant of \$10,000. The 2007 festival was the first year that programming was expanded to two weekends—one session in the spring, and another in the fall. The performances were held in the Space, with audiences totaling approximately 2,000 people.

Artists featured in May included pianist Myra Melford, one of the foremost women in jazz today, together with bassist Mark Dresser, who played with avant-garde composer and saxophonist Anthony Braxton for nine years. Also playing was the Roscoe Mitchell Quartet. Mitchell, founding member of the influential Association for the Advancement of Creative Musicians

Albert Ayler, Pharoah Sanders, and Don Cherry. But in 1965 he made his name by joining John Coltrane's last band. Accra Trane Station features two Ghanaian musicians, Nii Noi Nortey and Nii Otoo Annan, along with ethnomusicologist Steven Feld. Together they play Coltrane's music on African instruments, giving an eclectic take on his classic music.



Lawrence Clark (saxophone) and Josh Evans (trumpet) of the Rashied Ali Quintet perform at the 2007 Creative Soundspace Festival in Albuquerque, New Mexico.

Photo by Jim Gale

and of the free jazz group, the Art Ensemble of Chicago, is known for his adventurous saxophone playing. UNM students attended workshops and demonstrations by all artists at the festival.

In October, the second part of the festival featured the Rashied Ali Quintet and the Accra Trane Station. Ali played with some of the biggest names in the 1960s avant-garde jazz movement, including Archie Shepp,

By partnering with local and regional organizations like the University of New Mexico and Taos and Santa Fe Jazz Festivals, Outpost is quickly becoming known as a supporter of avant-jazz, roots, and experimental music.

New York



Monica Bonner from Highgate Heights and family at the *Writing with Light* opening at CEPA Gallery.

Photo by Lauren Tent

Just Buffalo Literary Center

BUFFALO

One of the ten largest literary organizations in the nation, Just Buffalo Literary Center is the heart of literary activity in Western New York. Since 1975, Just Buffalo has provided a broad range of programming, including writing workshops, poetry readings, literary discussions, performances, and community events and festivals, and has participated in the NEA's Big Read initiative. In 2005, Just Buffalo collaborated with CEPA Gallery for a new in-school program, Picturing Poetry, a cross-discipline program that teaches students how to express a theme through both photography and writing.

In FY 2007, Just Buffalo received

an NEA Learning in the Arts grant of \$20,000 to expand Picturing Poetry to reach more students. In 2007–2008 two schools participated—Frederick Law Olmsted School and Highgate Heights School—reaching approximately 1,000 students in grades four through eight, who each received between nine and 15 sessions of instruction in photography and poetry.

Each grade worked from a basic theme when creating their art, such as “energy.” Teaching artists in photography and creative writing provided basic instruction in their art forms and how to explore a theme through these disciplines. The two art forms were then combined as students used disposable cameras to take photos representative of their theme and then wrote a complementary poem

about their photo.

The high quality of student art, both visual and literary, that resulted from this program cemented the value of collaboration among complementary art forms. But Picturing Poetry's collaborations grew beyond the two arts organizations to encompass the teachers and the school administrators, who became partners in choosing themes and helping to plan the program. When the school takes a program so seriously, it transfers to the students, who took immense pride in their artwork, which was showcased for both their peers and their parents through school exhibitions of the students' photographs and poems, a reading of the students' poetry, and an exhibition at CEPA Gallery of selected student works, titled *Writing with Light*.

Pierpont Morgan Library

NEW YORK

The Pierpont Morgan Library in New York City owns impressive collections of illuminated manuscripts; master drawings; rare books; fine bindings; and literary, historical, and music manuscripts. One of the prize possessions is a collection of illustrated letters written from Vincent van Gogh to Émile

Bernard between 1888 and 1889. The Morgan used this collection as the centerpiece of an exhibition exploring the relationship between these two artists and what van Gogh's letters reveal about his life and creative process.

In FY 2007, the Morgan received an NEA Access to Artistic Excellence grant of \$45,000 for the exhibition *Painted with Words: Vincent van Gogh's Letters to Émile Bernard*, which ran September 28, 2007 through January 6, 2008. In addition to the 19 letters between van Gogh and Bernard, the exhibit included an additional letter by van Gogh to the artist Paul Gauguin, which features a sketch for van Gogh's renowned *Bedroom at Arles*. Six of the letters to Bernard also include sketches for his works. Twenty-two paintings, watercolors, and drawings by van Gogh and Bernard were exhibited with the letters, including those discussed and sketched by van Gogh in his letters.

Accompanying the exhibition were a variety of public and education programs, including a symposium on the importance of correspondence in van Gogh's relationship with Bernard and Bernard's role in establishing van Gogh's reputation as a groundbreaking artist. As part of the Write A Picture, Draw a Poem program, students from six New York public schools visited the van Gogh exhibition with a trained educator, then worked in small teams to write a description of selected works and used them as a basis to draw pictures of their own.



Vincent van Gogh's letter to Émile Bernard, Arles, March 1888 (Letter 2, folio 1), part of the *Painted with Words* exhibition by the Pierpont Morgan Library

Photo by Joseph Zehavi; Thaw Collection, The Pierpont Morgan Library, New York, gift in honor of Charles E. Pierce, Jr.

In addition, the exhibition included a brochure with English translations of the letters and two interactive listening stations with theatrical readings in English of excerpts from select van Gogh letters.

In total, 50,000 people viewed this exhibition, drawn by the unique opportunity to gain personal insight into the life of one of the world's great artists through his words and his art.

Hendersonville Symphony Orchestra

HENDERSONVILLE

Choral extravaganzas are a big deal for small town orchestras. North Carolina's Hendersonville Symphony Orchestra (HSO) only stages a combined instrumental and choral performance every two or three years. So in 2007, when the 37-year-old ensemble received its first-ever NEA grant, a \$10,000 Challenge America award to present Brahms's *German Requiem*, it was a big deal. This massive work for full orchestra, two choirs, and two soloists has been critically acclaimed since its premiere in 1869. In writing this formidable piece, Brahms fulfilled a charge given by his late friend Frederick Schumann, who wrote that Brahms should, "direct his magic wand where the massed forces of chorus and orchestra may lend him their powers."

Assembling these "massed forces" in Hendersonville took a major community effort, according to Thomas Joiner, conductor and music director. It was also expensive. "We have to scrimp pennies," Joiner said. "A grant like this certainly paved the way for us to think about projects like this in the future."

The requiem concert, appropriately, was not without *sturm und drang*. The HSO lacks a permanent home, and had long planned to present the *German Requiem* at First Baptist Church. But the church was undergoing major renovations, and the project was running behind schedule. A month before the concert, Joiner still didn't know if the pews would be back in the sanctuary. They were, but then, at the last minute, the soprano scheduled to solo became ill. Joiner put in a call to Tamara Matthews, one of his colleagues at the Furman University music department. Matthews, an accomplished singer who has performed and recorded around the world, agreed to step in. She sang opposite Joshua Copeland, an up-and-coming baritone who graduated from Furman and garnered accolades and engagements since singing with the HSO, including a recital at New York's Weill Hall. Two local vocal ensembles—Cantabile and the



Tamara Matthews was the solo soprano in the Hendersonville Symphony Orchestra's production of Brahms's *German Requiem*.

Photo by Devon Cass

Carolina Concert Choir—combined to form the chorus.

"The stars really aligned," Joiner said. "It was a beautiful performance. There were a good number of people who were hearing Brahms's *Requiem* for the first time, and everyone just felt exhilarated by the end."

North Carolina

North Carolina Pottery Center

SEAGROVE

From the day she walked into the North Carolina Pottery Center back in 2004, Executive Director Denny Hubbard Mechem had been hoping to fill the center's gallery with highly crafted Native-American pottery. In 2008, she finally got her chance, thanks to an NEA Challenge America grant of \$10,000. *Contemporary Pottery from North Carolina's American Indian Communities*, an exhibit featuring the work of potters from four Carolina tribes, ran at the center in Seagrove, North Carolina, from May through August 2008.

"Many people didn't realize that the native tradition is alive and well in the Carolinas," Mechem said. "I have always been drawn to it."

The earliest pottery shards in the United States were discovered off the Carolina coast. Archeologists estimate indigenous people have been producing pottery in the region since 4500 B.C. Distinct tribal traditions have been passed down through the centuries, and in the past decade or so, several tribes have renewed the tradition of creating artistic pottery, although their work is not as functional as it was centuries ago. On the Eastern Cherokee reservation in western North Carolina, Native Americans craft earthenware vessels, while members of South Carolina's Catawba tribe usually produce pots with a highly burnished glaze. Both styles were featured in the exhibit.



North Carolina Pottery Center's Native-American pottery exhibit featured hand-etched work by Senora Lynch, a member of the Haliwa-Saponi tribe.

Photo courtesy of North Carolina Pottery Center

The exhibit also featured the works of two Lumbee Indian potters and several members of the Haliwa-Saponi tribe, including Senora Lynch, the youngest artist in state history to receive the North Carolina Heritage Award.

Mechem timed the event to coincide with a state archeology conference. On opening day, the center was bustling with curious historians, pottery enthusiasts, and families who took advantage of

educational activities for children.

Seagrove is located in rural central North Carolina—nowhere near the sea—and has a population of just 264 people. Since its founding in 1992 and the opening of the pottery shed and exhibition space in 1998, the center has continued to function as a gathering place for ceramists and pottery enthusiasts, attracting more than 15,000 visitors each year.

Jamestown Fine Arts Association

JAMESTOWN

The Arts Center, operated by the Jamestown Fine Arts Association, has been promoting the arts in North Dakota for more than 40 years. In 2007, the center established a project to celebrate the many ethnic communities that make up Jamestown. They hired traditional artists throughout North Dakota to work in schools to provide programs about the cultural heritage of the populations within North Dakota. In FY 2007, the Arts Center received an NEA Access to Artistic Excellence grant of \$10,000 for the educational project.

A favorite for many of the students, Marvin Bald Eagle Youngman taught more than 500 students the traditional games and

stories of his Chippewa culture. He introduced the students to the meaning and history of medicine bags. Each student made their own medicine bag, while Youngman told stories about his tribe. Taylor Barnes, the Arts Center's director, described Youngman as a "wonderful man and gentle artist who has a vast storehouse of information about traditional ways and history." Youngman's geniality and love for his culture helped him connect easily with the students.

Another popular artist was Margreat Sam from East India. Sam demonstrated dances, like *Bharatanatyam*, that told stories about India's lifestyle and history. The most exciting aspect of Sam's residency was a workshop open to everyone within the community. This event was mainly attended by home-schooled families who spent the day at the Arts Center

learning dance steps, hearing stories, making traditional food, and painting.

Many of the students and families who participated in these events attended the 2008 Culture Festival in August where all the artists performed. The festival celebrated the 125th anniversary of the community's settlement, focusing on the traditional arts of the immigrants that established Jamestown as well as more recent arrivals. The festival included a performance by NEA National Heritage Fellow Mick Moloney, a master performer of traditional Irish music, as part of the NEA program's 25th anniversary activities.

Indian artist Margreat Sam leads students in a traditional dance for her residency during the 2008 Culture Festival in Jamestown, North Dakota.

Photo courtesy of Jamestown Fine Arts Association



Fargo-Moorhead Opera Company

FARGO

As the only professional opera company within a 200-mile radius, Fargo-Moorhead Opera Company (FMO) feels a great responsibility to provide its community, and those in surrounding communities, the opportunity to see a live, professional opera production, an experience not otherwise easily accessible. Area representatives from surrounding towns, such as Fergus Falls and Grand Forks, publicize FMO's work inside their own communities to generate interest in opera and FMO's productions.

