

40th  
ANNIVERSARY



NATIONAL  
ENDOWMENT  
FOR THE ARTS

Established 1965

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# NEARTS

A GREAT NATION DESERVES GREAT ART

# 440

The NEA  
Celebrates  
**40 years** of  
Leadership  
in the Arts

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# NEA Celebrates 40 Years

at the NASAA Conference



**F**rom the historic stage of the Egyptian Theatre in Boise, Idaho, NEA Chairman Dana Gioia told the audience, “We’re here to celebrate the 40th anniversary of

the Arts Endowment with family.” That family is the National Assembly of State Arts Agencies (NASAA). In Boise, NASAA’s annual conference was dedicated to “Shaping Cultural Landscapes”—and it was here that the NEA’s cultural legacy was celebrated, as well as the federal-state partnerships that bind the two organizations together.

### A Short History of the State Arts Agencies

When the NEA was created in 1965, the partnership between federal and state arts agencies was born. In addition to its own direct grants, the Arts Endowment began to fund state arts agencies, allowing them to disperse federal funding to state and local arts organizations. The only problem was that, in 1965, only a few SAAs existed. Those states wishing to get federal money had to create their own arts agency, and fund it.

Today, there are 56 state arts agencies, including all the states and six territories. In 2000 alone, they sponsored the work of over 2 million artists and nearly



*Above: NASAA President Jonathan Katz presents a Shakespeare doll to NEA Chairman Dana Gioia. Left: Idaho Senator Larry Craig speaks at the 2005 NASAA conference. All photos: Andy Lawless*

16,000 nonprofit arts organizations. Forty years after the NEA was founded, SAAs provide more than half of all public-sector funding for the arts in America.

In a taped video message, Mrs. Laura Bush commended the work of the conference participants: “What all of you do on the state level, in partnership with the National Endowment for the Arts, is of vital importance to the future of America’s cultural landscape.”

All 50 states were represented at the Boise conference. Faced with the recent devastation of Hurricane Katrina, NEA Chairman Dana Gioia convened conference members from affected states, and joined with them in creating an action plan to deal with the losses in the artistic community. Rebuilding arts organizations is vitally important to the local economies of the Gulf Coast region, Chairman Gioia insisted: “People have to recognize that the arts are a major industry and need to be at the table for the recovery plan. There is no way for these local economies to recover unless we invest in the cultural life. Culture was Louisiana’s second-biggest industry, right after health care. These organizations have suffered enormous losses.”

### Idaho Rising

The Idaho Commission on the Arts hosted the NASAA conference, and showcased Boise’s varied and vibrant arts culture. Indeed, Idaho’s putting its stamp on the arts on a national level. Idaho Senator Larry Craig co-sponsored an amendment that resulted in a \$5 million increase in funding for the National Endowment for the Arts. The managing director of the Idaho Shakespeare Festival, Mark Hofflund, was nominated to serve on the National Council on the Arts that advises the NEA. Dan Harpole, the executive director of the Idaho Commission on the Arts, will soon become the president of the board for NASAA.

The conference came to a close with a September 11th gathering at the Idaho Anne Frank Human Rights Memorial, where NEA Chairman Gioia recited W. H. Auden’s “September 1, 1939.” Boise Mayor Dave Bieter also spoke, followed by Cherie Buckner and the Celebration Choir. The crowd stood and listened near the Quote Wall, 180 feet of messages from poets, presidents, philosophers, and children inscribed side by side. Anne Frank’s words are here too: “In spite of everything, I still believe that people are truly good at heart.”

## 2005 NEA National Accessibility Leadership Award

### Massachusetts Cultural Council



*Charlie McDermott of the Massachusetts Cultural Council receives the award and a \$30,000 grant.*

**The NEA presented** its 2005 National Accessibility Leadership Award to the Massachusetts Cultural Council at the NASAA conference in Boise. Their program, *The Healing Arts: New Pathways to Health and Community*, is a partnership with the Vermont Arts Exchange and a consortium of local arts and healthcare providers that uses the arts to improve the quality of life for adults and elders living with chronic illnesses in rural and urban healthcare facilities in New England. Through high-quality artist residencies and intergenerational arts programs, *Healing Arts* integrates dance, writing, music composition, filmmaking, ceramics, painting, photography, and printmaking into participants’ care, and provides training and wellness programs for healthcare staff. The award is sponsored by the NEA and NASAA.

NEA Spotlight

# OPEN WORLD

Bringing Russian Artists to America

The National Endowment for the Arts launched a new partnership in 2004 that allows talented Russian artists and managers the opportunity to observe and experience American culture and community life. The partnership is with the Open World Leadership Center, an independent legislative agency that brings emerging national and local

Russian leaders to the U.S. for visits of up to 30 days.

Originally authorized by Congress in 1999 as an initiative of the Library of Congress, Open World became an independent agency in 2003. In 2004, with funding from the NEA and staff assistance for

implementation, the program expanded its reach beyond civic leaders to include cultural participants.

