

National Endowment for the Arts



2002 Annual Report





The National Endowment for the Arts exists to foster, preserve, and promote excellence in the arts, to bring art to all Americans, and to provide leadership in arts education. Established by Congress as an independent agency of the federal government, the Endowment brings great art to all 50 states, including rural areas, inner cities, and military bases.



NATIONAL ENDOWMENT FOR THE ARTS

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

Office of the Chairman

The President
The White House
Washington, D.C.

Dear Mr. President:

It is my pleasure to submit the Annual Report of the National Endowment for the Arts for Fiscal Year 2002.

Since its establishment in 1965, the National Endowment for the Arts has been dedicated to fostering excellence in the arts and bringing art to all Americans. The largest annual funder of the arts in the United States, the Arts Endowment supports artistic creativity, advances arts education, and works to improve access to the country's rich and diverse cultural heritage. The Endowment has awarded approximately 120,000 grants to organizations and artists residing in all 50 states and the six U.S. jurisdictions.

In 2002, the NEA funded a new initiative to bring high-quality art to a broad audience, Shakespeare in American Communities. Believing that a great nation deserves great art, we are working with Arts Midwest to support six theater companies touring four of Shakespeare's plays to more than 100 communities in all 50 states during 2003-2004. In addition to performances, the tours will include artistic and technical workshops, symposia about the productions, and educational programs in local schools, supplemented by teachers' toolkits produced and supplied by the NEA.

The activities highlighted in this report illustrate the National Endowment for the Arts' commitment to preserving and promoting excellence in the arts, providing leadership in arts education, and bringing art to all Americans.

Sincerely,

Dana Gioia
Chairman



2002 National Heritage Fellow
Kevin Burke, Irish fiddler, per-
forming at the annual celebratory
concert in Washington, DC.
Photo by Tom Pich

Contents

2002: Year in Review	1
National Council on the Arts	3
National Medal of Arts	4
Challenge America	5
• Access to the Arts	6
• Fast Track Grants.....	7
• State Partnerships.....	9
• Leadership Initiatives	10
Grants to Organizations	13
• Creativity.....	14
• Arts Learning.....	19
• Access.....	23
• Heritage/Preservation.....	25
• Organizational Capacity	27
• Arts on Radio and Television.....	28
Individual Fellowships	30
• Literature Fellowships.....	30
• American Jazz Masters Fellowships.....	34
• National Heritage Fellowships	35
State & Regional Partnerships	36
Save America's Treasures	38
Leadership Initiatives	39
• AccessAbility	39
• Folk & Traditional Arts Infrastructure Initiative	40
• Interagency Partnerships.....	41
• International Exchanges.....	42
• Mayors' Institute on City Design.....	43
• Rural Residencies Program	44
Policy Research & Analysis	45
Financial Summary	46
Appropriations History	47
Credits	48



Untitled by Taibi Mast-Else, 15, LaGuardia High School, New York, part of the *ARTifacts* exhibition of artwork by students in response to the September 11th tragedy. Image courtesy of the Alliance for Young Artists & Writers

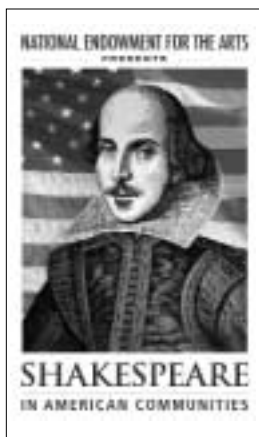
2002: Year In Review

The start of fiscal year (FY) 2002 coincided with the horror and tragedy of the September 11 terrorist attacks. In October 2001, the National Endowment for the Arts offered assistance to the arts community in New York City by providing a \$30,000 extraordinary action grant to the New York State Council on the Arts for relief efforts in the wake of the September 11 disaster. The grant supported recovery activities such as equipment purchases, office repair, disaster cleaning services, and addressing the forced disruption of services. Extraordinary grants are provided by the Chairman for emergency situations where funds are needed immediately—\$30,000 is the maximum amount allowed for this type of grant.

In addition, the NEA also awarded \$15,000 to the Alliance for Young Artists and Writers for *ARTifacts: Kids Respond to a World in Crisis*, an exhibition at the Diane von Furstenberg Studio Gallery in New York City in April 2002. The exhibition and companion publication featured art and writing created by New York City area students in response to the September 11 tragedy. These student-created works highlight the important role creative expression can play in helping young people cope with life-changing events and work through grief.

The year 2002 also brought a personal tragedy to the Arts Endowment. In October 2001, Michael P. Hammond, a proponent of early arts education for children and scholar in the relationship between neuroscience and music, was nominated for Chairman of the agency. On January 22, 2002, Hammond took office but, sadly, passed away on January 29, 2002. Deputy Senior Chairman Eileen B. Mason was Acting Chairman for the remainder of the fiscal year.

One of the ideas Chairman Hammond suggested in his short term of office was a tour of Shakespeare plays throughout the country to bring the great playwright to new audiences and new generations. After his death, this modest idea mentioned only in passing blossomed into one of the largest initiatives the NEA has ever undertaken, Shakespeare in American Communities. The touring program will bring four of Shakespeare's



greatest plays, presented by six theater companies, to more than 100 communities in all 50 states. The tours will begin in the fall of 2003.

In FY 2002, the NEA saw its second significant budget increase in a row: a \$10 million increase for Challenge America, the initiative begun in FY 2001 to provide greater access to the arts to

underserved areas of the country. This brought the total amount of FY 2002 funding for this important initiative to \$17 million, and the total NEA budget to \$115,220,000. This year, Challenge America supported more than 460 projects, such as those that provide arts education for underserved youth and community arts development, in addition to providing funds to state arts agencies and regional arts organizations, and supporting national initiatives such as Shakespeare in American Communities.

In addition to the \$17 million for Challenge America, the Arts Endowment awarded more than 2,200 grants totaling more than \$80 million in the areas of Grants to Organizations, Individual Fellowships, Partnership Agreements, and Leadership Initiatives in FY 2002. Of that amount, 40 percent of the grantmaking funds was provided to state arts agencies and their regional arts organizations. Complete grant lists for FY 2002, including breakdown of grants by state, can be found on the NEA Web site at www.arts.gov.

These grants demonstrate the NEA's commitment to artistic excellence, access for all Americans, and arts education. Projects such as the Chicago

International Children's Film Festival, which received an NEA Creativity grant of \$60,000 in FY 2002, reflect these NEA goals. The festival, which began in 1984, is the largest and most important festival of its kind and has become the preeminent U.S. venue for the release of new children's films. It featured more than 200 films and videos from 32 countries in 2002, reaching an audience of approximately 18,000 people, including more than 14,000 children and teachers. Because of the high quality of work that is presented at the festival, live action short films awarded top festival prizes are now automatically qualified for Academy Award consideration. Many of these films shown during the festival will be available to audiences for the first time.

The festival includes many activities and educational programs for children. A 120-page study guide was available to teachers, providing an introduction to using media literacy in the classroom and topics of study for 50 films in the festival. NEA funding helped to create a new Directors in the Schools program to bring directors into classrooms following the screenings of their films, and helped to train a team of 14 media

educators to conduct seminars throughout the three weeks of the festival. In addition, a Young Chicago Critics Program was held for the second year, providing an intensive workshop to teach children critical viewing skills while improving their writing skills.

It is innovative programs such as these that embody fully the mission of the NEA. While descriptions of all the grants the NEA awarded in FY 2002 could complete several books, a selection of successful projects is presented in this report. By no means is this a complete list; rather, it provides a glimpse of that special place the arts have in the heart of American society.



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.