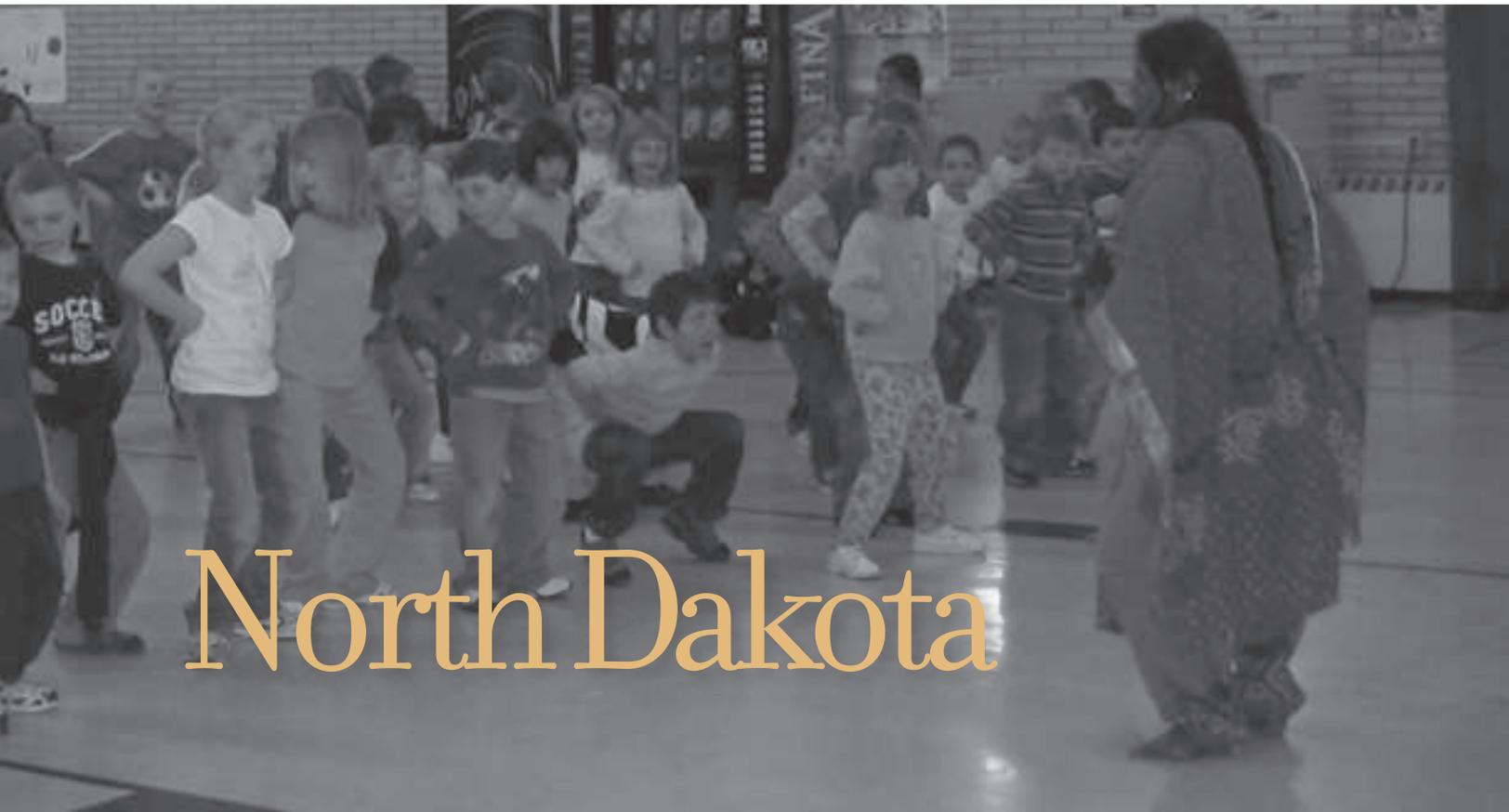
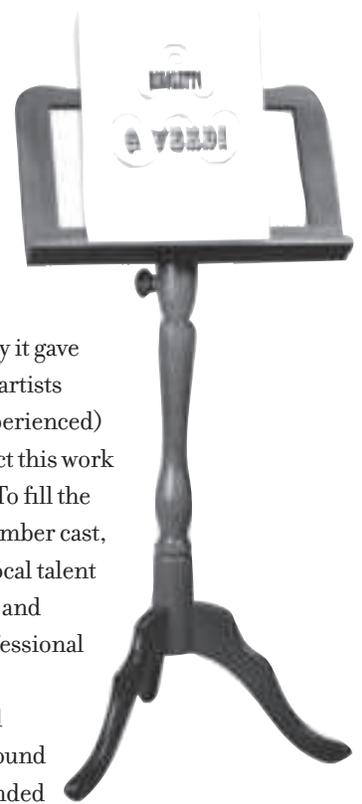
Since being founded in 1968, FMO has presented two or three productions a year, providing valuable performance opportunities for advanced vocal music

students, talented amateurs, and professional singers in the area. To increase students' exposure to and understanding of opera, FMO sends opera singers, usually students from the local universities, into the local elementary, middle, and high schools. Middle and high school students also can purchase deeply discounted tickets to FMO's spring production as part of the First Night at the Opera program.

In FY 2007 Fargo-Moorhead Opera Company received an NEA Challenge America grant of \$10,000 for their annual spring production. FMO chose to break from their usual style for this production—instead of a fully staged opera, they chose to do a concert version of Giuseppe Verdi's *Rigoletto*, selected

for the opportunity it gave several American artists (both new and experienced) to sing and conduct this work for the first time. To fill the more than 40-member cast, FMO drew from local talent as well as national and international professional artists.

On April 30 and March 1, 2007, around 1,000 people attended the FMO performances of *Rigoletto* at Festival Hall on the North Dakota State University campus in Fargo. FMO saw this as a great opportunity to educate the community about the wide range of operas that are not often performed in their region.



North Dakota

Ohio

Culture Works

DAYTON

For residents of southwest Ohio looking for the perfect gift, Culture Works has a suggestion: buy the Arts Card. In FY 2007, the NEA awarded Cultural Works an Access to Artistic Excellence grant of \$30,000 to help offset initial overhead and marketing costs for the cards, which can be redeemed at 13 Dayton area arts organizations. Two years into the project, Denise Rehg, president and CEO of Culture Works, has deemed the Arts Card a success. Sales are self-sustaining, and now she's looking to expand.

"The card is part of a much bigger thrust to get arts participation up," Rehg said. "It's absolutely going great."

Culture Works began selling the cards during the 2006 holiday season. Aided by the NEA grant money, the alliance launched a marketing campaign the following December, and sales jumped 56 percent. The Arts Cards are available in denominations of \$15 or more and must be purchased through Culture Works. The cultural organizations that have signed on to accept the cards, so far, range from Dayton's major players—Dayton Ballet, Victoria Theatre Association, Dayton Art Institute—to smaller groups like Cityfolk gallery and



The Arts Card, created by Culture Works to be used at arts organizations in the Dayton, Ohio, area.

Image courtesy of Culture Works

Rhythm in Shoes dance company.

The Arts Cards are becoming popular corporate gifts. DP&L, southwest's Ohio's electric company, passed out the cards to employees during the holiday season. Other companies have purchased the cards for clients and visitors from out of town. Culture Works is also reaching out to the 24,000 civilian and military employees who work at Wright-Patterson Air Force Base, a largely transient population. Future plans call for partnering with area universities so that parents can easily purchase the Student Arts Cards for their students, or professors can make the card part of class fees.

Other metropolitan areas have experimented with similar arts and culture gift cards, but with less success. Rehg said the technology

is now cheaper and easier to work with, and it's time for more local arts agencies to give it a shot. "What's really exciting is that it's a model for other communities," she said.

Wexner Center Foundation

COLUMBUS

Administrators at Ohio State University's Wexner Center for the Arts got more than they bargained for when they invited Kerry James Marshall to be one of four artists-in-residence during the 2007-2008 school year. The end result, they knew, would be a unique work of visual art. What they didn't expect was that the residency would evolve into a partnership between Marshall, 23 Columbus-area high school students, and a troupe of



Teenage participants handle artist Kerry James Marshall's handmade puppets in a performance of his play, *Every Beat of My Heart*, at the Wexner Center for the Arts in Columbus, Ohio.

Photo by Chet Hey

Japanese *Bunraku* puppets.

As it turns out, Marshall, an artist dedicated to exploring African-American issues, had been looking for a chance to collaborate with teenagers. He was also hoping to learn *Bunraku*, the art of Japanese puppetry. The residency, supported by an NEA Access to Artistic Excellence grant of \$35,000, gave him a chance to do both.

More than 90 teenagers auditioned to be a puppeteer in *Every Beat of My Heart*, a play based on Marshall's comic strip, *Rythm Mastr*, about superheroes in the African-American community. The Wexner Center staff split the

students into nine teams that competed for a chance to man the puppets. The top three teams worked the puppets in the play and received a stipend for their efforts. Marshall's handmade puppets, inspired by a trip to Japan, were styled in the manner of traditional African sculptures. For four nights in February 2008, the puppets came to life in a play written by Marshall about an aging African art collector, the *Rythm Mastr*, and the city schoolchildren that bring his sculptures to life. An exhibition of the puppets, along with some of Marshall's original *Rythm Mastr* comic strips, was shown from

February 2 – April 13.

"Many of these kids had never taken drama classes," Shelly Casto, education director from the Wexner Center, said about the students participating in the play. "Working with Marshall showed them that working really hard and going for it could pay off."

The NEA grant also helped bring three other artistic collaborators to campus: filmmaker Jennifer Reeves, SITI Company theater ensemble, and guitarist Bill Frisell and his trio. All three spent time at the university while preparing to premiere new works in collaboration with students.

Oklahoma



Lyric Theatre of Oklahoma

OKLAHOMA CITY

Founded in 1963, the Lyric Theatre of Oklahoma is the state's only year-round professional musical theater company. In 2007, the theater company produced the eight-time Tony Award-nominated musical *Once on This Island*, based on the novel *My Love, My Love* by Rosa Guy. Utilizing Caribbean storytelling and incorporating the use of beautiful puppets, the musical offered an exotic experience for Oklahoma City audiences. The lighting, costumes, scenery, and props turned the Lyric Theatre into a Caribbean island in the French Antilles. The Lyric Theatre received an NEA Access to

Artistic Excellence grant of \$20,000 in FY 2007 to make this production possible.

Broadway veterans filled the primary character roles, and several local musicians from the Oklahoma City Philharmonic Orchestra performed the original Broadway score. Marcia Milgrom Dodge choreographed and directed the show, with musical direction from David Andrews Rogers. The staff noted an increase in audience diversity from previous performances, perhaps drawn by the unusual presentation. An estimated 8,000 Oklahomans were served by the production of

Once on This Island.

The theater also offered affordable ticket prices for the musical. The quality of the production earned praise for the cast, set design, and costumes. The local newspaper, *The Oklahoman*, stated, "In the American musical theater, some numbers are known as charm songs because of their poignant or wistful nature. Perhaps only once in a generation does a show come along in which nearly every number merits such a description. *Once on This Island* is one such musical."

In addition to offering affordable ticket prices, Lyric

Lyric Theatre of Oklahoma's production of the musical *Once on This Island*.

Photo by Mutz Photography

Theatre also had a week of featured workshops with cast members. More than 50 children ages eight to 18 from Thelma Gaylord Academy participated in the series of workshops. Some of the classes taught included Audition Techniques, Vocal Coaching, Character Development and Career Advice, and Dance Fusion – Hip Hop, African, Ballet, and Jazz.

Tulsa Ballet Theatre

TULSA

Tulsa Ballet Theatre's mission of preserving the traditions of classical and contemporary ballet was fully achieved with the production of *In Black*, a program involving three pieces covering a broad range of dance styles. Luciano Cannito's *Viva Verdi* takes a satirical look at Italian culture; Nacho Duato's *Remansos*, using the music of Spanish composer Enrique Granados, makes dynamic use of space and forms; and Hans van Manen's *Black Cake* showcases the dancers' acting ability. Tulsa Ballet received an NEA Access to Artistic Excellence grant of \$10,000 to support this production.

Regarded as one of the top regional companies in North America, Tulsa Ballet presented two Oklahoma premieres and one world

premiere as part of *In Black*. The ballet attracted a broader audience than it usually receives due to the variety of pieces being presented. Twenty-nine dancers from Tulsa Ballet were involved in the production, eager to work with the guest choreographers and staggers (Tony Fabre for *Remansos* and Mea Venema for *Black Cake*).

This presentation helped expand the ballet's existing repertory, providing a higher degree of variety and opportunity for the dancers. *Black Cake* was Tulsa Ballet's first Hans van Manen work, and the dancers were eager to work with Venema on this little-known piece, performing it for van Manen himself the week prior to production.

The audience feedback for the four performances of *In Black* was

enthusiastic, as was feedback from the press. Arts reviewer James D. Watts Jr. commented on the ballet in *Tulsa World*, "Any good ballet company can make what it does appear effortless. A great ballet company makes what it does look not only effortless but unplanned, that the dance is being created step by step by step in front of the audience. That's the impact *Viva Verdi* has."

More than 800 complementary tickets were distributed to 40 social services agencies for a performance of *In Black* to make the dance piece more accessible to many community members who might otherwise be unable to attend the performance. In addition, Tulsa Ballet traveled to Seoul, Korea, to perform *Black Cake* as part of the International Dance Expo.



Tulsa Ballet dancers Karina Gonzalez and Alfonso Martin in Hans van Manen's *Black Cake*.

Photo by Christopher Jean-Richard



Ron McDowell (left), a union iron worker in Portland, and Nathan Tran, a student at Binnsmead Middle School in Portland, stand in front of the banners Tran made after interviewing McDowell for Caldera's exhibition, *Hello Neighbor Project*.

Photo courtesy of Caldera

Oregon

Caldera PORTLAND

Young people living in Portland and central Oregon are fortunate to have the arts organization Caldera in their region. With a mission of encouraging artistic creativity for underserved youth in Oregon, Caldera offers art experiences through which youth can gain a sense of who they are and who they might become. Low-income students begin in sixth grade and remain connected to the organization throughout high school, college, and into their careers. The students attend summer retreats where they work with professional artists in

disciplines such as dance, music, theater, and creative writing. The artists continue working with the youth throughout the school year.

Caldera received an NEA Learning in the Arts grant of \$75,000 in FY 2007 for the year-long project, Perspectives in Photography. One-hundred-and-sixty students, ages 11 to 18, worked with professional artists and writers to develop their artistic skills. They attended lectures by professional photographers and operated professional-level digital cameras. At the end of their sessions, students exhibited the work in their community.

The most significant public exhibition during Perspectives in Photography was the *Hello*

Neighbor Project. Caldera students identified, interviewed, and photographed an array of neighbors in their local communities, all of different backgrounds, ages, and races. Students then created photo-word portraits of the people that were printed on large vinyl banners and displayed around their communities. There were 108 banners in total, promoting a dialogue among community members.

The project also gave the students a sense of accomplishment and belonging to their community. Nine communities were involved in the project. Caldera students, artists, and staff unveiled the banners and led community members on a walking tour to see each artwork. Through programs like Perspectives in Photography, Caldera helps awaken the students' creativity, promote self-confidence, reveal possible career paths, and bring about long-lasting relationships.

Eugene Ballet EUGENE

Audience members got a taste of the dance traditions of the Pacific Northwest coastal tribes thanks to the Eugene Ballet's production of *Children of the Raven*. The ballet company's performance presented tribal culture through contemporary dance, with members of the company wearing traditional clothing of the coastal tribes. *Children of the Raven* celebrates the legends of four Indian tribes: the Haida,

Kwakiutl, Tlingit, and Tsimshian.