The NEA works with Open World to find and support opportunities for dialogue and collaboration between Russian artists and arts managers and their U.S. counterparts. The new generation of Russian artists and arts administrators can observe new techniques and perform for American audiences. They have access to libraries, educational material, and professional contacts in the U.S. In addition, they share their artistic expression, heritage, and expertise with their counterparts and audiences here.

The first round of the Cultural Leaders Program, funded by the NEA in 2004, provided 54 three-week

residencies for artists and arts managers in disciplines ranging from jazz to creative writing to film. The residencies offer the Russian artists or arts managers hands-on experiences at respected arts institutions in the U.S. The eight jazz musicians hosted at the Brubeck Institute at the University of the Pacific in Stockton, California

rehearsed and received master classes from the Artistic Director of the Institute, Christian McBride, and NEA Jazz Master Jimmy Heath. They also attended music business classes and visited numerous music stores where they

were able to obtain sheet music not available in Russia.

The musicians attended the Monterey Jazz Festival for three days, spent time at the Jazzschool in Berkeley, and met with Brubeck Institute Honorary Chairman, Clint Eastwood. According to the artists, the highlight of the residency was their concert at the Monterey Jazz Festival. This event was the premier performance of the self-proclaimed Open World Jazz Ensemble. Tim Jackson, the general manager of the Monterey Jazz Festival said, "The Open World Jazz Ensemble, through their terrific performance at the Monterey Jazz Festival in 2004, showed that jazz is truly an international language. Let's hear more!"

At the University of Louisville School of Music, another group of eight jazz musicians spent time with



*NEA Jazz Master Jimmy Heath jams with Open World musicians at the Brubeck Institute.*

*Photo: Timothy Orr*

jazz education icon Jamey Aebersold, who gave the group jazz books and recordings to advance their professional development. These artists also participated in workshops with the legendary Heath Brothers, the late bassist Percy, percussionist Tootie, and saxophonist and NEA Jazz Master, Jimmy. The Russian musicians rehearsed daily with jazz faculty members and students and took improvisation workshops. Sessions in a recording studio culminated in the creation of a CD. This collection of 13 tracks of jazz standards, originals, and a traditional Russian song

The NEA plays a critical role working with the Open World Leadership Center to disseminate information to the U.S. arts community about the program and to assist in the development of project activities. In 2005, Open World added residencies for artists and managers in the folk arts field and continued to include jazz musicians, writers, and filmmakers.

While Brubeck Institute Executive Director J. B. Dyas directed his comments to jazz when he said, "Sharing our American ideals, learning from each other's cultures and learning from one another through jazz with these



*Open World musicians take a lesson from jazz educator Jamey Aebersold. Photo: Mike Tracy. Right: Honorary Brubeck Institute Chairman Clint Eastwood greets musician Anna Koroleva. Photo: Timothy Orr*



showcases the musical talents of the Russian artists who performed with School of Music students and faculty.

Jazz is not the only art form that receives support from the Open World Leadership Center. In September of 2005, four prominent Russian poets participated in the NEA-funded Cultural Leaders Program as well. The poets Svetlana Bodrunova, Yuli Gugolev, Yulia Idlis, and Anna Russ spent 10 days at the University of North Carolina at Chapel Hill and concluded their Open World residency with a visit to Washington. While in the nation's capital, they met with leaders from the NEA and the Library of Congress, gave readings of their work, and attended the National Book Festival.

eight young Russian jazz musicians is a once-in-a-lifetime opportunity," the NEA and Open World find this same enthusiasm for the Russian exchange and interaction among all the cultural institutions involved.

For more information on Open World see [www.openworld.gov](http://www.openworld.gov)

## The Chairman's Corner

## Hurricane Katrina

In the time since Hurricane Katrina left much of the Gulf Coast region in ruins, more concrete assessments of cultural loss, devastation, and need are being brought to the National Endowment for the Arts in the hope that we can help rebuild the unique and vital cultural milieu.

Let me assure you that the National Endowment for the Arts is working to communicate the need for an effective recovery program to help artists, arts educators, arts organizations, and public cultural agencies in

“There is no way to rebuild the local economies in cities like New Orleans without providing aid to the arts. We recognize that this disaster raised more than economic issues. The needs of the displaced people are not only for material things. Here the arts can play an essential role in human and community recovery.”

Louisiana, Mississippi, Alabama, and Florida—as well as assist the many thousands of evacuees from the disaster areas.

Recently, I convened a series of meetings with the key leaders of all state and regional arts agencies affected by the disaster to discuss the need for the arts to be included in federal aid packages for economic and artistic recovery. As the Art Endowment's partners at a state and local level, these agencies were able to provide a sense of what kind of assistance is most needed.

In purely economic terms, the arts are one of the

biggest industries in the Gulf Coast region. They also drive tourism. There is no way to rebuild the local economies in cities like New Orleans without providing aid to the arts. We recognize that this disaster raised more than economic issues. The needs of the displaced people are not only for material things. Here the arts can play an essential role in human and community recovery.