The following indicate Council members who served in FY 2002:

Donald V. Cogman Patron/Trustee Scottsdale, AZ	Marsha Mason *** Actor/Director Santa Fe, NM	Ex officio members (terms expired in 2002) Cass Ballenger U.S. House of Representatives (R-North Carolina)
Gordon Davidson Theater Center Director/Producer Los Angeles, CA	Maribeth Walton McGinley Art Director/Designer Glendale, CA	Mike DeWine U.S. Senate (R-Ohio)
Katharine Cramer DeWitt Patron/Trustee Cincinnati, OH	Earl A. Powell, III Museum Director Washington, DC	Richard Durbin U.S. Senate (D-Illinois)
Hsin-Ming Fung ** Architect Los Angeles, CA	Cleo Parker Robinson Dance Company Director/Choreographer Denver, CO	Betty McCollum U.S. House of Representatives (D-Minnesota)
Joy Harjo *** Poet/Musician Honolulu, HI	Deedie Potter Rose Patron/Trustee Philadelphia, PA	Howard "Buck" McKeon U.S. House of Representatives (R-California)
Nathan Leventhal *** Patron/Trustee New York, NY	Joan Specter *** Patron/Trustee Philadelphia, PA	Jeff Sessions U.S. Senate (R-Alabama)
Teresa Lozano Long Patron/Trustee Austin, TX	Luis Valdez * Theater Company Director San Juan Bautista, CA	

* Term expired in 2000, continues to serve until a successor takes office.

** Term expired in 2001, continues to serve until a successor takes office.

*** Term expired in 2002, continues to serve until a successor takes office.



2002 National Medal of Arts recipient Ming Cho Lee with Mrs. Laura Bush at the awards reception in March 2003.
Photo by Joselyn Augustino

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 who 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 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.

World events delayed awarding of the medals until March 2003, when President George W. Bush presented the 2002 National Medals in a ceremony at the White House. The Medal for Al Hirschfeld, who died in January 2003, was accepted by his wife. Mrs. Laura Bush and new National Endowment for the Arts Chairman Dana Gioia hosted a reception for the medalists at the White House after the ceremony.

National Medalists for 2002

Florence Knoll Bassett
Designer/Architect
 Miami, FL

Trisha Brown
Dancer/Choreographer
 New York, NY

Uta Hagen
Actor/Educator
 New York, NY

Lawrence Halprin
*Landscape Architect/
 Environmental Planner*
 San Francisco, CA

Al Hirschfeld
Artist/Caricaturist
 New York, NY
 (deceased)

George Jones
Country Singer
 Nashville, TN

Ming Cho Lee
Painter/Stage Designer
 New York, NY

Philippe de Montebello
Museum Director
 New York, NY

William "Smokey" Robinson
Singer/Songwriter
 Detroit, MI



Hula Halau 'O Lilinoe brought ancient Hawaiian dance and music to the 64th National Folk Festival in Bangor, Maine. Photo courtesy of Bangor Daily News

Challenge America

Challenge America is a major National Endowment for the Arts initiative, begun in FY 2001, to strengthen America's communities through the unique power of the arts. In FY 2002, Congress appropriated \$17 million for the program, which focused on access to the arts, arts education, and community arts development initiatives.

Organizations and individuals from the public, private, and nonprofit sectors—arts organizations and artists, state arts agencies, local arts groups, social service and civic organizations, businesses, teachers, and schools—were encouraged to strengthen and build innovative partnerships through this initiative.

In the second year of the initiative, Challenge America funds were distributed in four ways:

- **Access to the Arts Grants**, in which the NEA awarded 60 grants to provide artists and art projects to underserved communities.
- **Fast Track Grants**, in which the NEA awarded more than 400 small grants of \$5,000 or \$10,000 under a streamlined application and review process to support arts education projects for at-risk youth and community arts development projects.
- **State and Regional Partnerships**, in which the NEA invested 40 percent of Challenge America in ongoing partnerships with state arts agencies to support the initiative's goals.
- **Leadership Initiatives**, in which the NEA collaborated with other national organizations and federal agencies in new community-based arts projects.

FISCAL YEAR 2002 FACTS AND FIGURES Challenge America

Dollar Amount of Access
to the Arts Grants:
\$2,272,000
Dollar Amount of
Fast Track Grants:
\$3,680,000
Dollar Amount of
Partnerships:
\$6,760,000
Dollar Amount of
Leadership Initiatives:
\$3,550,000

Access to the Arts Grants

The NEA offered, for the first time, Access grants under Challenge America to broaden efforts to provide opportunities for the American people to experience the excellence and diversity of the arts. These grants sought to provide a wide range of art forms and activities for people to experience and participate in, to enable arts organizations and artists to expand and diversify their audiences, and to emphasize the potential of the arts to help strengthen communities.

NEA Supports National Folk Festival Held in Bangor, Maine

Since 1934, the annual National Folk Festival has been held in 27 different communities across the country, providing a vast array of America's finest folk and traditional arts to the public. In FY 2002, the National Council for the Traditional Arts—with support from an NEA Challenge America Access to the Arts grant of \$80,000 given to the Eastern Maine Development Corporation—held the free-to-the-public event in Bangor, Maine, the first time the festival has been held in the state. Bangor—with a population of 30,000, the smallest city to sponsor the festival—will host the event for three years before it moves to a different community.



The National Folk Festival is the oldest multicultural, traditional arts celebration in the nation, featuring music and dance performances, workshops, storytelling, craft exhibitions, and foods highlighting the richness and variety of American culture. Programming embraces the heritage and traditions of all Americans—from those whose families have been here for centuries to those of the most recent immigrants. The festival has been on the cutting edge of American culture since it began, hosting the first performance by W.C. Handy on a desegregated stage. It is the first festival to begin involving arts of different cultures on equal footing, the first to use scholars as presenters, the first to include craft demonstrations: these are staples of folk festivals today.

Recognizing the contributions that the French and their descendants made to folk culture in Maine, a portion of the 2002 National Folk Festival focused on the French legacy in North America, including Quebecois, Cajun, and Creole acts, as well as French food and craft offerings. The festival also presented a diverse lineup of traditional artists representing many cultures, including Native-American, Hawaiian, Tibetan, Afghan, Finnish, and Mexican among others, as well as hybrids such as Brian Marshall and his Tex-Slavik Playboys, who played a bend of swing, country-western, and polka music.

As part of the opening ceremonies of the festival, Passamaquoddy basketmaker Clara Neptune Keezer received her NEA National Heritage Fellowship award from U.S. Senator Susan Collins. Additionally, the festival presented traditional Maine artists and craftspeople, helping residents and tourists discover the state's rich culture. The festival proved popular in Bangor, drawing one of the largest first-year crowds, estimated at more than 100,000 people.

Luke Morneau, 6, of Biddeford, Maine, joins Nathan Williams of Nathan and the Zydeco Cha Chas onstage during the 64th National Folk Festival in Bangor, Maine. *Photo by Kevin Bennett, courtesy of Bangor Daily News*

Fast Track Grants

Fast Track Grants in the second year of Challenge America fell into two categories: Positive Alternatives for Youth and Community Arts Development. These grants supported arts education and community-wide outreach projects that served rural and other underserved areas. Streamlined review and administrative processes brought projects to communities on an accelerated timetable. The small grants served the arts organizations in two ways: the NEA's involvement provided credibility to their projects with the local communities, and the grants worked as seed money for the projects to help organizations leverage additional funding from other public and private sources.

Washington State To Celebrate Lewis & Clark Bicentennial with Maya Lin-Designed Art Works

In January 1803, President Thomas Jefferson initiated funding for a small U.S. Army unit to explore the Missouri and Columbia Rivers. The expedition, led by Captains Meriwether Lewis and William Clark, traversed the continent from east to west, across the newly acquired land of the Louisiana Purchase, finally arriving at the Pacific Ocean in 1805. Covering 5,000 miles of territory, their discoveries helped define the continent's interior, along the way collecting plant and animal specimens for science and, most significantly, developing relationships with diverse tribes of Native Americans.