The Eugene Ballet received an NEA Access to Artistic Excellence grant of \$10,000 to bring this production to ten different communities in four different states: Idaho, Montana, Oregon, and Washington. There were a total of 42 activities that took place, including performances, in-school presentations, master classes, and theater workshops. The performances and activities allowed audiences to experience the culture of the tribes through traditions such as mask-making, storytelling, and ritual dances. The Eugene Ballet performed at a wide range of performance venues, from opera houses to high school auditoriums to elementary school stages. The variety of locations made the performances more accessible for a diverse group of people, many who had never seen a professional dance company before.

In addition to the outreach activities, a 120-page Teachers Resource Study Guide was created. The guide provided teachers with information on the geography, history, and culture of the tribes. Students not only learned about the tribes in the classroom but also had a chance to perform with the company in parts such as “snow pullers” and “bear children.”

The ballet reached an estimated 15,000 students and 35,000 audience members through all the events. *Children of the Raven* provided the communities with high quality dance while introducing many of them to an unfamiliar culture.

Eugene Ballet's performance of Toni Pimble's *Children of the Raven*, based on the legends of the Pacific Northwest Coast Native Americans.

Photo by Cliff Coles



Pennsylvania

Allentown Art Museum

ALLENTOWN

In 2002, Allentown Art Museum asked its longtime patrons to name their favorite of the museum's exhibits, discovering a 1964 show about arms and armor stood out. The appeal of knights and armor, combined with a promised gift to the museum of 110 pieces of Renaissance and Baroque armor, was the genesis of Allentown Art Museum's most ambitious exhibition in a generation: *Knight in Shining Armor: Myth and Reality, 1450-1650*. In FY 2007, Allentown Art Museum received an NEA Access to Artistic Excellence grant of \$15,000 to support their *Knight in Shining Armor* exhibition, which ran from January 27 through June 3, 2007.

The Allentown Art Museum was established in 1939 and maintains a collection of more than 12,000 works of art. With more than 150 objects from the Baroque and Renaissance periods, including arms and armor as well as paintings, prints, and tapestries, the exhibition was arranged into four sections—Nobility and Authority; Religious Imagery; Images of War; and Myth, Story, and Allegory. The exhibition explained how during this time period, armor was seen more off the battlefield than on it, as wearing armor became a sign of social status, worn in



Girolamo Romanino's *Portrait of a Gentleman*, circa 1520, was part of Allentown Art Museum's *Knight in Shining Armor: Myth and Reality, 1450-1650* exhibition.

Courtesy of Allentown Art Museum, Samuel H. Kress Collection

pageants and parades, and often seen in portraiture. In addition, the exhibition reveals women's roles in armor—from a painting of Joan of Arc in armor to the lacy handles on swords inspired by women to paintings of the Sabine women who stopped war by carrying their infants as armor onto the battlefield.

In order to make the exhibition

accessible for younger children, Allentown Art Museum created the Art Ways Interactive Family Gallery, recreating Renaissance life with workshops, stables, gardens, and the home of a knight. In addition, the museum arranged a full Renaissance evening with music, sword-play demonstrations, and a talk by Daniel Weiss, president of Lafayette College

and a leading authority on the art of medieval Europe in the age of the Crusades.

More than 23,000 people participated in the museum's education and outreach programs, on top of the more than 41,000 who toured the exhibition, proving that the public's fascination with knights and armor hasn't diminished.

Taller Puertorriqueño

PHILADELPHIA

What started in 1974 as a community-based graphic arts workshop providing cultural training alternatives for local youth has grown into a multifaceted organization dedicated to the preservation, development, and promotion of Puerto Rican and Latin American artistic and cultural traditions. In FY 2007, Taller Puertorriqueño received an NEA Access to Artistic Excellence grant of \$35,000 for its 2007-2008 series

of programs around the theme Connecting the Threads of Our Pasts and the Hopes of Our Futures. Three exhibitions, visited by more than 4,500 people, provided the foundation of the series, and through different means compared old traditions and ideas with present day practices and views.

Santos de Puerto Rico: Tallas de Fé y Sentimiento (October 5, 2007-January 12, 2008) presented the traditional art of *santos*, religious carvings of statues. The exhibition included older examples of *santos* as well as contemporary versions, and artisans in residence brought to Philadelphia by Puerto Rico's Institute of Culture provided demonstrations of the art.

Following this, *Tony Rocco's Photo Essay/Book—True Faces of Colombia and Other Stories* (February 8-April 16, 2008) explored how Rocco's portraits of the people of Philadelphia and Colombia can clarify traditional misconceptions about Colombia. While in residence, Rocco taught a six-week

program for high school students on how to use photo-documentation as a storytelling tool, concluding with an exhibition of the students' work.

The last exhibit, *Puerto Rico and the U.S.: A Pervaded Consciousness* (May 9-July 26, 2008) featured artwork by Miguel Luciano that examines the relationship between the two cultures using popular, religious, and consumer iconography. Luciano taught writing workshops for approximately 600 middle and high school students, asserting the importance of expressing oneself. The students wrote down their feelings in short sentences that were then placed in coin machines in public spaces, allowing the public to insert coins and receive one of the students' statements.

As a part of their series, Taller Puertorriqueño also presented two community festivals, reaching more than 11,000 people; a series of book readings; and a symposium exploring the influences of the African Diaspora on Latino culture.

The opening of Taller Puertorriqueño's exhibition *Puerto Rico and the U.S.: A Pervaded Consciousness*, which featured the art of Miguel Luciano.

Photo courtesy of Taller Puertorriqueño



Artist mentor Adrienne Benz guides student Laura Huaranga during a New Urban Arts after-school studio session.

Photo by Jesse Banks III



New Urban Arts

PROVIDENCE

Artistically inclined students in Providence, Rhode Island, have a unique place to spend time after school. Since 1997, New Urban Arts has been offering a drop-in studio for teenagers. Under the curatorial eyes of new Executive Director Jason Yoon, a record 165 students enrolled and were mentored by 15 working Rhode Island artists during the 2007–08 school year. To help the studio keep pace with such growth, New Urban Arts received an NEA Learning in the Arts grant of \$25,000 in 2007.

More than 1,300 students have participated in the program over the past eight years, with some 150 artists serving as mentors. (Yoon himself worked as a mentor as an undergraduate at The Rhode Island School of Design.) When students arrive at the studio each October, they are grouped according to artistic discipline. Options typically include drawing, photography, poetry, and fashion design. Yoon hasn't had to turn kids down or screen students for their abilities—yet—but knows demand will soon exceed space available in the busy studio.

“Students here feel a lot of ownership,” Yoon said. “They keep coming back because of the relationships they form with the mentor artists. These are mutually beneficial relationships. New Urban Arts is fueled by both the students’ and the artists’ enthusiasm.”

Rhode Island

Yoon took over as executive director in February after the studio bid a fond farewell to founder Tyler Denmead. As a student at Brown University back in 1997, Denmead and a few friends started offering free art lessons in a downtown loft apartment. The following year, they relocated into a double-storefront space near two urban high schools, and New Urban Arts was born.

In 1999, Denmead began recruiting artist mentors to work with students two afternoons each week throughout the school year. Contacts at the schools and local social service agencies recommended students, and funding began trickling in. Soon the After-School Studio was recognized as a community necessity rather than an artistic curiosity. In 2003, readers of the *Providence Phoenix* chose New Urban Arts as Rhode Island's Nonprofit of the Year.

Trinity Repertory Company PROVIDENCE

Thornton Wilder may have modeled Grover's Corners on Peterborough, New Hampshire, but cities and towns throughout New England claim his play *Our Town* as their own story of love, death, and life in a close-knit community. In January 2007, Trinity Repertory Company used a nontraditional staging to personalize this classic American

drama for Providence, Rhode Island. The theater received an NEA Access to Artistic Excellence grant of \$25,000 to support the production.

Barbara Meek, an African-American actress who has been with the theater for more than 40 years, played the stage manager, a role typically filled by an older white male. As in any other production of *Our Town*, the stage manager introduced the townspeople to the audience and narrated Wilder's three-act play. Meek also supervised a unique two-tier stage conceived by director Brian McEleney. The traditional lower level was strewn with chairs and tables for the characters in *Our Town*, including Emily Webb, George Gibbs, and Constable Warren. On the second floor, designer Eugene Lee created a faux Green Room where the off-stage actors relaxed in full view of the audience.

The show ran for six weeks, reaching more than 20,000 people—almost 12 percent of the Providence population—including the governor, the mayor, and half of the state's congressional delegation. Eight of the 44 shows were sold-out student matinees. Curt Columbus, artistic director of Trinity Rep, attributed the turnout to a sense of community ownership. Working with the City of Providence and the Providence public schools, the theater sponsored an essay contest for middle and high school



Susannah Flood as Emily Webb, Barbara Meek as Stage Manager, and Eric Murdoch as George Gibbs in Trinity Repertory Company's production of *Our Town* by Thornton Wilder.

Photo by T. Charles Erickson

students. The theater also collected photos of Providence taken circa 1911 for a lobby display.

"We tried to engage the community as much as possible, and it worked," Columbus said. "It was so moving to watch Thornton Wilder's 1937 play turn into a contemporary play for this audience. . . . I love *Our Town* so much. It is not the old chestnut that some people think it is. The play has intense contemporary impact if it's done well. There is nothing sentimental about it."

Greenville Symphony Orchestra

GREENVILLE

In February 2008, Greenville audiences were treated to a special concert by the Greenville Symphony Orchestra (GSO). The concert, entitled A “Knight” of Percussion, featured guest artist, Scottish virtuoso percussionist Dame Evelyn Glennie. The highlight of the performance was Kevin Puts’s Percussion Concerto, which Glennie performed on the vibraphone, five-octave marimba, glockenspiel, two-octave crotales, and tubular bells. Profoundly deaf since age 12, Glennie is considered by many to be the premier solo percussionist in classical music. The GSO received an NEA Access to Artistic Excellence grant of \$10,000 to invite Glennie to headline two weekend performances with the orchestra.

In addition to those feature appearances, the GSO worked with the South Carolina School for Deaf and Blind on a series of community engagements featuring Glennie. Two concert previews were held free of charge, featuring lectures about Glennie’s works.

The GSO held adult education programs in the form of salons taught by the orchestra’s principal timpanist, Sherwood Mobley, and

local professor John Beckford. “I became convinced in order for orchestras to stay relevant to their communities, we must, in part, be a resource for the entire community, not just our subscribers,” said Braxton Ballew, GSO education director, of the

outreach efforts of the project. About 520 students experienced the magic of Glennie through in-school visits, performances, and the screening of *Touch the Sound*, the award-winning documentary on Glennie’s life. Out of those students, roughly a quarter were, like Glennie, hearing impaired. In

Dame Evelyn Glennie, a premier solo percussionist in classical music, performed with the Greenville Symphony Orchestra.

Photo by Richard Ecclestone/
Sabian



South Carolina

learning about sound and vibration, the students were excited—they understood the passion behind the music, and the connection between the magnificent sensations of hearing and feeling.

As Ballew put it, “Just about everyone that comes in contact with Evelyn has a life-changing experience, and for the better.” Glennie’s performance and school visits brought new educational and cultural experiences to the citizens of Greenville, and was considered by many to have been one of the best programs of the year.

Sumter Gallery of Art

SUMTER

Curators Mark Sloan and Brad Thomas of the Sumter Gallery of Art (SGA) travelled to Japan to find artists whose work brought to light the constant interaction between humans and nature, choosing works that not only spoke to the ephemeral quality of nature, but also are site-based, temporary installations themselves. The reason for this visit was to prepare for a new traveling exhibition, *Force of Nature*.

Ten Japanese artists conducted six-week residencies at seven institutions throughout the Carolinas. Hosts such as the Halsey Institute at the College of Charleston, University of North Carolina–Charlotte, and Winthrop University Galleries participated in the first phase of the project by hosting and often providing

materials for the exhibitions. At the College of Charleston, artist Yamamoto Motoi created a salt labyrinth in the middle of the student library’s rotunda. At the McColl Center for Visual Art in Charlotte, North Carolina, Aiko Miyanaga used caught butterflies and salt evaporated from Charleston, South Carolina, seawater to create her pieces. The culminating exhibition at the Sumter Gallery of Art in April 2007 brought Motoi back from Japan to create another of his stunning, painstakingly created salt labyrinths. Photographs and selections from each of the exhibitions were also displayed at the gallery through June 2007.

The exhibition was supported by an NEA Challenge America grant of \$10,000. The gallery is often a field

trip destination, but this exhibit was more unusual than most. In addition, during Motoi’s time in Sumter, the artist completed a two-day residence at Sumter High School, one of the largest schools in the state. The biggest success of the program, said Executive Director Karen Watson, was that “regular students walking by the exhibit were interested and got involved.” In total, about 1,700 high schoolers interacted with Motoi during his stay, in addition to the 2,100 visitors to the gallery. The exhibition was temporary, but its effect was lasting. Eventually the three tons of salt used in Motoi’s piece were returned to the Atlantic Ocean by Watson and gallery employees, once again bringing the connection between humans, art, and nature full circle.

Students from Sumter High School look on as Yamamoto Motoi painstakingly creates a salt labyrinth artwork.

Photo by *The Item*, Sumter, South Carolina



South Dakota

First Peoples Fund

RAPID CITY

Since 1999, the Community Spirit Awards have honored 36 artists from 26 different Native-American Nations from Alaska to Maine. Honorees are Native-American artists nominated by their tribes for their generosity, humility, and ability to inspire and teach. Their crafts range from the contemporary—mixed-media installations and photography—to the traditional—canoe-making and storytelling. For the past eight years, the awards were presented to those who keep alive the ancient way of life and resurrect forgotten tribal ceremonies and traditions.