We are doing our best to bring attention to displaced artists and to rebuild ruined infrastructures. Repair of the artistic and cultural fabric of life in the Gulf Coast region and recognition of the arts as a major industry is essential to economic health and social well-being in the area. We recognize the need for reestablishing employment opportunities for displaced artists and arts educators—both to serve their communities as well as the evacuees.

The arts never have been included in federal disaster aid packages. We hope these efforts will not only help the victims of Katrina, but will also set a positive precedent for the inclusion of the arts in future aid to other disaster areas.

Sadly, the NEA has experience with helping rebuild the arts community after disasters. We created programs in the aftermath of 9/11 as well as recently in Texas and Florida following hurricanes. Indeed, because of those experiences, we have published a new booklet titled *Before and After Disasters*. Created by the NEA, FEMA, and Heritage Preservation, it is a guide to federal resources for disaster relief. If you know people who need it, tell them about it.

The booklet is available online at [www.heritagepreservation.org](http://www.heritagepreservation.org) (click on the Hurricane Resource Page). Copies may be obtained from FEMA at (202) 480-2520.

## The Word on Shakespeare

**Teachers Praise Shakespeare Kit**

The National Endowment for the Arts has distributed almost 22,000 “Shakespeare in American Communities” educational packages free to junior high and high school teachers and librarians in the last few years. Here are just a few of the positive comments from grateful educators:

“The program did a wonderful job of demystifying Shakespeare for my students...”

“Shakespeare is a challenge for kids—this made it a little easier—more tangible and important, cool even!”

“The timeline poster and DVD, these high quality resources are the best I have seen for teaching about Shakespeare...”

“It broke down the myth of Shakespeare to something more accessible...”

“I like the illustration of iambic pentameter, and the modernity of the clips...”

“Providing this free of charge is a wonderful service, I have shown it to several teachers who will use it next year...”

“The DVD had the students’ interest from the second it came on...”

“Contemporary actors kept the interest of students.”

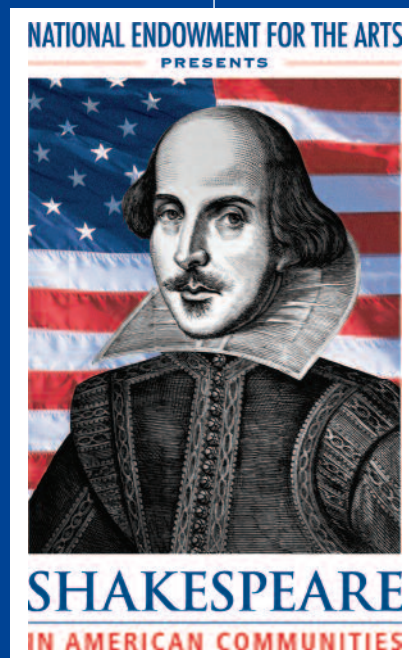
“Quite cohesive—materials worked well together and blended with my own units associated with reading...”

“Excellent quality! These materials were very helpful, I’m thankful to get them...”

“It is thoughtfully prepared to enhance a child’s interest in Shakespeare...”

“The whole program is wonderful!”

“I was very impressed by the brilliant production, I certainly didn’t expect anything on this magnitude!”



“It really drew my students in and helped them ‘feel’ and understand Shakespeare and his writings...”

“Everything was free!”

“The collateral material is awesome! We need more copies!”

“Students were given the opportunity to perform in a stress-free environment. We used the contest as a catalyst for creating a presentation...”

“All of the materials supported the focus wonderfully...”

“I loved the teaching materials that came with the DVD/video...”

“The entire kit is great!”

“It was so interesting and complete!”

“The video draws the students in with the movie scenes and the recitation contest is great!”

The NEA Launches

# The Governors' Institute on Community Design



Since plans made at the state level can have profound effects on how communities are designed, and how people go about their daily lives, the NEA recently announced the Governors' Institute on Community Design (GICD)—a new initiative to support governors' leadership in good community design. Created in partnership with the EPA, the Institute will convene up to four workshops annually, pairing governors and their cabinets with top planning experts. These teams will identify strategies for well-designed planning tailored to the specific needs and goals of each state.

The Governors' Institute builds on the success of the NEA Mayors'

Institute on City Design (MICD), which since 1986, has gathered mayors and designers to generate ideas on better city planning. Former Governors Christine Todd Whitman of New Jersey and Parris N. Glendening of Maryland will spearhead the new Institute. "Through the Governors' Institute we hope to inspire a new level of innovation that will make our communities economically stronger, healthier, and more attractive places to live and work," said Whitman.

More than a dozen state governments have expressed interest in the program; the first workshop will be announced soon. For information, visit [www.govinstitute.org](http://www.govinstitute.org).

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

*Above, left to right: Representative Kay Granger (R-TX), Former Governors Christine Todd Whitman of New Jersey and Parris N. Glendening of Maryland, NEA Chairman Dana Gioia, and NEA Design Director Jeff Speck.*



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