To celebrate this important event in America's history, in FY 2002 the NEA awarded three Challenge America Community Arts Development grants of \$10,000 to each of the arts organizations arranging the Confluence Project in Washington state. This project—organized by Pacific County Friends of Lewis and Clark of Long Beach, Lewis and Clark Bicentennial Commemorative Committee of Vancouver, and Lewis and Clark Asotin County Bicentennial Committee of Clarkston—will provide interpretative sites by internationally renowned artist Maya Lin at or near key confluences along the Columbia River where the Lewis and Clark expedition

encountered Native Americans. The confluences are located in the homelands of three Washington state tribes—the Nez Perce, the Confederated Tribes of the Umatilla, and the Chinook Nation—and represent not just confluences of rivers and ecosystems, but also of Euro-American and Native American cultures. The work is slated to be completed in conjunction with the 2005 bicentennial of the completion of the Lewis and Clark expedition.

Maya Lin, best known as the designer of the Vietnam Veterans Memorial in Washington, DC, will include building and landscape designs as well as integrated artwork. The project will be a first for Lin—the first time she designs a unified work that will exist in multiple sites. Her ability to meld natural and artistic elements together—like the use of water and Martin L. King Jr.'s words at the Civil Rights Memorial in Montgomery, Alabama or the way the wall of the Vietnam Veterans Memorial cuts into the earth—makes her an especially apt choice for creating artwork that reflects both the natural and cultural confluences at the sites.



Sacjawa State Park, one of the sites for the Maya Lin-designed art works to celebrate the bicentennial of the Lewis and Clark expedition. *Photo by Duncan Haas*

NEA Provides Support for Artist Residencies at Elementary Schools in Rural Kentucky

Clay County is an economically distressed rural county in southeastern Kentucky, ranked 119th out of 120 Kentucky counties for child well-being, with a child poverty rate of 44 percent. It is not a place where the arts are readily available to children either in school or in the community. The Clay County Cooperative Extension Service—in partnership with the Clay County School District, Clay County Public Library, and Eastern Kentucky Storytelling Guild—has created a program to bring the arts to these underserved youth.

Using a Challenge America Positive Alternatives for Youth grant of \$10,000, the partnership assembled a series of short-term, before-school artist residencies and an after-school arts program that serves approximately 700 underserved elementary school students in Clay County.

The artist residency program was designed specifically for rural areas of the county where transportation problems do not allow many of the disadvantaged children to participate in after-school programs. However, most of the students arrive at school 45 minutes before classes begin. To take advantage of this free time, an “Arts Start” program was developed, presenting 36 short-term artist residencies in the family resource centers located in or adjacent to the nine elementary schools during the school year. The residencies involved various artistic disciplines, including visual arts, music, storytelling, creative writing, and folk arts. After the residencies were completed, the time was used as an “arts club” for the students to practice, share, and further develop the skills they learned during the residencies.

The after-school program was aimed at youth living in Manchester, the county seat. Many of the children’s parents work out of the county and do not arrive home until late, so an “Arts at the Library” program was developed to provide a series of programs in collaboration with local folk artists. The program, presented from 3:30 – 7:30 pm every Thursday for twenty weeks, culminated in presentations of artwork by both the artists and participating youth.

The artists and key professional personnel have vast collaborative experience in youth arts, having presented in-school programming to youth in folk arts and storytelling, implemented more than 50 highly successful in-school artist residencies, and led the development of two regional community arts networks with an emphasis on youth and heritage education. Four of the participating artists are current or former artists on the Kentucky Arts Council Arts-in-Education roster and have conducted residencies throughout the state.



Storyteller Nana Yaa Asantewa shares traditional African tales with students at Big Creek Elementary School as part of Clay County Cooperative Extension’s artist residency program. *Photo courtesy of Clay County Cooperative Extension*

State and Regional Partnerships

State arts agencies and regional arts organizations received Challenge America funds in FY 2002 through their Partnership Agreement awards (see page 36). Funds are designated for new or ongoing projects that advance the goals of community arts development, arts education, cultural heritage/preservation, or access to the arts.

Colorado Council on the Arts provides Online Arts in Education Project in Poetry for Colorado Schools

In 2001, the Colorado Council on the Arts began developing an Online Arts in Education Pilot Project, with support from NEA Challenge America funds. In FY 2002, the Council used \$30,000 of these funds to support second-year activities of the pilot project. Working in collaboration with the University of Colorado and the Academy of American Poets in New York City, the Council is providing the teacher training and artists-in-residence program in poetry to three underserved Colorado school districts.

Nine teachers and three poets worked together with curriculum and technology specialists to develop standards-based curriculum units that incorporate a wide range of contemporary poems with telecommunications technology. This online arts education training program will make teaching resources available on the Internet to teachers and artists, especially those in underserved areas of Colorado. One of the goals of the project is to create an active and ongoing community of Colorado teachers and poets dedicated to incorporating poetry into the classroom and to sharing innovative approaches for teaching poetry across the curriculum.

During the school year, high school English teachers from Alamosa, Antonito, Montrose, and Denver have been working with the three poets to implement the curriculum units they developed and conduct online and in-classroom poet residencies. Participating teachers across Colorado will also be able to collaborate on lesson plans and projects.

One of these units, for example, was created by Bruce Grigsby of Montrose High School on Shakespeare's *King Lear*. The unit, using Act IV of the play as its centerpiece, explores not only Shakespeare's poetic verse but also draws connections to contemporary poems that reflect the themes encountered in the play. The unit consists of self-contained lesson plans that need not be used sequentially or completely to be effective. The technology of the Internet and presentation softwares were used to explore background issues, present selected vocabulary, find links to audio and video performances, and access contemporary poetry.

The pilot project is an opportunity to boost the quality of arts education and accessibility to arts-in-education resources.



An example of the lesson plans available on the Online Poetry Classroom Web site (www.onlinepoetryclassroom.org) supported by the Colorado Council on the Arts.

Leadership Initiatives

One of the major Challenge America Leadership Initiatives in FY 2002 was a \$1.2 million grant to Arts Midwest to sponsor the Shakespeare in American Communities project. As mentioned in the Year in Review section of this report, the touring program begins in FY 2003. Other projects funded under this category include Phase II of Continental Harmony, a program started in FY 2000 to bring composers to American communities to create a work of art for them, and the New Public Works program, which sponsored design competitions throughout the country.

Composer Philip Aaberg Creates Musical Composition for Kansas

The Continental Harmony initiative began in 2000 through a collaboration between the NEA and the American Composers Forum in St. Paul, Minnesota to help small towns and large cities all across the United States celebrate community life with music. From an initial applicant pool of 175, 58 organizations were chosen—with at least one from each of the 50 states—to host a composer who would work with the community to create a new musical work celebrating each community's history and culture. The musical ensembles ranged from choirs to jazz bands to symphony orchestras, with the composers working with local musicians to perform the pieces. The symbiosis between composer and community led to a great pride in the community and a greater interest in music, as well as the creation of many great new compositions.

In FY 2002, the NEA funded Phase II of the initiative, with 35 communities across the country being selected to host composer residencies through 2005. One of the communities participating in the project is in southcentral Kansas, involving Arkansas City and Wichita. Philip Aaberg of Montana is the resident composer. Aaberg's work has been favorably compared to Dvorák and Sibelius, and he often uses the imagery of the American West as the basis for his compositions. Recent commissions include a work for cello and piano based on Gary Snyder's epic poem, "Mountains and Rivers Without End."



Philip Aaberg on piano and Eugene Friesen on cello performing Aaberg's composition *Headfirst into the Blue Fields of Grace*, written as part of the Continental Harmony initiative. Photo by Connie Bonfy

The piece he created was entitled *Headfirst into the Blue Fields of Grace*, taken from the last line of Kansas poet Harley Elliott's poem "Waking in Some Good Person's Yard." The piece consisted of a concerto for three soloists—Aaberg on piano, Darol Anger on violin, and Eugene Friesen on cello—playing with a string quartet and a woodwind quartet. The Cowley County Community College put together a coalition of community groups, including Chamber Music at the Barn, to carry out the residency and have the music performed. The new work premiered in June 2003 at the annual PrairieFest in Arkansas City with a second performance at the Barn in Wichita. The concerts reached an estimated 37,000 people living in rural Cowley County (which includes Arkansas City) and 300,000 people living in the city of Wichita.