In FY 2007, the First Peoples Fund received an NEA Access to Artistic Excellence grant of \$30,000 toward a publication commemorating the Community Spirit Award artists, featuring nine years' worth of stories and anecdotes. The 72-page booklet will bring recognition to the diverse cultures within the Lakota Nation itself, as well as in the surrounding rural communities. "This gives us the opportunity to share the voices of the indigenous Americans with the rest of America," said Lori Pourier, president of the First Peoples Fund. "A banker from a local community attended the ceremony last year. All he could say



Julia Parker, a basketweaver and 2007 NEA National Heritage Fellow, is one of the recipients of the Community Spirit Awards, honoring Native-American artists.

Photo courtesy of First Peoples Fund

afterward was 'I had no idea.'"

Included in the publication are biographies of the artists, samples of their work, and commentary

from their nominators and others in their tribes. The publication will be distributed to local libraries and colleges as a learning tool, and to the

artists' tribes, where their tales will be preserved in print forever. Plans to create an interactive DVD-ROM are also in the works.

To honor these artists is to honor the communities themselves: it is the role of the artist in Northern Plains communities to serve the people by bringing them spirit and inspiration. Continuing this tradition is pivotal to preserving and sustaining the Lakota Nation's unique culture. Said Pourier, "It's interesting how when one member is honored, it inspires the spirit of others to serve, too."

Four Bands Community Fund

EAGLE BUTTE

The Lakota Nation in South Dakota encompasses eight different Native-American reservations, of which the largest are the Cheyenne River, Pine Ridge, and Rosebud reservations, each about the size of Connecticut. The Four Bands Community Fund, located within the Cheyenne River reservation, is committed to promoting the preservation and appreciation of the Lakota Nation's rich cultural and artistic heritage.

Their revered tribal history and holistic, harmonic approach to life carry through into the art of Native Americans. In FY 2007, the Four



A visitor to the 41st annual Red Cloud Indian Art Show views contemporary Native-American art.

Photo courtesy of Heritage Center at Red Cloud Indian School

Bands Community Fund received an NEA Access to Artistic Excellence grant of \$20,000 to promote the art forms of the Lakota peoples to the thousands of tourists and families that visit the reservations annually. From early June to mid-August, the Red Cloud Indian Art Show presents the work of artists in traditional media such as *parfleches* (folded containers made from dyed animal hides), beadwork, drum-making, quillwork (from porcupine needles), and the traditional star quilt, brought to the tribes by their women who were educated at Amish boarding schools in the late 19th century.

The art show drew 7,800 people from all over the country. "For an extremely rural and isolated area, the show brought an amazing amount of tourists," said Nicole

Seaton, Four Bands' program coordinator. In order to draw these massive crowds, the fund placed brochures in all of South Dakota's highway rest stops and created huge banners to hang in high traffic areas near the reservations. To make the show and information even more accessible, the Native Discovery Partnership created a Web site with information about the artists.

The artists' creativity is evident—they combined new art forms with old ideas, like painting on a canvas as opposed to a hide or using traditional techniques for the beading of cartoon characters. "When you think of Indians, you tend to think of something of the past. Our show revealed that people are still here, and aren't doing the same art you saw 100 years ago," Seaton explained.



Tennessee

Chris Chew, bass player for the North Mississippi Allstars, performs at the San Francisco Blues Festival, one of the festivals at which *Beale Street Caravan* records.

Photo courtesy of *Beale Street Caravan*

Beale Street Caravan

MEMPHIS

It is only right that Memphis, the home of the blues, is also home to the most widely distributed blues radio program in the world, *Beale Street Caravan*.

This weekly radio series is the only syndicated radio program that broadcasts live performances of the blues on public radio, and it is heard by an audience of 2.4 million listeners each week on more than 300 U.S. affiliate stations and more than 100 affiliate stations in Europe, Japan, Australia, New Zealand, Africa, and Asia. In FY 2007, the show received an NEA Arts on Radio and Television grant of \$10,000 to support its production and national broadcast.

Beale Street Caravan includes recordings at great blues festivals across the U.S., such as the Mississippi Valley Blues Festival in

Davenport, Iowa; the Waterfront Blues Festival in Portland, Oregon; and the Arkansas Blues and Heritage Festival in Helena, Arkansas. Each broadcast features live performances and a discussion of the participating musicians' history and contributions to the blues.

Each episode also has a guest host, who explores in-depth a particular subject relating to the blues, which are then broadcast in five- to eight-minute segments. Between May 2007 and August 2008, actress Cybill Shepherd narrated a series on the history of women in the blues, food historian Jessica Harris explored food and the blues, scholar Dick Raichelson spoke on the history and music of Beale Street, and ethnomusicologist and author David Evans's series

focused on the unsung heroes of the blues.

Beale Street Caravan highlights a wide range of performers, from Dan Penn and Spooner Oldham, who wrote numerous hits in the 1970s and 1980s, to the North Mississippi Allstars, made up of younger musicians whose music integrates the blues with other genres. The program included a show on a pioneer of the blues, Little Milton Campbell, who passed away in 2005, by broadcasting his final live recorded performance.

This variety helps *Beale Street Caravan* appeal to a broad range of listeners, satisfying those who have been life-long fans of the blues and cultivating those who may be experiencing the blues for the first time through this radio show.

Nashville Symphony Association

NASHVILLE

As one of the most active recording orchestras in the country, the Nashville Symphony has utilized recordings as a means to reach broader audiences and fulfill its mission—to perform and present the highest quality music, with a focus on the creation, promotion, and preservation of American repertoire.

In September 2006 the Nashville Symphony marked its inaugural season in its new home, the Schermerhorn Symphony Center, by launching *American Encores*, an initiative that integrates work by American composers that is largely neglected or rarely performed as part of each classical subscription concert. In 2007 this program expanded through an NEA Arts on Radio and Television grant of \$10,000 to include 13 one-hour radio programs featuring composers included in the *American Encores* program.

The radio program, also called *American Encores*, is hosted by renowned conductor and Nashville symphony music advisor Leonard Slatkin with co-host and Nashville composer and bassist Edgar Meyer, and includes both performances by Nashville Symphony and interviews with composers, conductors, guest artists, musicologists, and audience members.

The Nashville Symphony chose works to be a part of the *American Encores* initiative by looking

for pieces that deserve repeated hearings, whether for their unique instrumentation, compositional techniques, or ability to attract a younger audience. For 2007-2008, featured pieces included *Jubilee: A Tennessee Quilting Party for Orchestras* by Kenneth Schermerhorn, former Nashville Symphony music director and principal conductor, and Joan Tower's *Chamber Dance*, as well as two co-commissions by the Nashville Symphony: Philip Glass's *The Passion of Ramakrisna* and Michael Daugherty's *Deus ex Machina*. Ninety-two markets

picked up the series, reaching approximately 2.6 million listeners.

In addition to the broadcast of the one-hour shows on the radio, the Nashville Symphony also created companion podcasts for each episode of *American Encores*. The 15-minute segments included additional commentary, interviews, and music, and could be downloaded through the Nashville Symphony's Web site. Because of the symphony's efforts, you no longer need a ticket to hear a rare performance of works by America's greatest contemporary composers.

Renowned bassist Edgar Meyer, co-host of the radio program *American Encores*.

Photo by Jimmy Jenner Jr.



Texas



Conservator Csilla Felker Dennis applies wax to vulnerable surfaces of Glenna Goodacre's 1994 sculpture *Carefree*, one of 15 works in the Museum of the Southwest's sculpture garden.

Photo courtesy Museum of the Southwest

Museum of the Southwest

MIDLAND

The city of Midland, Texas, is so named because it's located halfway between El Paso and Dallas. By car, it's about a six-hour drive each way. In fact, it's about six hours to anywhere, says Tom Jones, executive director of the Museum of the Southwest. That's why he takes his job so seriously. The Museum of the Southwest is the only museum many Midland

residents will ever see.

The campus is shared by three branches of the museum: a planetarium, children's museum, and art galleries. All activity revolves around the Turner Mansion, the 1937 home of Fred Turner Jr., an oil prospector who struck it rich during the Great Depression. In 1968, Turner's daughters bequeathed the property to the museum.

With strong private support from the Turner family and other benefactors, the museum grew

and flourished. Four wings were built during the 1970s and '80s. By the time Jones arrived in 1996, the buildings were in good shape but many of the 12,000 artworks needed upkeep. Jones has rotated through the museum's collection, undertaking conservation projects.

In 2007, the museum received an NEA Access to Artistic Excellence grant of \$10,000 to remount and reframe its collection of 48 silk screen printings by Native-American artist Woody Crumbo (1912-1989). Crumbo gave the works to the museum two decades ago, and they'd been sitting in flat storage ever since. Now a major exhibition is planned for 2009.

The grant also funded the first-ever cleaning for nine of the campus's 14 freestanding works in the five-acre sculpture garden. The museum only began installing sculptures in the garden 10 years ago, but as Jones said, "The dust blows in West Texas, and it will erode works over time."

Conservator Csilla Felker Dennis spent several days cleaning the sculptures and coating vulnerable areas with wax. The garden includes various works, mostly by Texas artists, that depict life in the Southwest. "We're trying to create an environment where people see the sculptures and feel compelled to stop by and walk around," Jones said. "It's a real oasis in the desert."



Prior (David Adam Moore) receives a visit from an angel (Ava Pine) in Fort Worth Opera's 2008 production of *Angels in America*.

Photo by Ellen Appel

Fort Worth Opera

FORT WORTH

Fort Worth Opera announced that it would stage *Angels in America* in 2008. The opera by Hungarian composer Peter Eötvös is based on Tony Kushner's groundbreaking 1991 play about living with AIDS during Reagan-era America. A year before the

production opened, Darren Keith Woods, artistic director of the opera, held a city-wide brainstorming session. From that initial gathering grew More Life, a calendar of 50-plus events organized by the opera, AIDS Outreach Center, Samaritan House, and the Tarrant County AIDS Interfaith Network.

The More Life schedule included everything from town hall meetings

to readings to a mini-film festival. And of course, there were seven performances of *Angels in America* at the W.E. Scott Theatre in downtown Fort Worth. The opera company received an NEA Access to Artistic Excellence grant of \$20,000 to support the production.

The scoring of the opera calls for fewer than 20 instruments, including two keyboards and an electric guitar. Woods said he was able to put together "a dream cast." *Dallas Morning News* music critic Scott Cantrell agreed. "My hat's off to Fort Worth Opera for programming a work as challenging sociologically and musically as *Angels in America*, and for doing it superbly," Cantrell said.

Several of the seven performances sold out. Woods knows some of these people came more for the message than the music, and hopes all audiences left intrigued. "We are trying to do what art purports to do," Woods said. "If art doesn't provoke you, and make you think about something again in a different way, then we're not really doing our job."

Although Fort Worth Opera long has maintained a reputation as a top regional company—it was founded in 1938—under Woods' leadership, the company has undertaken several groundbreaking productions. Staging the second American production of *Angels in America* followed in that groundbreaking vein.

Utah



Ballet West's Stephanie Fenz danced in the company's 2007 production of *Carmina Burana*.

Photo by Quinn Farley

Ballet West

SALT LAKE CITY

In the spring of 2006, Ballet West unexpectedly found itself without an artistic director. Planning the 2006-2007 season was tricky—the company premiere of new work had to be canceled—but interim director Pamela Robinson-Harris was determined to turn the transition into a golden opportunity. She and the company closed out the season by performing *Carmina Burana* for the first time in more than ten years. Ballet West was able to use its NEA Access to Artistic Excellence grant of \$20,000 to support the production.

Robinson-Harris was dancing in the company back in 1984, when the choreographer John Butler came to

Salt Lake to present his version of *Carmina* with the company. Set to Carl Orff's 1936 secular oratorio of the same title, Butler's dynamic and muscular movement plays up the bawdy and bizarre lyrics. Orff took his texts from a collection of 13th-century German poems and songs written by monks and minstrels. Frankfurt Opera premiered the music in 1937, while New York City Opera debuted Butler's ballet in 1959. In May 2007, the audience in Salt Lake was hooked from the first "O Fortuna" refrain.

"*Carmina Burana* has long been a favorite with our audience. People have been asking for it to come back for years," Robinson-Harris said. "The music is just so powerful, and everyone that listens to it has a story that they see going on in their heads. ... The people who came to hear just the music walked away loving the dance as well."

The NEA-funded *Carmina* brought together a triumvirate of Salt Lake arts organizations: the ballet, the Utah Chamber Orchestra, and the Salt Lake Choral Artists. Guest soloists included soprano Genevieve Christianson, tenor George Dyer, and baritone David Power. Ballet West also created all new sets and costumes for the performance.

"Everyone rallied," Robinson-Harris said. "We have a beautiful company, and our supporters are very strong. Everyone pulled together to make things work, and we are thrilled to have this ballet back in our repertory."

Salt Lake City Arts Council

SALT LAKE CITY

Salt Lake City's festival scene begins each May with the Living Traditions Festival. It's risky, said festival director Casey Jarman, kicking off the first of many outdoor events in Utah's capital. But Living Traditions, a folk festival run by the Salt Lake City Arts Council, has longevity on its side. In 2007, 40,000 came out to the 22nd annual festival, held May 18-20 on the city hall grounds in downtown. "These types of festivals tend to come and go, and we're pretty proud to have lasted so long," Jarman said. Living Traditions has been perpetuated by its strong support infrastructure, commitment to authenticity, and the work from some 400 volunteers. In 2007, the arts council received an NEA Challenge America grant of \$10,000 to support the festival.

Jarman and his three colleagues work out of the Art Barn, a 75-year-old community art center that is considered an artistic treasure. In addition to running Living Traditions, the council awards grants, runs a guest writer series, and organizes a twilight concert series that attracts national independent artists. Living Traditions 2007 featured two visiting guest artists: bluesman Alabama Slim and Afropop recording star Aurelio Martinez. The main purpose of the festival, however, is to give the folk traditions of Utah center stage.