Aaberg's residency in Arkansas City and Wichita involved getting to know the people of the communities, researching local history and culture, working with students, and making presentations to community groups. He also participated in activities in both urban and rural settings, such as preview house concerts, master classes, applied creativity workshops, and rural chuck-wagon dinners.

NEA's New Public Works Initiative Supports Design of Mixed Income Housing in California

The New Public Works initiative helped fund national design competitions that resulted in a range of public projects from schools to housing to parks. The NEA's support defrayed the costs of running these national competitions, including funding for honoraria to participating designers and jurors. Bringing institutions from across the country together with the best design talent, the initiative raised the expectations and aspirations for public work, and increased popular awareness of the importance of design in daily life. The winning projects will develop the highest quality of design for these community structures, involving landscape architecture, urban planning, architecture, and industrial design.

In FY 2002, the NEA awarded \$850,000 for 13 projects. An award of \$50,000 was given to the Local Initiatives Support Corporation and Livable Spaces of Los Angeles, California to support a national design competition for the urban design and planning of a former industrial site. The site will include approximately 50 units of affordable housing, mixed-use commercial/retail, and other amenities, and will be a prototype for new housing throughout the country.

The site of the competition is an 11.6-acre former industrial site in Carson, California, an ethnically diverse suburb of Los Angeles where the majority of residents are African-American, Asian, or Latino. A portion of the "for sale" and rental housing will be marketed to families earning less than 80 percent of the area median income of \$44,000. The design competition helped bring in a greater range of high-quality designers and architects, creating many innovative models for the housing.

Stage one of the competition was open to licensed architects and architectural firms in the United States. Nearly 100 applications were received. Five finalists were selected by a competition committee to compete in stage two of the competition: Behnisch, Behnisch & Partner of Los Angeles and Berlin, Germany in partnership with Blackbird of Santa Barbara, California; Central Office of Architecture of Los Angeles; Brian Healy Architects of Boston, Massachusetts; McCormick, Smith and Others Architects in partnership with Lloyd Russell, both of San Diego, California; and Touraine and Richmond of Los Angeles.

Each of the selected finalists received an honorarium of \$10,000 plus a travel stipend to prepare an urban design plan for the site, and schematic perspective, and elevation of the proposed 50 units. The winner, McCormick, Smith and Others with Lloyd Russell, was selected July 28, 2003. A show of the finalists' proposals will be held at the Los Angeles Museum of Architecture and Design.

McCormick, Smith and Others' winning design in the New Public Works competition to create new mixed-use units in a former industrial site. *Images courtesy of McCormick, Smith and Others*





The Sarah Skaggs Dance company performing at the 70th anniversary season of Jacob's Pillow in Lee, Massachusetts.
Photo by Mike van Sleen

Grants To Organizations

The National Endowment for the Arts offers assistance to a wide range of nonprofit organizations to support their arts programming. These grants to organizations account for more than 37 percent of the Endowment's annual grantmaking funds. The NEA awards grants for exemplary projects in all artistic disciplines, including dance, design, folk and traditional arts, literature, media arts, music, musical theater, opera, theater, and visual arts in addition to supporting arts education, museums, presenting, and multidisciplinary projects. All grants must be matched at a one-to-one minimum by non-federal sources of funds. Many grants have multistate impact as they fund projects that tour or are distributed across state lines, broadening the impact of federal investment.

FISCAL YEAR 2002 FACTS AND FIGURES Grants to Organizations

Number of Grant Applications Received: 2,714
Number of Grants Awarded: 1,457
Dollar Amount of Grants Awarded: \$36,919,390

Panels made up of private citizens review grant applications and recommend proposals for funding. NEA staff selects artists, arts administrators, arts patrons, and at least one layperson not employed in the arts to serve on each panel, ensuring diverse aesthetic, cultural, ethnic, and geographic perspectives. To avoid conflicts of interest, panelists do not consider applications from organizations with which they are forwarded to the National Council on the Arts for further review. Applications approved by the Council are then forwarded to the Chairman, who has final authority on all funding decisions.

Grants Category	Applications		Grants	
	Number Received	Amount Requested	Number Awarded	Amount Awarded
Creativity	1,187	\$61,000,000	723	\$16,670,000
Arts Learning	489	\$25,600,000	212	\$ 5,800,000
Access	505	\$23,700,000	235	\$ 4,375,390
Heritage/Preservation	342	\$16,600,000	170	\$ 3,452,000
Organizational Capacity	79	\$ 4,600,000	61	\$ 2,762,000
Arts on Radio and Television	112	\$14,300,000	56	\$ 3,860,000

The following pages contain examples of some of the projects that the NEA supported during FY 2002. Complete listings of FY 2002 grants and panelists are posted on the Endowment's Web site at www.arts.gov.

Creativity

The NEA's Creativity grants support all aspects of the creation and presentation of artistic work, including commissions, residencies, rehearsals, workshops, performances, exhibitions, publications, and festivals. Creativity is by far the largest of the Arts Endowment's grantmaking categories, 723 grants in FY 2002 across 47 states, as well as the District of Columbia and Puerto Rico. Of these, 184 grants had multistate impact.

Jacob's Pillow of Lee, Massachusetts Celebrates Seventieth Anniversary of International Dance Festival

Founded in 1933 by dance pioneer Ted Shawn, Jacob's Pillow of Lee, Massachusetts has been producing an acclaimed international dance festival during the summer months for seven decades, the longest running dance festival in the United States. Recognized as one of America's Irreplaceable Dance Treasures by the Dance Heritage Coalition and named to the National Register of Historic Places, the Pillow was originally a family farm and station of the Underground Railroad in the 1800s. Since then, it has turned into one of the premier dance venues in the country. In addition to the festival, Jacob's Pillow also houses a professional dance school, offers artist residencies, and serves the community with year-round education programs.

Jacob's Pillow is a part of the unique cultural industry of the Berkshires, a tourist destination for people from New York, New Jersey, Boston, Philadelphia, and Florida. This audience has more disposable income than the residents of Lee, who are primarily working class, bringing additional revenue to the small businesses in the area.

In FY 2002, Jacob's Pillow received an NEA Creativity grant of \$70,000 to support the celebration of its 70th anniversary festival season. To celebrate the anniversary, Jacob's Pillow commissioned and presented new works by some of the biggest names in dance, including the Bill T. Jones/Arnie Zane Dance Company, Ronald K. Brown/Evidence, Eiko and Koma with legendary



A member of the Cloud Gate Dance Theatre of Taiwan in performance at the 70th anniversary season of Jacob's Pillow in Lee, Massachusetts. *Photo by Mike van Sleen*

choreographer/dancer Anna Halprin and cellist Joan Jeaneraud, David Gordon's Pick-up Company, and MOMIX, who presented the 70th anniversary finale performance of *Passion*, which explored spiritual to sensual exaltation to the music of Peter Gabriel. International acts included Grupo Corpo from Brazil and the Cloud Gate Dance Theatre of Taiwan.

In addition to performances, Jacob's Pillow offered many community outreach activities, such as pre- and post-show talks with the artists, including audience question-and-answer sessions; community dance classes; participatory workshops and open studios; free outdoor previews of performances; and intimate, in-depth conversations with artists, musicians, and guest speakers, moderated by resident Pillow scholars. Nearly 200 free events were given during the 2002 season, with more than 70,000 people attending the festival.

NEA Supports 2002 National Black Arts Festival in Atlanta, Georgia

Recognized as the world's largest gathering of African-American creative minds, the National Black Arts Festival (NBAF) in Atlanta, Georgia has presented more than 25,000 artists to audiences numbering more than 5 million since 1987. For 10 days starting the third weekend of July each year, the festival presents a "Who's Who" of African-American arts and artists, including in the past such luminaries as Maya Angelou, August Wilson, Sweet Honey In the Rock, Wynton Marsalis, Phildanco, and 2003 NEA American Jazz Master Abbey Lincoln. Since 2000, the NBAF has evolved into a year-round producing and educational institution.