Local favorites the Chris Dokos

Band kicked off the entertainment with celebratory Greek music. From there, musical offerings ran the global gamut, from a Swiss chorus to Japanese *taiko* drumming to Tongo singers. Dancers had a chance to perform as well, with troupes representing the Sudan, El Salvador, and Bulgaria, and other featured nations.

Even the food vendors must have ties both locally and abroad. Each year, Jarman and his staff review dozens of menus proposed by local nonprofit groups. They screen for variety and authenticity. "We want to make sure that everything is authentic and traditional to the communities that are here in Salt Lake," Jarman said. The festival also includes traditional arts and crafts workshops, a bocce ball tournament, and the Living Traditions Quest, a family scavenger hunt.

Young dancers from the Utah-based Chinese Performing Art Group demonstrate traditional folk dances at the 2007 Living Traditions Festival.

Photo courtesy of Salt Lake City Arts Council



Vermont

Vermont Studio Center

JOHNSON

Since its establishment by artists in 1983, the Vermont Studio Center (VSC) has provided four- to 12-week independent studio residencies to more than 8,000 visual artists and writers from 92 countries. VSC



Stephanie Serpick in her studio during her Vermont Studio Center residency in June 2007.

Photo courtesy of Vermont Studio Center

is the largest artists' and writers' residency program in the United States, hosting 50 visual artists and writers each month on a historic 30-building campus along the Gihon River in Johnson, Vermont. In 2007, VSC received an NEA Access to Artistic Excellence grant of \$20,000 to support full and partial fellowships for economically disadvantaged artists and writers.

With the NEA's help, writers Melissa Kwasny (Montana) and Aaron Belz (Missouri) and visual artists Alexandra Huddleston (New Mexico) and Stephanie Serpick (Illinois) benefited from VSC residencies. As Kwasny wrote in her thank you letter to the center, "The residency program . . . and full fellowships, especially for those of us who cannot afford to pay to go somewhere in order to [work on our art] without distractions, are crucial."

Selected through a rigorous jury process, full fellows receive room and board, a private work studio, and a stipend. Those that receive partial fellowships are able to apply for work exchange opportunities to offset the costs of their residencies. VSC fellows also participate as visiting artists in the VSC/Johnson Elementary School Art and Culture program, which provides weekly arts education classes to nearly 300 kindergarten through sixth-grade students.

All VSC fellows are given an opportunity to share their work

with the community through open studio tours, craft talks, slide shows, lectures, and readings. Participating visual artists with full fellowships are also offered individual exhibitions in the center's Red Mill gallery; partial fellowship recipients exhibited their work as part of a group show. While in residence, fellows also can meet with a roster of distinguished visiting artists and writers. In 2007, this acclaimed group included glass artist Hank Adams, painter Therese Oulton, and poets Toi Derricotte and Stanley Plumly.

Flynn Center for the Performing Arts

BURLINGTON

Since 1984, the Flynn Center for the Performing Arts has annually presented the Burlington Discover Jazz Festival, a jam-packed ten days of jazz concerts, lectures, interviews, master classes, and workshops. The center received an NEA Access to Artistic Excellence grant of \$17,500 to support artist residencies and performances during the 2007 festival, which took place June 1-10.

The festival presented a full roster of nationally and internationally recognized jazz artists at venues citywide, including the historic Flynn Theatre, City Hall, the Church Street Marketplace, and even on Lake Champlain. Discover Jazz

also provided educational and performance opportunities for local middle school, high school, and college jazz musicians. Festival organizers encouraged widespread community participation, presenting workshops targeted to at-risk youth and Burlington's ethnic refugee population and making subsidized tickets available for low-income residents.

Highlights of the 2007 festival included a conversation with Bela Fleck and NEA Jazz Master Chick Corea as part of the Meet the Artists sessions moderated by noted jazz historian and critic Bob

Blumenthal. The Mary Lou Williams Resurgence Project, presented by jazz vibraphonist and composer Cecelia Smith, featured a lecture-demonstration on the pioneering jazz artist, a vibes master class, and a residency with the Burlington Discover Jazz Festival Big Band and the Champlain Valley High School Chorus. Free concerts were held throughout the festival, including presentations by more than 35 student jazz bands. Nearly 38,000 people attended the 2007 festival, which—thanks to partnerships with local public and commercial radio stations—also

boasted a broadcast audience of approximately 65,000 listeners.

According to Arnie Malina, the festival's artistic director, "The NEA allows our festival to achieve broader access and to include lesser known and emerging as well as innovative artists, which keeps the festival fresh and a sense of adventure alive. The artistic mix, the gatherings of people attending free concerts, which this grant also makes possible, including families listening to their children performing, expands the jazz audience and helps us create a genuine community experience."



The Kenny Garrett Quartet, with special guest Pharoah Sanders (left), played at the Burlington Discover Jazz Festival in 2007.

Photo by Dana Pleasant

Virginia

Jefferson Center Foundation

ROANOKE

Located on the campus of Roanoke's historic 86-year-old Jefferson High School, the Jefferson Center Foundation is the leading visual and performing arts presenter for western Virginia. Its jampacked calendar of cultural and educational events has included performances by NEA National Heritage Fellow Chuck Brown, an Irish music festival, and a rotating series of gallery exhibitions. A core priority for the Jefferson Center is partnering with cultural and social service organizations to better serve diverse segments of the community. In FY 2007, the center received an NEA Access to

Artistic Excellence grant of \$20,000 to support *The Blind Leading...*, a multidisciplinary project in partnership with the Virginia Association of the Blind. Through performances, public discussions, workshops, and a film series, the six-month project explored the connection between blindness and creativity.

Highlights included concerts by blind performers, such as NEA National Heritage Fellows the Blind Boys of Alabama and Arthel "Doc" Watson, and Louisiana barrelhouse pianist Henry Butler. Dr. David Hartman, a blind psychiatrist, facilitated pre-performance audience discussions with the Blind Boys and Butler respectively on the positive and negative effects of blindness on their careers.

Hartman also hosted a screening and discussion of classic films dealing with aspects of blindness, such as *Scent of a Woman*. *The Blind Leading...* included workshop sessions on blindness and artistry, a training session on audio description techniques, and a panel discussion with all of the participants.

Special efforts were made to include visually impaired audience members, such as free transportation, audio description of all events, and Braille-translated program information. The center's Artistic Director Dylan Locke explained that the project's impact on the community "was substantial in that a larger audience was made aware of a smaller underserved part of their community. This awareness can only bring about a better, more

Henry Butler (left) performing as part of the Jefferson Center Foundation's project, *The Blind Leading...*

Photo courtesy of Jefferson Center Foundation





Center Stage from Wolf Trap host Rich Kleinfeldt (left) talks with the Parker String Quartet during one of the shows.

Photo courtesy of Wolf Trap Foundation for the Performing Arts

conscious community. Even if it comes about in small doses, this will be the focus of Jefferson Center’s programming and outreach in the future.”

Wolf Trap Foundation for the Performing Arts

VIENNA

Catherine Filene Shouse, the indomitable founder of the Wolf Trap Foundation for the Performing Arts, mandated that the organization “preserve significant artistic traditions while supporting new initiatives, foster the careers of the next generation of artists, and make education a key component in its artistic offerings.” This is an apt description of Wolf Trap’s Discovery Series, which not only presents emerging and established chamber music stars on the same stage, but also encourages interaction between the

public and the performers through a post-intermission question-and-answer session and a free post-performance dessert reception at which audience members can meet the performers face-to-face.

In FY 2007, Wolf Trap received an NEA Arts on Radio and Television grant of \$10,000 to support the production, distribution, and broadcast of *Center Stage from Wolf Trap*, a series of 13 one-hour radio programs featuring live performances from the Discovery Series airing in 2008. The program presented concert recordings from the 2006-2007 Discovery Series season. Performers included world renowned groups such as the Paris Piano Trio, the Ahn Trio, and the Turtle Island String Quartet, playing a range of work by Johannes Brahms, Dmitri Shostakovich, and Benjamin Britten, among others. Also highlighted on *Center Stage* were choral performances and lieder recitals, such as tenor Eric

Culter’s appearance with pianist Kim Pensinger Witman.

In addition to highlighting selections from the traditional repertoire, the program’s innovative Off the Beaten Track segment also introduced listeners to new work from the contemporary chamber music scene, such as NEA Jazz Master Paquito D’Rivera’s Afro-Mexican tinged small-group work, “Wapango.” The musical selections are punctuated by unscripted analysis, conversation, and commentary from co-hosts Rich Kleinfeldt—who also emcees the live performances at Wolf Trap—and Bill McGlaughlin. The lively duo introduce each work, offering little-known facts about the artists and the composers. The nationally syndicated show is carried on nearly 250 stations nationwide adding an estimated 10 million listeners to the more than 2,000 chamber aficionados who attend the live Discovery Series performances.

Confluence Project

VANCOUVER

“How do we live with nature versus living over it?” This is the question posed by Maya Lin, an artist and architect famous for designing the Vietnam Veterans Memorial in Washington, DC. Her newest conquest is a massive undertaking, creating seven works of art that use text, cultural histories, and the environment of the Columbia River Basin—where native tribes united at the confluence of rivers—to tell the story of the Lewis and Clark expedition and its effect on the Native Americans they encountered on their journey.

In FY 2007, the Confluence Project received an NEA Access to Artistic Excellence grant of \$25,000 to assist this colossal task. The project has been ongoing since late 1999, but will not be completed until 2010. The Sacajawea State Park, in particular, was a focus for this grant. Lin’s pieces for this site are “story circles.” The artwork will consist of text etched into seven circles, some raised above and some lowered into the ground. The text comes from tribal stories, Lewis and Clark’s journals, Yakama elder and Sahaptin speaker Virginia Beavert, and the natural history of this site.

Jane Jacobsen, executive director of the Confluence Project said, “The name ‘confluence’ means so much



Artist Maya Lin works on her sculptures for the Confluence Project.

Photo by Betsy Henning

more than rivers coming together. It’s the confluence of people, ideas, and the confluence of time.” Lin’s juxtaposition of text, which retells the stories, with the sparseness of her designs “causes one to reflect on how the past merges with the present and the present with the future. It’s about what was and what’s next,” explained Jacobsen.

Over the next ten years, more

than 5 million people are expected to visit the Confluence artworks. The positive effect on tourism is a byproduct of this important art project. Said Vancouver Mayor Royce Pollard, “This is an icon we have in our community. It’s a statement about who we are, who we were, and where we’re going together. People will come from all over the world to see this.”

Northwest Indian College

BELLINGHAM

The Northwest Indian College (NWIC) is the only accredited tribal college in the Pacific Northwest. Because of this, they are able to reach thousands of people through community classes, college classes, and interactive television classes. The reach of the college spreads throughout the Muckleshoot, Swinomish, Nez Perce, Tulalip, Colville, and Port Gamble S’Klallam reservations, and even further through distance learning classes.

It is the aim of the college’s Coastal Salish Project to preserve the tradition of Coastal Salish basketry, an art that has been kept alive by the oral tradition alone for generations. The Salish family of languages did not have a written alphabet until the 1970s. With the increased modernization of the entire country, the Coastal Salish art of basketry is in present danger of becoming lost to history.

The NWIC received an NEA Access to Artistic Excellence grant of \$25,000 to embark on a three-phase effort to preserve this dying art. To ensure excellence in the world of basket weaving

for years to come, the Weavers Teaching Weavers conference brought together master weavers, who are generally elderly, with those advanced weavers who may soon take their places. After the conference, the baskets created were sold at a highly anticipated Native Arts Sale.

between generations.

In order to introduce newcomers to the art of weaving, 12 basketry classes will be made a part of the NWIC curriculum. Across eight campuses, students learn basic techniques on weaving, methods for gathering materials, modern substitutions and shortcuts, unique



Master weaver Trudy Marcellay (Chehalis) (center) demonstrates her technique to Betty Phelps (Nooksack) (left) and Edie Hottowe (Makah) (right) at the Weavers Teaching Weavers conference in Bellingham, Washington.

Photo by David Given-Seymour

The 11th Annual Native American Women and Girls Conference not only ensured that budding basket weavers will maintain the traditions of their parents, but also promoted family kinship and bonding

tribal techniques, and a history of the art of basketry. Creating new audiences and appreciators will significantly impact the importance of basketry in Native-American cultures.

Washington



West Virginia

Huntington Museum of Art

HUNTINGTON

Located in rural Appalachia, the Huntington Museum of Art serves the tri-state area of West Virginia, eastern Kentucky, and southern Ohio. The region's largest fine arts museum, the Huntington serves the community through arts, arts education, and nature programming. The museum's extensive permanent collection of paintings, works on paper, sculpture, ethnographic objects, and decorative art is at the heart of its exhibition schedule, which is further enhanced by temporary exhibits. In FY 2007, the Huntington Museum of Art received

an NEA Access to Artistic Excellence grant of \$15,000 to support *VIDEO: Beyond the Frame*, a large-scale video series.

The year-long project featured exhibitions of work by four master video artists for approximately ten weeks each. Lorna Simpson's *Easy to Remember* was on view from February 1-April 30, Bill Viola's *Ascension* was on view from May 10-July 30, Peter Sarkisian's *Dusted* was on view from Aug 10-Oct. 30, and the series closed with Mary Lucier's *Floodsongs* on view from Nov. 10-January 30, 2008. The works in the exhibition were

selected to highlight a diversity of styles within the medium as well as for the accessibility of their subject matter. According to the museum, the video exhibition was planned in order to "provide the audience with an opportunity to view an art form that it would otherwise have to travel to a large metropolitan area to experience.... Viewing these objects tests our skills of observation, listening, and contemplation."

The museum also produced a catalogue and hosted educational activities around the video art exhibition, the first exhibition of this art form in the museum's

Lorna Simpson's *Easy to Remember*, 2001, one of the pieces exhibited at the Huntington Museum of Art's large-scale video series, *VIDEO: Beyond the Frame*.

Image courtesy of Lennon, Weinberg Gallery

history. In February 2007, noted art historian Michael Rush presented a public illustrated lecture on the history of video art. Rush also served on the jury for Exhibition 2008, the Huntington's annual regional juried exhibition, which in 2007 featured a special call to video artists. In November 2007, featured artist Mary Lucier gave a public lecture and also facilitated a full-weekend, intensive video workshop. Approximately 50,000 people benefited from the exhibition and outreach activities.

West Virginia Symphony Orchestra

CHARLESTON

Incorporated in 1939, the Charleston-based West Virginia Symphony Orchestra (WVSO) serves nearly 200,000 patrons each year with six symphonic concerts, three Family Discovery concerts, four Pops concerts, opera presentations, and joint presentations with neighboring performance arts organizations such as the Charleston Ballet. WVSO also offers youth education programs, including youth concerts and musical competitions, and adult and community outreach activities such as concert previews.

For nearly a quarter of a century, each fall and spring WVSO also has brought live performances of symphonic music to the state's rural areas through its touring program.

In FY 2007, the West Virginia Symphony Orchestra received an NEA Access to Artistic Excellence grant of \$12,500 to support the seasonal statewide tours at venues such as a church and high school and university auditoriums.

WVSO Artistic Director and Conductor Grant Cooper called the program an important part of the orchestra's mission. "I believe that everyone should have the opportunity to experience the joy of musical discovery. The WVSO's biannual statewide touring program continues to be one of our most successful efforts to provide flexible, affordable, and accessible cultural programs to the widest possible audience."

On September 28 and 29, 2007, the orchestra, with featured cellist Jolyon Pegis, performed a program of Richard Wagner, Antonín Dvořák, and Sergei Rachmaninov in Fairmont and Berkeley Springs. From April 17-20, 2008, the orchestra and featured violinist Amelia Chan visited Charleston, Summersville, Elkins, and Beckley

with a program of works by Wolfgang Mozart, Max Bruch, and Robert Schumann. Prior to each tour, the orchestra also works with host sites to develop materials about the orchestra's history along with information about the featured composers, musical works, and soloists.

For the 2007-2008 season, WVSO also debuted a new component of the touring program—daytime concerts targeted to students in grades K-12. Two Young People's concerts were presented in partnership with Nicholas County High School in Summersville. Nearly 10,000 individuals benefited from the orchestra's fall and spring tours, including 1,200 children and youth and 112 performing artists. WVSO presented accompanying educational opportunities with the tour, including pre-performance public discussions with Cooper.

The West Virginia Symphony Orchestra, conducted by Grant Cooper, perform on their tour through the rural areas of the state.

Photo courtesy of West Virginia Symphony Orchestra



GRANT HIGHLIGHTS

Wifredo Lam's *Personaje con sombrero* (Person with a Hat), circa 1942, was part of the Haggerty Museum of Art's exhibition, *Wifredo Lam in North America*.

Image courtesy of the Haggerty Museum of Art

Marquette University (Haggerty Museum of Art)

MILWAUKEE

The Marquette University's Haggerty Museum of Art presented the first retrospective exhibit by Cuban artist Wifredo Lam (1902-82). As a multicultural artist influenced by his African, Asian, and Spanish heritage, Lam uses his artistic skills to bridge cultural and ethnic identities with a fusion of Afro-Cuban images and European modernism. This exhibition and associated programs drew new visitors to the museum from the Latino and African-American communities of Milwaukee, spiking general attendance by 16 percent.

In FY 2007, Marquette University received an NEA Access to Artistic Excellence grant of \$25,000 to support a touring exhibition of the work of Lam, with accompanying catalogue and education programs. The exhibition, *Wifredo Lam in North America*, examined Lam's significant influence on the development of modern art in the United States, featuring more than 60 works by the artist. The exhibition traveled to the Miami Art Museum (February 8-May 18, 2008); Museum of Latin American Art, Long Beach, California (June 12-August 31, 2008); and the Salvador Dali



Wisconsin

Museum, St. Petersburg, Florida (October 2-January 10, 2009).

Students who attended the education programs were from diverse backgrounds and explored the idea of identity within the context of Lam's life and work as they participated in hands-on activities. A performance of classical Cuban music by Duo Roldan brought even more attention to the abundance of fine art that is distinctly Cuban. University of Wisconsin-Milwaukee dance students used one of the exhibition's

paintings as an inspiration for a performance that was a kinetic response to the work of Lam and was met with high praise and enthusiasm for continued collaboration.

A catalogue with full-color plates representing every work in the exhibition was published and included scholarly essays by Lam expert Lowery Stokes-Sims, executive director of the Studio Museum in Harlem; Dawn Ades, director of the Centre for Studies of Surrealism and its Legacies;



The violin section of the Racine Symphony Orchestra during their 2007 concert season.

Photo by Brad Jaeck

Edward Lucie Smith, author, journalist, and broadcaster; Valerie Fletcher, curator of sculpture at the Hirshhorn Museum and Sculpture Garden; and memoirs from Lou Laurin-Lam, widow of the artist.

Racine Symphony Orchestra

RACINE

Summertime Pops concerts by the Racine Symphony feature light and lively fare: Broadway classics like *Annie Get Your Gun* and soundtracks from films such as *Star Wars* and *On Golden Pond*. Supper is served at these casual concerts, and the conductor engages with the audience between numbers, making

them almost a dinner theater experience rather than a traditional concert. The Pops concerts are Racine favorites, drawing up to 700 people per night.

The Racine Symphony Orchestra (RSO) hoped to extend the popularity of its summer season into its fall season. To do this, the RSO planned to produce a showstopper concert featuring works by the greats, plus a new piece by their new music director, Andrew Massey. “We try to pinpoint those who enjoy the lighter classical fare in the summertime,” said Executive Director Keith Hampton. To present this event, the RSO received an NEA Challenge America grant of \$10,000.

Light classics at the opening

performance meant Benjamin Britten’s *Suite on English Folk Tunes*. This work in five movements is based on traditional folk songs and dance tunes. Also on the program were Ludwig von Beethoven’s Overture from *Coriolan*, Sergei Prokofiev’s Symphony No. 1 (*Symphonie Classique*), and Johannes Brahms’s Symphony No. 1 in C minor.

To make the whole evening more accessible to Racine’s audiences, RSO created extensive program notes for each work. By giving the audience background information on the pieces, they hope to make the classical concert-going experience not only more understandable but enjoyable for any and all audience members.

Wyoming



Otto Rosfeld at the Museum Adventures school program for Cowboy Songs & Range Ballads, the 25th-anniversary celebration of the music, poetry, and history of the American cowboy by the Buffalo Bill Historical Center.

Photo by Sean Campbell

Buffalo Bill Memorial Association

CODY

Cowboys have long been a symbol of the American West, encompassing both the history of ranching and the commercial idea of the cowboy as depicted in movies and advertising. The Buffalo Bill Historical Center examines these two sides through their annual festival, Cowboy Songs & Range Ballads. The Historical Center focuses on more than just the cowboy culture; they advance knowledge of the American West through their Buffalo Bill Museum, Whitney Gallery of Western Art,

Plains Indian Museum, Cody Firearms Museum, Draper Museum of Natural History, and McCracken Research Library.

In FY 2007, the Buffalo Bill Memorial Association received an NEA Access to Artistic Excellence grant of \$20,000 to support its 25th-anniversary celebration of the music, poetry, and history of the American cowboy. Cowboy Songs & Range Ballads: Melodies and Memories began on April 11-12, 2007, with school programs for more than 300 elementary school students, who visited the Buffalo Bill Historical Center for hands-on activities that explored the culture of the cowboy, such as how to make cinches, play the

fiddle, and do trick roping.

An opening reception and informal jam session kicked off the weekend's activities, which included a one-day symposium, Melodies & Memories. Speakers included folklorist, author, and storyteller Jim Garry and rancher, storyteller, and NEA National Heritage Fellow Glenn Ohrlin. Garry also participated in the 25th-anniversary celebrations in a different way—he collected oral histories from 14 past Cowboy Songs & Range Ballads performers, listening to their stories and learning about the influence of music on their lives. These oral histories will be housed as part of a major folk life collection

at the McCracken Research Library.

The weekend's concerts included performances by Cowboy Celtic, who combine Celtic instrumentation and music with cowboy songs; Wylie & the Wild West, a cowboy singer, yodeler, rancher, and roper; and Sons of the San Joaquin, a family trio whose music is rooted in the West harmony tradition of the Sons of the Pioneers. In addition, the weekend included open-mic sessions, allowing both new and seasoned musicians to perform. Cowboy Songs & Range Ballads 25th-anniversary activities continued through August 2007, reaching more than 4,000 people total.

Goshen Community Theatre

TORRINGTON

In the small, rural town of Torrington, Wyoming, the annual spring musical truly is a community affair. From building the sets to sewing the costumes to acting in the production itself, the creation of a play at Goshen Community Theatre (GCT) requires the participation of community members of all ages and skills. Since 2002, GCT has presented two to three family-oriented productions each season, providing Goshen County residents with high-quality live theater that would not otherwise be available to this rural community.

In FY 2007, GCT received an NEA Access to Artistic Excellence grant of \$8,000 to support a production



The entire cast at the end of the opening number, "Iowa Stubborn," in Goshen Community Theatre's production of *The Music Man*.

Photo by Becky Cameron.

of Meredith Wilson's Tony Award-winning musical *The Music Man*. The play has been popular since it opened on Broadway in 1957, and in 1962 its popularity grew with a screen adaptation. Fifty years since its opening, the production's popularity is still evident, as more than 2,500 people in Torrington and its surrounding community showed up to see GCT's production, which ran for seven performances at Eastern Wyoming Community College in March 2007.

The Music Man requires a large cast representing a variety of ages, something that could be seen as a challenge to a small community theater. But instead, Goshen saw the play as a perfect opportunity to include a large number of people. In order to raise interest and get the

necessary number of actors, GCT held an acting workshop in advance of auditions. GCT's annual summer children's theater workshop also increased the number of experienced young actors available for a production like this. In total, more than 50 residents acted in the production, filling roles that ranged from children to senior citizens.

But GCT's productions rely on the community for more than their acting abilities. The crew and directing staff were all local, as well as the talented musicians who made up the live orchestra. Other residents constructed props, costumes, and sets. GCT also made a concerted effort to involve senior citizens, whether through acting, behind-the-scenes work, or by attending the productions.



Literature Fellowships

Most writers in America make a living by some other means than writing. Some teach, others work at a variety of jobs, all struggle. That is why the NEA Literature Fellowship program is so important. Many of these writers have received the award during the early stages of their careers, as they have labored to write, given the demands of work and family. More important than the financial support, many writers credit the receipt of the Literature Fellowship with giving them the fortitude to keep working at their craft. In all, 3,058 prose writers and poets have benefited from NEA Literature Fellowships since the program was formally inaugurated in 1967. Among the writers who have benefited from an NEA Literature Fellowship are 21 U.S. Poet Laureates, 41 Pulitzer Prize winners, one Nobel Laureate, and six recipients of the National Medal of Arts, the highest award

given to artists and arts patrons by the federal government.

Although artistic merit always has been at the heart of the fellowship awards, today it is the sole basis on which the grants are given. Over several months, a diverse panel of readers, composed of distinguished U.S. writers and one knowledgeable layperson, read through the blind submissions. All applicants must be U.S. citizens. Panelists do not know the identities of the writers, their publishing histories, academic achievements, or previous awards. The highest ranked applications are recommended to the National Council on the Arts and the NEA Chairman as meriting an individual writing fellowship.

The Literature Fellowships alternate on an annual basis between prose and poetry. This year 50 poets from 30 states, out of an applicant pool of 1,056, received NEA Literature Fellowships of \$20,000 each for a total federal investment of \$1,000,000.

Steven Gehrke, a 2007 Literature Fellow, said, "Along with the time to work on the book, the NEA has

helped to bring some exposure for my work. About a month after I received the grant, a reporter from the *New York Times* called and said he'd like to do a short article about the grant, and about my poetry. I'm extremely grateful for the money and the attention."

Literature Fellowships also are awarded for the translation into English of literary works written in foreign languages. Unlike the creative writing fellowships, translation fellowships are awarded for specific projects, and the panelists are aware of the identity of each applicant. The art of literary translation facilitates the international exchange of fiction and poetry among cultures and has introduced U.S. readers to writers such as Federico García Lorca, Marcel Proust, Marina Tsvetaeva, and Wisława Szymborska.

In 2007, 48 applications for Translation Fellowships were received, of which 14 translators in eight states and one living abroad were awarded grants totaling \$200,000. Translators receive grants of either \$10,000 or \$20,000

NEA Literature Fellow Kevin Young at the 2007 National Book Festival's Poetry Pavilion, sponsored by the NEA.

Photo by Tom Roster

depending on the translation project. These fellowships will support the translation of work from 11 different languages, including Icelandic, Romanian, and Italian.

Excerpts from many of the 2007 NEA Literature Fellows can be found on the NEA Web site at www.arts.gov/features/writers/index.html.

Creative Writing Fellowships—Poetry

(ALL GRANTS ARE \$20,000)

David Barber is a staff editor at *Atlantic Monthly*. The recipient of a Massachusetts Artist Fellowship, the Terrence Des Pres Prize from *TriQuarterly*, and a PEN/New England Discovery Award, his poems have appeared in a number of journals, including *Poetry* and *The New Criterion*.

Tony Barnstone, author of *Impure, Sad Jazz: Sonnets*, and *Naked Magic*, won the 2006 Benjamin Saltman Award for his manuscript *Lips Like Rubies, Teeth Like Whatever*. He has translated a number of books of Chinese poetry into English.