Jazz great Randy Weston (2001 NEA American Jazz Master) performs at the 2002 National Black Arts Festival in Atlanta, Georgia. Photo by Susan J. Ross

In FY 2002, NBAF received an NEA Creativity grant of \$40,000 to support performances by a variety of artists during the 2002 festival. Performers at the festival included jazz greats Oliver Lake, Steve Turre, and NEA American Jazz Master Randy Weston; dance company Urban Bush Women with the National Song and Dance Company of Mozambique, Africa; and multidisciplinary arts group Fred Ho and the Afro Asian Music Ensemble. In addition to performances,

there also were exhibitions at local museums, such as *Retreat: Palimpsest of a Georgia Sea Island Plantation* at the Atlanta Contemporary Art Center; film screenings, such as Anna Deavere Smith's film of her one-woman show, *Twilight: Los Angeles, 1992*; and readings by authors such as E. Lynn Harris and Marita Golden.

Premieres at the festival included *Shadow's Child*, combining dance, music, and storytelling to impart the story of a young girl's journey from South Africa to the American South, as performed by Urban Bush Woman and the National Song and Dance Company of Mozambique; *Na'akan (Life Trace)*, performed by Atlanta's Ballethnic Dance Company and Burkina Faso's Compagnie Salia Ni Seydou, which blended American blues, African contemporary dance, traditional drumming, and ballet; and an "African Rhythms" musical performance by Randy Weston and South African trumpeter Hugh Masekela.

Performances included residency activities, open rehearsals, workshops, and educational forums with the audience members. For example, Urban Bush Women conducted a master dance class for festival-goers interested in learning their dance techniques while Anna Deavere Smith led a discussion about her film *Twilight: Los Angeles, 1992* and the related events: the Rodney King police brutality trial and the subsequent Los Angeles riots.

The festival also included a Children's Education Village, where children and youth could explore interactively the theme of the 2002 festival, "Migrations."

Presenting the history of African-Americans during the post-emancipation period of 1865-1920, the Village allows visitors to investigate the journeys of newly freed slaves as they went north to look for jobs, west to pan for gold, or back across the ocean to Africa. Approximately 5,000 youth visited the Village during the festival.

The 2002 festival was one of the most successful in the organization's history, with record ticket sales and attendance by an estimated 500,000 people.

Ohio Exhibition Examines Contemporary Residential Design

Spaces is a nonprofit, artist-run alternative space gallery in Cleveland, Ohio that, since 1978, has given more than 6,500 artists in the visual and performing arts a place to present their artwork and challenging new ideas. In FY 2002, the gallery received an NEA Creativity grant of \$15,000 to support an exhibition that investigated contemporary residential design in a Midwestern context. Ten regional architects exhibited design proposals for an aesthetically provocative, technologically advanced, single-family home that met all the needs of a middle-income family.

Using the California Case Study House program from more than 50 years ago, the exhibition and competition—entitled *House: Case Study Cleveland*—examined the relationship of superior, architect-designed housing and typical American families. This is the first time such an examination has been made in the context of a 21st century, post-industrial, economically and racially diverse urban setting. Part of the exhibition was a competition for the best design, with all competing archi-

texts' designs on display. Competing architects were given few limitations other than a maximum construction budget of \$180,000. The panel judging the competition was led by internationally renowned architect Rafael Vinoly, who designed the Cleveland Museum of Art's new expansion project and the Tokyo International Forum.

The exhibition/competition took place May 3 – June 14, 2002, with the winning design awarded to PLY Architecture and Design of Ann Arbor, Michigan. Cleveland Mayor Jane L. Campbell announced the winner, saying, "Their project combined a custom-built ground floor with prefabricated 'loft' modules that can be added to the house as needed, enhancing affordability as well as domestic diversity and flexibility." Therefore the house could be completed as either a one-story unit or with one, two, or three second-floor lofts. The house is designed to be occupied efficiently by a single or an extended family, or for rental situations: the interior plan and site strategy allow for one of the second-story lofts to become a one-bedroom rental unit, if desired. The winning house design is to be built in Cleveland's Tremont neighborhood in 2003 and offered for sale on the open market.



A lecture series and multidisciplinary discussion regarding high quality, affordable design also accompanied the exhibition, and a catalogue was published with an essay on residential design in the 21st century.

The winning design by PLY Architecture and Design of Ann Arbor, Michigan of the *House: Case Study Cleveland* competition and exhibition at the Spaces art gallery in Cleveland. *Image courtesy of PLY Architecture and Design*

NEA Supports American Premiere of Opera *Flight* in St. Louis, Missouri

Commissioned by England's Glyndebourne Opera in 1998, Jonathan Dove's opera *Flight*, with libretto by April de Angelis, made its United States premiere at the Opera Theatre of Saint Louis in June 2003. In FY 2002, the Opera Theatre received an NEA Creativity grant of \$50,000 to support production of the premiere.



Myrna Paris as the Older Woman, with Flight Attendants Carleton Chambers and Angela Horn in the Opera Theatre of St. Louis' U.S. premiere of Jonathan Dove's opera, *Flight*. Photo by Ken Howard

The premiere took place at Webster University's Loretto-Hilton Center in St. Louis, where an audience of approximately 5,700 was estimated to have attended the six performances. An additional 600 people attended the free final dress rehearsal. In addition, Dove conducted a symposium on *Flight* during the Opera Theatre's spring festival season.

Flight, sung in English, explores the interplay among 10 travelers stranded at an airport for one long night. The comic opera involves a young couple trying to recover some romance in their marriage, a steward and stewardess who cannot stop smiling or keep their hands off each other, a refugee and immigration officer, an older woman waiting for her lover, a diplomat and his

pregnant wife heading back to Minsk, and the controller in the tower overseeing them all. During the night, the passengers' lives are turned upside down, and with both pathos and humor, alliances and relationships are changed.

De Angelis' libretto was an original story based on the composer's observations in a busy airport. The librettist is an active playwright in the British theater and is director of Playwriting Studies at Birmingham University.

Dove is considered one of the most versatile and prolific composers of his generation, having worked in various musical forms. *Flight* was his first of three full-length operas to date. Additionally, he has written a number of community operas, choral works, song cycles, a wind serenade, a flute concerto, as well as works for theater, film, and dance. In 2001, Dove became the artistic director of the Spitalfields Festival in England.

Cohn Graham was director of the production, and William Lumpkin conducted the members of the St. Louis Symphony Orchestra providing musical accompaniment. *Flight* was performed during the Opera Conference 2003, an international gathering of more than 140 opera companies from the U.S., Canada, and Europe, which was hosted by the Opera Theatre of Saint Louis in June 2003.

Seattle Children's Theatre Brings Tibet to Washington State Audiences

Peter Sis' book for young readers, *Tibet Through the Red Box*, is based upon the experiences of his father, a documentary filmmaker who fell in love with the people and landscapes of Tibet. This book—part tribute, part travelogue, part fairy tale—is an artful, dreamlike introduction to Tibetan culture. The Seattle Children's Theatre (SCT), with assistance from a FY 2002 NEA Creativity grant of \$35,000, commissioned renowned playwright David Henry Hwang to create an adaptation of Sis' book for production in the theater's 2003-2004 season.

Tibet Through the Red Box documents the story of Vladimir Sis, Peter's father, a filmmaker who is sent by the Communist government from his home in Czechoslovakia to the Himalayas in the mid-1950s to allegedly teach his craft to Chinese film students. He comes to realize that the real purpose of the project is to document the building of a Chinese highway through the mountains to the western province of Tibet, and journeys through the country to warn the Dalai Lama of an impending invasion. The book, based on stories and journals passed down from father to son, is a blend of reality, memory, and magical fantasy.

David Henry Hwang is a Tony Award-winning playwright whose works, such as *M. Butterfly* and *Golden Child*, have been produced in dozens of countries around the world. Attempting his first play for young people since his 1981 work *The Dance and the Railroad*, Hwang will focus the new play on the book's primary theme, children's universal yearning to connect with their parents. The Tibet of the book exists primarily in the son's imagination as he tries to vicariously bond with his father, evoking a powerful spirituality within himself. Hwang is using that aspect of the book to offer audiences an opportunity to appreciate the creativity and spirituality of others while cultivating it within themselves. The world premiere of the play at the Seattle Children's Theatre will take place in January 2004.

Seattle Children's Theatre produces six productions each season for a variety of age levels, reaching approximately 260,000 children, parents, and teachers from western Washington each year. The theater also provides more than 6,000 free tickets per year to underserved children in the Seattle area. In addition, teachers receive an Educator Resource Guide, which provides a comprehensive curriculum guide for the entire season.



Right: Playwright David Henry Hwang.
Left: Illustration for *Tibet Through the Red Box* by Peter Sis.

Arts Learning

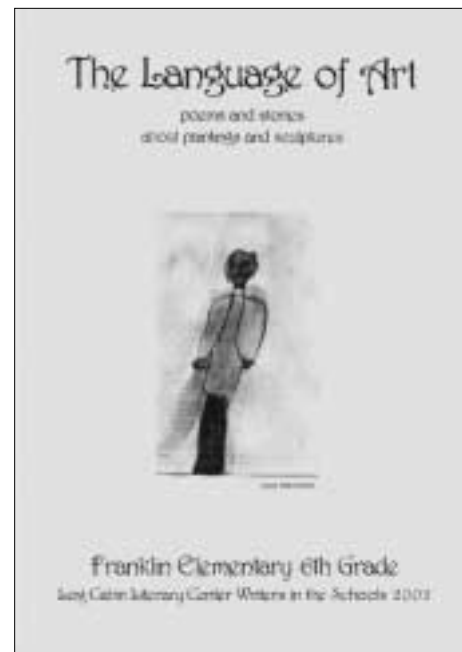
The Arts Endowment supports the arts as an integral part of education, in settings both inside and outside the classroom. The direct involvement of artists, as well as the use of original works of art and live performances, is crucial to the success of arts education projects. Those supported by NEA Arts Learning grants include arts instruction, artist residencies, performances, workshops, and training and professional development for artists and teachers. The types of projects were either school-based or community-based programs.

Nearly 500 applications were reviewed in FY 2002 for Arts Learning grants, and 212 were awarded in 36 states and the District of Columbia. The projects awarded involved more than 170,000 artists, teachers, and school administrators and affected an estimated five million children and youth.

Idaho School Children Learn the Importance of Writing through Writer Residencies

The Log Cabin Literacy Center (LCLC) of Boise, Idaho is a learning center for literature and language arts, providing classes and workshops for all skill levels and for writers working in all genres. In addition, LCLC provides education programs such as a summer writing camp and writer residencies in Idaho schools, serving more than 3,000 students and more than 100 teachers over the course of the programs. In FY 2002, LCLC received an NEA Arts Learning grant of \$36,000 to support their residency program, Writers in the School.

Yearlong residencies by 15 writers focused on a curriculum of reading and writing for Boise area and rural Idaho school children in 3-12 grades. The program also provided professional development programs for the host teachers. Working in school settings for the full year, writers became part of the educational fabric. The residents served the same three classes weekly with hour-long writing workshops. In the course of the residencies, connections were drawn between written and



An anthology of poems and stories by the Franklin Elementary School's sixth grade class, created as part of the Log Cabin Literacy Center's Writers in the School project.

visual arts through collaborations with artists in those disciplines and visits to the Boise Art Museum. The museum presented the students' writing and artwork in a spring exhibit.

The program helps students become more involved in and excited by writing. They learn to express and understand themselves better. In addition, they find more pleasure in reading.

Writers participating in the residencies are drawn from Idaho's writing and publishing community, including authors and poets with national publication credits. They are prepared for their residencies with training sessions and meetings with the teachers and principals of the schools they will be working in. Teachers work with the residents to learn good writing techniques and how to engage and challenge their students to write better and more often. The writers teach from their own creative processes, developing lesson plans based on the students' needs and interests. In addition to the in-class teaching, the resident writers also bring their art and the art of their students to the community through public readings and the publication of a student writing anthology.

Richmond Ballet In Virginia Provides Dance Instruction to Fourth-Graders

Richmond Ballet, the State Ballet of Virginia, provides the Richmond area with classic ballets and newly created dance works, as well as dance instruction and pre-professional training at the School of Richmond Ballet. The dance company also offers education and outreach programs such as Minds in Motion (MIM), a yearlong program that teaches fourth-grade students the basic skills of dance. In FY 2002, Richmond Ballet received an NEA Arts Learning grant of \$25,000 to support the Minds in Motion program.

MIM is not an extracurricular or ballet class, but instead is an integral component of each participating school's fourth-grade curriculum. The first half of the school year covers the elements of rhythm and rudimentary movement vocabulary. Once the students have acquired these basic skills, they are taught a series of choreographic movements that must be memorized and expanded upon with each new class. This simple process of building upon weekly achievements helps not only in building their body and dance skills, but in improving their mental abilities to confront challenges. Richmond Ballet faculty members, all artists and teachers with years of experience, plan and teach the hour-long classes.

The program culminates each year with a performance that brings MIM students from all of the participating schools together onstage for a gala production. The production provides the students with the opportunity to demonstrate their new skills before their family, friends, and members of the community.

Richmond Ballet initially launched MIM in 1995 in two Richmond elementary schools. With the success of the program and the support of the NEA and other funding partners, the program has expanded to nine area elementary schools, many of which serve underprivileged and rural communities. The program currently reaches more than 800 fourth-graders in the cities of Richmond and Hopewell, and the counties of Chesterfield and Hanover.

The Ballet works with its participating schools and area cultural institutions—such as the Virginia Historical Society and the Science Museum of Virginia—to develop a programmatic theme that complements the Virginia Standards of Learning for fourth-grade history, science, and social science.

As MIM often serves as an introduction to dance for the children participating in the program, it is not surprising that many discover a real enthusiasm and talent for dance. To encourage these students to explore their interest and talent, the Richmond Ballet has added several components to



The gala performance of the spring 2002 class of Richmond Ballet's Minds in Motion program, which featured 900 students from schools spanning the entire Richmond metropolitan area.
Photo by Suzanne Grandis

the program, such as an "Adopt a Dancer" program, a mentoring initiative that pairs MIM participants with a member of the Richmond Ballet; Team XL/XXL, an after-school program designed for MIM students who exhibit an aptitude and interest in dance to participate in more formal dance training at the Ballet's studios; and the Stoner Winslett Scholarship Class, which offers formal ballet instruction to select MIM students and graduates who exhibit exceptional potential as dancers but lack the financial resources to pursue serious dancing.

Innovative Program Provides Theater Arts Skills to Underserved Youth in Portland, Oregon

The Haven Project of Portland, Oregon pairs underserved children with professional writers, actors, designers, musicians, and directors to create original theater pieces, providing important experience and skills in the theater arts to the children. The project is, in essence, an artistic mentoring program that teaches both the child and the artist.

The Haven Project provides three primary programs: one-on-one pairings of children with professional actors and writers to create short, two-character plays; a playwriting program; and the Afield program, in which underserved youth take residencies with professional theater artists from the Haven Project to develop short scripts and perform them at the end of the sessions. In FY 2002, the Haven Project received an NEA Arts Learning grant of \$8,000 to support the Afield program, which since 1997 has successfully collaborated on 21 residencies.

In 2002-2003, the Haven Project paired 65 underserved youth with professional artists to offer one-on-one mentoring as each youth writes a play. The Haven Project engages approximately 125 artists as mentors, actors, and workshop leaders. Six intensive two-week residencies take place, for two hours a day. Ten artists work with ten youth in each residency. The first week involves physical and writing exercises to help the young writers create characters and understand dramatic conflict. During the second week, each young writer is paired with a specific artist and writes a short two-character play. The final day is spent rehearsing, with the mentor serving as director and casting two professional actors to perform the student play. This complex maze of activities and writing projects leads to a final product, a play written by the student. The ten plays are then performed in public.