Nicky Beer is the recipient of a Discovery/*The Nation* Award and a Discovered Voices Award from *Iron Horse Literary Review*. She received her MFA from the University of Houston and is a PhD candidate at the University of Missouri-Columbia.

John Bradley earned his MA from Colorado State University and his MFA from Bowling Green State University. He is the recipient of a previous NEA Fellowship in Poetry,

an Illinois Arts Council Grant, and the 1989 Washington Prize for his book *Love-In-Idleness*.

Andrea Hollander Budy, the author of three poetry collections, has received a previous NEA Fellowship in Poetry, the Nicholas Roerich Poetry Prize, a D.H. Lawrence Fellowship, the Runes Poetry Award, and two Arkansas Arts Council Fellowships in Poetry. She is the writer-in-residence at Lyon College.

Joseph Campana's poems have appeared in *Beloit Poetry Journal*, *Prairie Schooner*, *TriQuarterly*, and *Hotel Amerika*, among others. The author of *Book of Faces*, he writes a weekly blog for *The Kenyon Review* and teaches at Rice University.

Susan Deer Cloud is the author of three books of poems and the editor of *Confluence*, a multicultural anthology. Her poems have appeared in a number of journals, including *Rosebud* and *Mid-American Review*. In 2003, she won a *Prairie Schooner* Readers' Choice Award.

Morri Creech is the author of two collections of poetry, *Paper Cathedrals* and *Field Knowledge*, winner of the 2005 Anthony Hecht Prize. His poems have appeared in *The New Republic*, *Poetry*, *The Sewanee Review*, *Southwest Review*, and *The New Criterion*.

Averill Curdy's poems have appeared in a number of journals, including *Poetry*, *The Paris Review*, *32 Poems*, and *The Kenyon Review*. She has received a Pushcart Prize and fellowships from the Rona Jaffe Foundation and the Illinois Arts Council.

Lightsey Darst holds an MFA from

the University of Minnesota and has had poems published in *The Antioch Review*, *The Literary Review*, *Gulf Coast*, and *New Letters*. The recipient of two grants from the Minnesota State Arts Board, she is at work on a manuscript of poems called *Find the Girl*.

Carol Ann Davis has been awarded the 2005 Dorset Prize, the W.K. Rose Fellowship, and a grant from the South Carolina Arts Commission. She is the editor of *Crazyhorse* and directs the Undergraduate Creative Writing Program at the College of Charleston.

Michelle Detorie received her MFA from Texas State University and was the 2006-2007 writer-in-residence at the Katherine Anne Porter Literary Center. She is at work on a manuscript of poems, a prose-poem memoir, a novel for teens, and an improvised music and text project.

Rebecca Dunham's first book of poetry, *The Miniature Room*, won the 2006 T.S. Eliot Prize. Her poems have appeared in *AGNI*, *The Antioch Review*, *Gulf Coast*, *The Iowa Review*, *FIELD*, and elsewhere. She received an MFA from George Mason University and a PhD from the University of Missouri.

Angie Estes is the author of three books of poems. She has received the *FIELD* Poetry Prize; the Alice Fay di Castagnola Prize from the Poetry Society of America; the Peregrine Smith Poetry Prize; a Pushcart Prize; and fellowships from the Woodrow Wilson Foundation, the California Arts Council, and the Ohio Arts Council.

Jonathan Fink's poems have appeared in *Poetry*, *New England Review*, *TriQuarterly*, *Slate*, *The Southern*

Lisa Gill

Excerpt from *Red as a Lotus: Letters to a Dead Trappist* (La Alameda Press, 2002)

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Dedicated to Thomas Merton

XIX.

When I placed a stone on my tongue, a friend told me not to be too hard on myself, as if the stone were in my hand and I was using it to bash my head. But my mouth is not gored, wind and sand have worn the stone's edges smooth, so I did not try to explain, and the rock in my mouth didn't even whimper. I have been talking for decades now, and maybe my voice is nothing in the sea of words, just one more small abrasion but my friends' ears must be ringing and what have I said? If silence is more awkward than speech, it is because finally we feel the weight that is always on our tongues. So I am a slow learner and need a reminder to become quiet and even then, my thoughts run like a deep spring. If I cannot go into the desert to become a hermit, I will take the desert into my mouth and begin to practice with friends.

Review, and *Southwest Review*, among others. He received an MFA from Syracuse University and was awarded the 2006 Editor's Prize for Poetry from *The Missouri Review*.

Rachel Contreni Flynn received an Illinois Arts Council Fellowship and was featured as *The Spoon River Review's* Illinois poet, both in 2005. Her first book *Ice, Mouth, Song* won the 2003 Dorset Prize from Tupelo Press.

Chris Forhan teaches at Auburn University and is the author of *The Actual Moon*, *the Actual Stars* and *Forgive Us Our Happiness*. He has won a Pushcart Prize, the Samuel French Morse Poetry Prize, and a Washington State Book Award.

Steven Gehrke won the Philip Levine Prize for his second book, *Pyramids of Malpighi*, and his third book, *Michelangelo's Seizure*, was selected for the National Poetry Series. He teaches at Seton Hall University.

Lisa Gill is an MFA candidate at the University of New Mexico. She is the former editor of the *Donkey Journal*, and the author of two books of poetry, *Red as a Lotus: Letters to a Dead Trappist* and *Mortar & Pestle*.

Saskia Hamilton authored the poetry collections *As for Dream*, *Divide These*, and *Canal: New and Selected*, and edited *The Letters of Robert Lowell*. She is an assistant professor at Barnard College.

Janice Harrington's poetry has appeared in *FIELD*, the *Alaska Quarterly Review*, *Beloit Poetry Journal*, and *New Letters*, among others. She has received an Illinois Arts Council Literary Award and the A. Poulin, Jr. Poetry Prize to publish a book of poems in 2007.

James Hooch is the author of two books of poems, *Miscreants* and *Parade of Hands*, which won the Gerald Cable Book Award from Silverfish Review Press in 2003. His poems have appeared in *Slate*, *The Kenyon Review*, *Virginia Quarterly Review*, and elsewhere.

William Johnson is the author of *Out of the Ruins*. He has received fellowships from Fishtrap, the Environmental Writing Institute, the Idaho Humanities Council, and the Idaho Commission on the Arts.

Lance Larsen's poems have appeared in the *New York Review of Books*, *The Paris Review*, the *Times Literary Supplement*, *The Kenyon Review*, *The New Republic*, and *The Pushcart Book of Poetry: the Best Poems of the First 30 Years*. He is a professor of English at Brigham Young University.

Eleanor Lerman's first book of poems, *Armed Love*, was nominated for a National Book Award in 1974. She has since published three award-winning collections of poetry, including *Our Post Soviet History Unfolds*, winner of *The Nation's* 2006 Lenore Marshall Poetry Prize.

Phillis Levin is the author of three books of poetry, including *Temples and Fields*, winner of the Norma Farber First Book Award from the Poetry Society of America. Her other honors include a Fulbright Fellowship and a Guggenheim Fellowship.

Sabrina Orah Mark graduated from the University of Iowa's Writers' Workshop, and has received fellowships from the Fine Arts Work Center in Provincetown and the Glenn Schaeffer Foundation. Her first book of poems, *The Babies*, won the 2004 Saturnalia Books Poetry Prize.

Leslie Monsour is the author of *Travel Plans*, *Indelibility*, and *The Alarming Beauty of the Sky*. She has been a poetry instructor in Los Angeles area public schools and at the UCLA Extension Writer's Program.

Sean Nevin teaches creative writing at Arizona State University. He won the 2005 Slapering Hol Press Chapbook Prize, an *Alsop Review* Poetry Prize, an award from the Academy of American Poets, and a fellowship from the Arizona Commission on the Arts.

Jill Osier's poems appear in *Prairie Schooner*, *The Gettysburg Review*, *The Iowa Review*, *Poetry*, *32 Poems*, and *Best New Poets 2006*. She holds an MFA from the University of Alaska-Fairbanks, where she was twice

awarded the Harold McCracken Poetry Prize.

Alison Pelegrin, a professor at Southeastern Louisiana University, is the author of two books of poetry and three prize-winning chapbooks. She received an Individual Artist Fellowship from the Louisiana Division of the Arts. Her book *Big Muddy River of Stars* won the Akron Poetry Prize.

Lynn Powell is the author of *Old & New Testaments* and *Zone of Paradise*. She has been awarded individual artist fellowships from the New Jersey State Arts Council and the Ohio Arts Council. In 1995, she was awarded the Brittingham Prize in Poetry from the University of Wisconsin.

Kevin Pruffer is the author of *Fallen from a Chariot* and *The Finger Bone*. He is the winner of three Pushcart Prizes and his work appeared in *Best American Poems* in 2003. He is currently co-editing *The New European Poetry*.

Karen Rigby, author of *Festival Bone*, has had poems published in *FIELD*, *The New England Review*, *Black Warrior Review*, and *Swink*. She is the recipient of a Vermont Studio Center Fellowship and a Greater Pittsburgh Arts Council Artist Opportunity Grant.

Dana Roeser, winner of the 2005-2006 Jenny McKean Moore Writer-in-Washington Fellowship, is a visiting professor at Butler University. Her first book of poems, *Beautiful Motion*, won the Samuel French Morse Prize and the Great Lakes Colleges Association New Writers Award.

Martha Ronk's most recent book, *In a landscape of having to repeat*, was selected as the PEN USA Best Poetry Book of 2005, and her forthcoming book, *Vertigo*, was selected for the National Poetry Series. Her poems have recently appeared in *Volt*, *Interim*, *Radical Society*, and *The American Poetry Review*.

Catie Rosemurgy teaches creative writing at the College of New Jersey. She is the author of *My Favorite Apocalypse*, and the 2002 recipient of a Rona Jaffe Award for Emerging Female Writers. Her work appeared in *Best American Poetry* in 1997.

Dennis N. Sampson is the recipient of an Individual Fellowship in Creative Writing from the North Carolina Arts Council and is the author of *For My Father Falling Asleep at Saint Mary's Hospital*, published in 2005.

Jane Satterfield received the Towson University Prize for Literature for her first poetry collection, *Shepherdess with an Automatic*, and won the Elixir Press Poetry Award for *Assignment at Vanishing Point*, her second collection. She teaches at Loyola College in Maryland.

Jason Shinder is the author of *Among Women*, which was chosen as a New York Public Library Notable Book. He has been a resident at Yaddo and at the Fine Arts Work Center in Provincetown. He is the founder and director of the YMCA National Writer's Voice.

Jeffrey Skinner, a former poet-in-residence at the James Merrill House, is the recipient of a previous NEA Fellowship in Poetry and fellowships

from the Kentucky Arts Council and the George A. and Eliza Gardner Howard Foundation. He is the author of *Salt Water Amnesia*.

J.D. Smith received his MA in Creative Writing from the University of Houston. He is the author of the poetry collections *Settling for Beauty* and *The Hypothetical Landscape* and the children's book *The Best Mariachi in the World*.

Adrienne Su has had residencies at the MacDowell Colony, Yaddo, the Fine Arts Work Center in Provincetown, and the Frost Place. Winner of a Pushcart Prize and a Readers' Choice Award from *Prairie Schooner*, she is an associate professor of English and the poet-in-residence at Dickinson College.

Mark Sullivan's poems have appeared in *Mid-American Review*, *The New England Review*, *Orion*, *Shenandoah*, *The Southern Review*, *Southwest Review*, and elsewhere. He is the winner of a Walt MacDonald First Book Series Prize and received a Discovery/*The Nation* Award.

Brian Turner, who received his MFA from the University of Oregon, is the author of *Here, Bullet*. He has served in the 10th Mountain Division of the U.S. Army and as a NATO peacekeeper in Bosnia. He is the recipient of a 2005 Beatrice Hawley Award from Alice James Books.

G.C. Waldrep has received honors from the Academy of American Poets, the Poetry Society of America, the North Carolina Arts Council, the Campbell Corner Foundation, and the Bread Loaf Writers' Conference.

His first book of poems, *Goldbeater's Skin*, won the 2003 Colorado Prize for Poetry.

Nicole Walker earned her PhD in Creative Writing from the University of Utah. Her poems and creative nonfiction have appeared in numerous journals, including *Ploughshares*, *The Iowa Review*, *New American Writing*, *Fence*, *Crab Orchard Review*, and *Ninth Letter*.

Greg W. Williamson is the author of *The Silent Partner*, winner of the 1995 Nicholas Roerich Poetry Prize. In 2004, he received an award from the American Academy of Arts and Letters. He is a senior lecturer at Johns Hopkins University, where he earned his MA in Poetry.

Emily Wilson is the recipient of an Iowa Arts Fellowship and author of the poetry collection *The Keep*, published in 2001. She has served as proprietor of Spurwink Press and as a professor at the University of Iowa, where she earned her MFA.

Matt Yurdana's honors include a Pushcart Prize, an award from Academy of American Poets, and the C. Hamilton Bailey Fellowship from Literary Arts in Portland. His first collection of poems, *Public Gestures*, was a finalist for the Oregon Book Award. He earned an MFA from the University of Montana at Missoula.

Translation Projects

Christopher Burawa \$20,000

To support the translation from Icelandic of the selected poems of Johann Hjalmarsson. Hjalmarsson has published 18 books of poetry, three chapbooks, six books of translations, and two volumes of critical essays. In 2003, he received an Icelandic Parliament Award for his contributions to the field of literature.

Christopher Burawa is the literature director of the Arizona Commission on the Arts. His previous translations of Hjalmarsson's poems have appeared in his book *Of the Same Mind: Poems by Johann Hjalmarsson*, and in *Ars-Interpres: An International Journal of Poetry, Translation & Art*, and *The American Poetry Review*.