Artist and youth work one-on-one to create a short, two-character play to be performed publicly at the end of the program. *Photo courtesy of Haven Project*

The Afield program accomplishes two goals: to help underserved youth find a new and powerful way to express and understand themselves by exposing them to the theater arts (in many cases, for the very first time); and to create high quality, original theater. The goals are well integrated—the youth are motivated to create and communicate their feelings, which motivates the professional theater artists to work even harder. Together, they produce short, 10-minute plays that are impressive in their scope and substance.

Mobile Symphony Brings Music Instruction to Elementary Schools in Alabama

The Mobile Symphony of Mobile, Alabama is the premiere producer of live symphonic music for the Gulf Coast region. Not only does it provide opportunities for the community to experience the magic of live music, it also provides music education programs for youth and adults. In FY 2002, the Mobile Symphony received an NEA Arts Learning grant of \$7,500 to support one of its education programs, Preludes.

Preludes was created by a team of musicians, teachers, and school principals to supplement music classes offered in the public school system. With the NEA funding, the Mobile Symphony was able to provide the Preludes program of basic music education to nine elementary schools and violin instruction to 13 elementary schools in the Mobile area. The program enhances the efforts of the eight district music specialists who currently teach for only 10 days per school per year in each of the 52 Mobile County elementary schools.

A professional musician teaches music to children in first grade for 20 minutes and in second grade for 30 minutes each week during the school year, using lesson plans designed to meet State Education guidelines. Qualified string instructors from the Mobile Symphony also give students in third, fourth, and fifth grade group violin instruction for one hour per week. In addition, a string quartet of the Mobile Symphony performs two 45-minute concerts for each participating Preludes school. More than 1,500 first and second graders are participating in the basic music instruction, and 350 students in the higher grades are receiving violin instruction.

The eventual goal of the Preludes program is to make music education available to all children, to establish string instrument instruction in elementary schools, and to encourage classroom teachers to integrate music into the curriculum. They are well on their way to achieving this goal. In the 2000-2001 school year, the second year of Preludes (which also was partially funded by the NEA), 52 second-grade classes received music lessons from professional musicians of the Mobile Symphony. Through this program, children were able to

increase their knowledge and skills in music, use the arts to express their feelings and increase their interest in learning, and improve their social interaction and ability to relate to others.



The Mobile Symphony providing supplemental violin instruction classes to Westlawn Elementary School through its Preludes program. *Photo courtesy of Mobile Symphony*

Access

The NEA's Access grants perform a vital community service by taking the arts to people and places where few such opportunities exist. Disseminating the arts is accomplished in several ways: through regional touring of performances or exhibitions, artist residencies, radio and television broadcasts, publication of books and magazines, and distribution over the Internet. Of the 505 Access applications received, 235 were awarded grants in 40 states and the District of Columbia. The NEA also funded Access grants under Challenge America in FY 2002, awarding 60 grants totaling \$2.3 million.



Puppetry was one of the new art forms offered in 2002 in the Artists in Communities Training program, designed by the Asian Arts Initiative to provide professional development to Philadelphia-based artists who want to conduct workshops and residencies in schools and community settings.
Photo courtesy of Asian Arts Initiative

Asian Arts Initiative Provides Educational Training to Artists Teaching in Philadelphian Community

The Asian Arts Initiative (AAI) began in 1993 with Philadelphia, Pennsylvania's first Asian American Arts Festival. Since then, it has worked to broaden the pool of artists working in community-based arts, providing a variety of programs to benefit underserved community groups and local artists. Besides support for public performances and exhibitions, AAI offers art-making classes to adults and youth; resource and referral services, such as an artists' directory, newsletter, and Web site; and a training program targeted to artists who want to teach in the community.

In FY 2002, AAI received an NEA Access grant of \$40,000 to support its Artists in Communities Training program, a professional development program for artists who want to conduct workshops and residencies in schools and community settings. By training artists to be effective educators, the program helps to build human resources that can support high-quality community arts programs throughout Philadelphia and the region, putting the power of art making in the hands of everyday people.

Since the program began in 1997, AAI has assisted Philadelphia-based artists to construct and implement lesson plans in artistic disciplines ranging from classical Indian dance to Japanese *taiko* drumming to visual arts, video making, and creative writing. Nearly 300 students have benefited from teaching placements in schools and community settings in Philadelphia. Working with the Mural Arts Program and Spiral Q Puppet Theater, AAI broadened the range of artists who receive the training by focusing on two new art forms, murals and puppetry.

The training program comprises two distinct phases: an introductory series of workshops that impart basic skills in communication, lesson planning, group facilitation, and cultural sensitivity; and continued skills development consisting of mentorship and support to artists conducting long-term residencies. In 2002, 17 multidisciplinary artists participated in the training program, with more than ten artists now working in community settings such as a student union, a women's prison, and a young women's arts program in North Philadelphia.

Hyde Park Art Center in Chicago Teaches Visual Arts to Urban Underserved

Founded in 1939, the Hyde Park Art Center in Chicago, Illinois is one of the city's oldest community art centers. For six decades—using a cadre of more than 35 professional teaching artists each year—the Art Center has presented the visual arts to the community through a broad range of exhibitions featuring work by young and emerging artists from Chicago; a year-round schedule of high quality visual arts instruction for children and adults; and arts-based community outreach programs offering direct art-making opportunities to future generations living in underserved areas of the city.

In FY 2002, the Art Center received an NEA Access grant of \$10,000 to support its outreach program, Partners in Art. Since 1997, the Art Center and Chicago Park District have worked together to offer after-school arts programming and mentoring to inner-city youth at five park locations on Chicago's south and west sides in some of the poorest African-American and Latino communities. As the cornerstone of the Art Center's outreach programs, Partners in Art reaches more than 500 teens each year, and helps artists become more strongly connected with the community.

The program provides teenagers with the opportunity to work closely with skilled artists for three hours after school, two days a week during the academic year, providing free, high quality, hands-on art-making activities. The teens, ages 14-18, develop their own artistic skills and simultaneously plan and lead, under the guidance of the teaching artists, two 12-week after-school sessions for children ages 6-13 during the school year. At the end of each twelve-week program, the teenage students receive certificates and free art supplies to cultivate their interest in the visual arts.

By participating in Partners in Art, the teenagers nurture their own creative potential, learn artistic techniques from professional working artists, and develop leadership skills by serving as mentors to younger children. The program has an admirable success rate, with a high record of attendance and return rate. Partners in Art is evaluated throughout the school year, with progress meetings between the artists and Art Center staff taking place every few weeks, a midpoint evaluation, and a final evaluation report at the conclusion of each session.



Through the Partners in Art project by the Hyde Park Arts Center, Trumbull Park students collaborated to create this ambitious large-scale mural, a mixed-media art work that combined sculpture, painting, collage, and photography, which hangs in the entrance hallway of the park.
Photo courtesy of Hyde Park Art Center

The Art Center's ability and reputation in providing community outreach programs is excellent, having offered them since 1984. These programs have served nearly 4,000 individuals annually through visual art workshops and classes at Chicago public schools, parks, community centers, public housing developments, and retirement homes throughout the city.

Heritage/Preservation

The NEA's Heritage/Preservation category embraces the twin concepts of celebrating our nation's evolving cultural heritage and preserving important works of art that are products and symbols of this heritage. This involves supporting the presentation and conservation of both performances and works of art. In FY 2002, 342 applications were received for Heritage/Preservation grants, of which 170 were funded. These projects represent 35 states and the District of Columbia.



Daguerreotype by Southworth & Hawes of unidentified child with painting of George Washington, 1850.
Image courtesy of George Eastman House

Historic Daguerreotypes of Southworth and Hawes Exhibited by Eastman House in Rochester, New York

The George Eastman House in Rochester, New York was established as a nonprofit museum in 1947 in the house of the Eastman Kodak founder. The museum is home to unparalleled collections of photography, films, literature, and equipment, including one of the largest holdings of 19th and 20th century American photography in the United States. Among these holdings are the majority of daguerreotypes by Albert Southworth and Josiah Hawes.