Bogdana Carpenter \$20,000

To support the translation from Polish of a selection of poems by Julia Hartwig. Born in Lublin, Poland, in 1921, Hartwig is an award-winning poet who has published numerous collections. Her poetry has been translated into eight languages.

Bogdana Carpenter is professor of Polish and Comparative Literature at the University of Michigan at Ann Arbor. She and her husband John have translated six volumes of Zbigniew Herbert's poetry. Their translations have appeared in a number of anthologies.

Thomas Cooper \$20,000

To support the translation from Hungarian of *The Snakes' Shadow* by Zsuzsa Rakovsky, a historical novel set in 17th-century Central Europe against the backdrop of religious wars between Protestants and Catholics. Rakovsky's novel, published in 2002,

was an immediate success in Hungary and has been translated into German and French.

Thomas Cooper has translated the poetry and prose of many contemporary Hungarian authors; his translations of Rakovsky's poems are forthcoming through the Petofi Literary Museum in Budapest. He is a post-doctoral fellow at Columbia University.

Karen Emmerich \$10,000

To support the translation from Greek of ten volumes of poetry by Eleni Vakalo, collected under the title *The Other Side of Things: Poetry 1954-1994*. Born in Istanbul in 1921, Vakalo relocated to Athens as a child, where she lived until her death in 2001. Vakalo was a prolific poet and a prominent art critic and theorist.

Karen Emmerich is a graduate student and instructor at Columbia University. She is the recipient of a PEN Translation Fund grant and Mellon and Fulbright Fellowships.

Ileana Orlich \$10,000

To support the translation from Romanian of *The Hidden Way*, the final novel of Hortensia Papadat-Bengescu's Hallipa Trilogy. Papadat-Bengescu was born in 1876 and was Romania's most prominent female novelist in the early 20th century. She won the National Prize for Fiction in 1946.

Ileana Orlich has translated the Trilogy's first two novels, *The Disheveled Maidens* and *A Concert of Music by Bach*. She is an associate professor of Languages and Literatures at Arizona State University.

John Penuel \$20,000

To support the translation from Spanish of the collected short stories of Peruvian author Julio Ramón Ribeyro. Born in Peru in 1929, Ribeyro spent most of his adult life in Paris, though he continued to write in Spanish. In recent years, Spanish language publishers have reissued much of his work.

John Penuel has translated Ribeyro's diary, a book of prose pieces, and his novel *Chronicle of San Gabriel* (2004). His translation of Ribeyro's story "The Wardrobe, Forefathers, and Death" appeared in *The Antioch Review*.

Barbara Romaine \$10,000

To support the translation from Arabic of *Specters*, a novel by the Egyptian author Radwa Ashour. In the semi-autobiographical *Specters*, Ashour examines the relationship between her homeland of Egypt, and her husband's homeland of Palestine. She is a professor at Ain Shams University in Cairo.

Barbara Romaine is an Arabic language instructor at Swarthmore College. She is the translator of two books, and her translations have appeared in *Translation Review* and *Al-Ahram Weekly*.

Damion Searls \$10,000

To support the translation from German of a selection of Rainer Maria Rilke's poetry and prose, titled *The Inner Sky: Poems, Notes, Dreams*. *The Inner Sky* will collect works outside of Rilke's finished volumes, much of which is currently unavailable in English.

Damion Searls is a preceptor for the Harvard University Expository Writing Program and a reader and

copywriter for the *New York Review of Books*. He has translated books by Ingeborg Bachmann and Uwe Johnson, and his work has appeared in *Two Lines: A Journal of Translation*.

Cindy Schuster \$10,000

To support the translation from Spanish of an anthology of Argentine writer Rodolfo Walsh's short fiction. Born in 1927, Walsh is a canonical author in Latin America and is considered to be the father of investigative journalism in Argentina.

Cindy Schuster's translations have appeared in *Cubana: Contemporary Fiction by Cuban Women* and in the journals *Words Without Borders* and *The American Voice*. She is a PhD candidate at the University of California, Irvine.

Marian Schwartz \$20,000

To support the translation from Russian of Olga Slavnikova's novel 2017. Slavnikova, who has been publishing fiction since the late 1980s, is the recipient of numerous awards, including a nomination for the Russian Booker Prize. Her works have been translated into French and German.

Marian Schwartz is a professional translator and a prior recipient of an NEA Fellowship in Translation. She is the former president of the American Literary Translators Association.

Anthony Shugarr \$10,000

To support the translation from Italian of *Sandokan* by Nanni Balestrini. Balestrini is a poet and journalist who used real events as the basis for *Sandokan*, a short novel detailing organized crime in southern Italy.

Anthony Shugarr is a professional

translator. Recent translations include Maurizio Viroli's books *Niccolo's Smile: A Biography of Machiavelli* (2000) and *Republicanism* (2001).

Roberto Tejada \$10,000

To support the translation from Spanish of *Enemy Rumor* and *The Fragments Drawn By Charm*, poetry collections by Cuban writer José Lezama Lima. Born in Havana in 1910, Lima is widely considered to be one of the most influential writers in the Latin American canon. He is best known in the United States for his novel *Paradiso*.

Roberto Tejada is an assistant professor at the University of California, San Diego. He has served as a translator for *The New York Times Book Review*, *The Americas Society*, and the Miami Art Museum, among others.

Elizabeth Williamson \$10,000

To support the translation from French of three plays by Michel Azama. Williamson will collaborate with Nicholas Elliot. Azama is one of France's most prominent contemporary playwrights. He is the winner of the *Prix des Trois Provinces*, the *Prix Beaumarchais*, and the *Grand Prix de la ville de Bourges*.

Elizabeth Williamson is a founding member of the Tremplin Theatre in Paris. Her collaborative translation with Nicholas Elliot of Azama's *The Life and Death of Paolo Pasolini* was staged at the Act French Festival in New York in 2005.

Natasha Wimmer \$20,000

To support the translation from Spanish of Chilean Roberto Bolaño's novel *2666*. A lifelong poet, Bolaño

Barbara Romaine

Excerpt from *Specters* by Radwa Ashour Translated from the Arabic

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At first the meetings were silent. The ghosts would come in to her, and sit there diffidently mute. Words did not come to her, either. She would steal glances at them, and then, perplexed, go back to staring at her hands. She did not know whether she should greet them and make them welcome as guests—since they had been away—or whether she should leave matters up to them—since the house was theirs and they could conduct themselves in it however they liked, and speak if they wished or otherwise remain silent. As the meetings grew frequent, these family members became re-accustomed to the intimacy of conversation, and thus they made up for all the years of separation. Sometimes she questioned them, and sometimes she talked, but most of the time she listened. They had a great deal to say about the forced-labor trenches at Atabat Al-Jisr, about thirst, and about wages never redeemed for bitter toil. All this they had lived, and in the course of several months they told her about it. How could this be? She wondered, amazed, for she had lived as she best she might, she had married, produced children, been widowed, raised children and grandchildren, and had chafed against the family when they chafed at her. What for her had seemed a full life was, compared to a story like theirs, mere fragments of a life.

did not begin writing fiction until the last decade of his life. Bolaño traveled extensively, finally settling in Spain in the 1980s. In 1999 he won the prestigious Rómulo Callegos Prize.

Natasha Wimmer, a former literary editor at *The American Scholar*, is the translator of more than six books. Her translation of Bolaño's *The Savage Detectives* was published in 2007.



National Council on the Arts

The National Council on the Arts advises the Chairman of the National Endowment for the Arts on agency policies and programs. It reviews and makes recommendations on applications for grants, funding guidelines, leadership initiatives, and nominations for the National Medal of Arts. The Council meets three times a year.

Fourteen voting members of the Council—all private citizens—are appointed by the President and confirmed by the Senate for six-year terms, and are selected for their distinguished service or achieved eminence in the arts. In 1997, Congress enacted legislation that required the appointment of six members of Congress, three from the House of Representatives and three from the Senate, to serve in an *ex officio*, non-voting capacity for two-year terms. Current Council members can be found on the NEA Web site at www.arts.gov.



National Council on the Arts member Chico Hamilton (right) talks with 2007 Poetry Out Loud National Champion Amanda Fernandez at the July 2007 NCA meeting.

Photo by Kathy Plowitz-Worden

Chairman Gioia with (from left) actor/writer Stephen Lang, Operation Homecoming Program Director Jon Parrish Peede, and Operation Homecoming anthology editor Andrew Carroll at the July 2007 National Council on the Arts meeting, where Lang and Carroll were presented with Chairman's Medals for their distinguished service with the Operation Homecoming initiative.

Photo by Kathy Plowitz-Worden

NATIONAL COUNCIL ON THE ARTS

The following Council members served in FY 2007:

James K. Ballinger

MUSEUM DIRECTOR
Phoenix, Arizona

Chico Hamilton

NEA JAZZ MASTER/PERCUSSIONIST
New York, New York

Jerry Pinkney

ARTIST/ILLUSTRATOR
Croton-on-Hudson, New York

Don V. Cogman

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Mark Hofflund

THEATER ADMINISTRATOR
Boise, Idaho

Stephen Porter

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Mary Costa

OPERA SINGER
Knoxville, Tennessee

Joan Israelite

LOCAL ARTS AGENCY EXECUTIVE
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Frank Price

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(R-Ohio)

Financial Summary

Summary of Funds Available	FY 2007
Appropriated Program and State/Regional Grant Funds	100,319,305
Appropriated Balance, Prior Year ¹	4,324,132
Nonfederal Gifts ¹	4,121,308
Interagency Transfers ^{1,2}	2,953,989
TOTAL PROGRAM FUNDS AVAILABLE	111,718,734
TOTAL PROGRAM SUPPORT FUNDS AVAILABLE ¹	2,185,869
TOTAL SALARY AND EXPENSE FUNDS AVAILABLE ^{3,4}	25,393,036
TOTAL FUNDS AVAILABLE	139,297,639

¹ Includes FY 2006 unobligated funds brought forward into FY 2007, prior year deobligations carried forward into FY 2007, and funds newly available in FY 2007, as applicable.

² Includes interagency transfers held on behalf of the President's Committee on the Arts and the Humanities.

³ Includes appropriated funds, nonfederal gifts, and interagency transfers including FY 2006 unobligated funds brought forward into FY 2007, prior year deobligations brought forward into FY 2007, and funds newly available in FY 2007, as applicable.

⁴ Includes nonfederal gifts and interagency transfers held on behalf of the President's Committee on the Arts and the Humanities, as applicable.

Summary of Funds Obligated for FY 2007 ¹ **FY 2007**
 (\$ in thousands)

Access to Artistic Excellence:	
Direct Endowment Grants	
Project Support ²	36,693
Challenge America: Reaching Every Community	11,060
National Initiative: American Masterpieces	7,078
Total Access to Artistic Excellence	54,831
Learning in the Arts	
Direct Endowment Grants	
Project Support	8,352
Partnerships for the Arts	1,700
National Initiative: American Masterpieces	500
Total Learning in the Arts	10,552
Partnerships for the Arts	
State Partnerships	
State & Regional	
Underserved	6,227
Challenge America: Reaching Every Community	6,998
National Initiative: American Masterpieces	3,941
Subtotal State Partnerships	40,328
Direct Endowment Grants	771
Total Partnerships for the Arts	41,099
Total Program Funds	106,482
Total Program Support	
Total Salaries & Expenses ³	23,795
TOTAL	132,001

¹ Includes appropriated funds, appropriated funds balances brought forward into FY 2007, nonfederal gifts and interagency transfers

² Includes \$551K for Save America's Treasures and \$3,720K for Arts on Radio and Television

³ Includes funds from nonfederal gifts obligated on behalf of the President's Committee on the Arts and the Humanities of which \$237K was obligated in support of grants and cooperative agreements

Appropriations History

Fiscal Years 1966 – 2007

Fiscal Year	Total Funds	Fiscal Year	Total Funds	Fiscal Year	Total Funds
1966	\$ 2,898,308	1980	\$ 154,610,000	1995	\$ 162,311,000
1967	\$ 8,475,692	1981	\$ 158,795,000	1996	\$ 99,470,000
1968	\$ 7,774,291	1982	\$ 143,456,000	1997	\$ 99,494,000
1969	\$ 8,456,875	1983	\$ 143,875,000	1998	\$ 98,000,000
1970	\$ 9,055,000	1984	\$ 162,223,000	1999	\$ 97,966,000
1971	\$ 16,420,000	1985	\$ 163,660,000	2000	\$ 97,627,600
1972	\$ 31,480,000	1986	\$ 158,822,240	2001	\$104,769,000
1973	\$ 40,857,000	1987	\$ 165,281,000	2002	\$115,220,000
1974	\$ 64,025,000	1988	\$ 167,731,000	2003	\$115,731,000
1975	\$ 80,142,000	1989	\$ 169,090,000	2004	\$120,970,815
1976	\$ 87,455,000	1990	\$ 171,255,000	2005	\$121,263,000
1976T*	\$ 35,301,000	1991	\$ 174,080,737	2006	\$124,406,353
1977	\$ 99,872,000	1992	\$ 175,954,680	2007	\$124,561,844
1978	\$ 123,850,000	1993	\$ 174,459,382		
1979	\$ 149,585,000	1994	\$ 170,228,000		

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

CREDITS

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This annual report, as well as all grant and panel information for FY 2007, can be ordered free of charge and accessed electronically at the NEA Web site:

www.arts.gov.

National Endowment for the Arts

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Cover Photo: The horn section of the West Virginia Symphony Orchestra, which performed a statewide tour in 2007-08 with support from an NEA grant.

Photograph courtesy of West Virginia Symphony Orchestra



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Walter Anderson's watercolor painting *Walter Rowing*, 1960, was part of the Walter Anderson Museum of Art's exhibition *Everything I See is New and Strange*, supported by an NEA grant.

Photo courtesy of Walter Anderson Museum of Art

A Great Nation Deserves Great Art.



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