In FY 2002, the Eastman House received an NEA Heritage/Preservation grant of \$55,000 to support the touring exhibition *Young America: The Daguerreotypes of Southworth and Hawes* and the accompanying education programs. The Eastman House is working together with the International Center of Photography (ICP) of New York City on the exhibition.

Daguerreotype was the earliest photographic medium in the United States—creating images on a polished silver plate instead of film—and Albert Sands Southworth and Josiah Johnson Hawes have long been recognized as the masters of the medium. More than any other photographers of the pre-Civil War period, they transformed photography into an art form, eschewing the portrait and documentary techniques of the day. The two men experimented with lighting, poses, multiple exposures, scale, and even motion.

The majority of images and objects to be included in the exhibition comes from the Eastman House's vast collection. These include portraits of historic figures such as Daniel Webster and Ralph Waldo Emerson; unique, for the time, natural portrayals of children; events and places in and around Boston, Massachusetts; and exhilarating artistic works, such as a landscape with clouds—an image many thought was impossible at that time because of the slow exposure time of the daguerreotype.

The exhibition of approximately 150 images is scheduled to appear at both the Eastman House and ICP in early 2004, and then will travel to other national and international venues. Accompanying the exhibition will be education programs, such as lectures, gallery talks, panel discussions, K-12 curriculum materials and activity workbooks for teachers and students, as well as Web site materials.

Calista Elders Council Preserve Yup'ik Tradition in Alaska

The southwestern area of Alaska, including the Yukon-Kuskokwim delta region, is home to the largest Alaskan Native tribe, the Yup'ik. Close to 20,000 Yup'ik people make their home along the delta, with the Yup'ik language being the first language of many of the children in the village communities. To help the Calista Elders Council of Anchorage, Alaska preserve the Yup'ik traditions, in FY 2002 the NEA awarded the organization a Heritage/Preservation grant of \$40,000 to support and document a key cultural and artistic Yup'ik event—the Messenger Feast.

The Messenger Feast was an annual inter-village event during which two villages took turns hosting each other for a three-day celebration with feasting, dancing, and gift exchanges. In the fall, messengers were sent to invite the guest village. A series of back-and-forth visiting occurred in which hosts and guests communicated their desire for specific hard-to-find gifts. The three-day festival in March culminated these exchanges with a variety of specific song-and-dance performances, including “asking songs,” “songs of solicitation,” and “song of indigestion,” sung to tease guests and publicly reprimand them for any misdeeds committed by community members during the previous year. These performances have not been seen in Alaska for decades, as the Messenger Feast was last held in Toksook Bay in 1979. Elders have identified the Messenger Feast as the most important of their traditional celebrations.

The Messenger Feast was held in March 2003, attended by dancers and residents of the guest and host villages as well as two elder observers from each of the surrounding 56 remote villages. Participating in this significant Yup'ik tradition were Native dance leaders and tradition bearers from Toksook Bay, St. Marys, Kotlik, and Bethel.

To aid in documentation, well-known photographer James Barker and filmmaker Lenny Kamerling were invited to participate in the



Having traveled 70 miles across the frozen Norton Sound from Stebbins, 34 snow machines pulling sleds loaded with gifts arrive in preparation for the Messenger Feast in Kotlik, Alaska. *Photo by James Barker*

project. An anthropologist and translator will work on translating and processing the information gathered during the feast to create a walk-through exhibit and bilingual catalog. The exhibition will be shown at Bethel's Yup'ik Piciryarait Cultural Center and the Anchorage Museum of History and Art.

Organizational Capacity

The Organizational Capacity grant category focuses on developing future arts leaders and enhancing the skills of those already working in the field. Funded projects help organizations and agencies assess their strengths and weaknesses in bringing the arts to communities throughout the country. The Arts Endowment awarded grants to 61 organizations in 25 states, as well as the District of Columbia.

Bronx Council on the Arts in New York Provides Funds To Assist Arts Organizations in Developing Business Plans

The Bronx Council on the Arts (BCA) was founded in 1962 to increase the community's awareness of and participation in the arts. It nurtures the professional development of the performing, visual, and literary artists and arts organizations in the Bronx. BCA serves a diverse population of approximately 1.5 million people, primarily of Latino and African-American background, and serves roughly 300 member organizations. In FY 2002, BCA received an NEA Organizational Capacity grant of \$78,000 to support the Cultural Venture Fund, which provides funding and consultants to assist Bronx arts organizations in the development of arts-related entrepreneurial ventures.

The Cultural Venture Fund is a competitive grants program that provides both professional consultant services and grants of up to \$25,000 for the development of an arts-related business plan, as well as the implementation of certain aspects of that plan. The fund focuses on identifying and developing cultural assets and existing resources, and helping arts organizations develop cultural ventures that build capacity, growth, and stability.

The first program cycle of the fund began in fall 2000, and the NEA grant supports continuation of the program for a second cycle. In the first round, nine organizations were funded with grants ranging from \$10,000 to \$25,000. Before the funds could be released, each organization was required to develop and submit a business plan to BCA. In the second round, five of these nine organizations



Side Street Kids is using their grant from the Bronx Council on the Arts' Cultural Venture Fund to create an advertising campaign for their popular musical comedy *Latin Madness*.
Photo by Pablo Munoz

received additional grants of \$10,000 each to help implement the cultural venture plans. The Side Street Kids, a local dance company, for example, used their original \$10,000 grant to develop a two-pronged earned income plan that involved creating a promotional video and implementing dance classes. The second grant of \$10,000 will help them create an advertising campaign and press kits for their popular musical comedy, *Latin Madness*.

In addition, grants of up to \$25,000 were made available for six new applicants. Consultant services are being provided to assist organizations during the business planning stage, to monitor and assist with the implementation phase, and to assist in the preparation of cultural assets inventory. Consultants also conduct roundtable discussions for arts organizations on all aspects of arts-related business planning.

This project will provide the necessary skills to assure the long-term impact, stabilization, and self-sufficiency of Bronx arts organizations. The Cultural Venture Fund is introducing a new management culture conducive to local arts organizations' well-being and growth.

Arts On Radio And Television

The NEA's Arts on Radio and Television grants support the development, production, and national distribution of radio and television programs on the arts. Priority was given to artistically excellent programs that have the potential to reach a significant national audience. In FY 2002, 112 applications were received, of which 56 were funded. Projects supported include ongoing series, such as *American Masters* and *Marian McPartland's Piano Jazz*, and new series such as *National Folk Festival Radio Series* and *Dance of Life*.

Three-Part Television Series Highlights Latino Art and Culture in U.S.

One of the fastest growing segments of the United States, Latinos make up 12 percent of the country's population, according to the 2000 Census, surpassing African-Americans as the largest minority group. The Latino culture has become an important part of the country's traditions as well, especially in terms of music, dance, theater, language, and food.

The National Association of Latino Arts and Culture (NALAC) of San Antonio, Texas received a FY 2002 grant of \$100,000 to support production of a three-part television series, *Visiones: Latino Art and Culture*, which examines the cultural and artistic expression of Latino communities in the United States.

Each of the three one-hour episodes highlights a different medium: the first looks at Latino theater tradition and its evolution; the second delves into the music and dance aspects of Latino life; and the third examines various forms of Latino art and its relationship to social change. The growth of cultural arts centers, dance and theater companies, and other cultural institutions—such as GALA Hispanic Theater in Washington, DC; Ballet Hispanico in New York; and Galeria de la Raza in San Francisco—will be featured in the series. Latino cultural centers were created to renew and perpetuate the language, national and regional dances, musical traditions and songs, and folk stories of the Latino community.

The series will be directed and produced by Hector Galan, who has created many critically acclaimed programs on the Latino community, such as *Chicano! History of the Mexican American Civil Rights Movement*, *Vaquero: The Forgotten Cowboy*, and *Accordion Dreams*. NALAC will hold community outreach screenings of *Visiones* at Latino cultural arts centers throughout the United States, setting the stage for the national PBS broadcast.

Visiones will be enhanced by an extensive educational component developed by the Intercultural Development Research Association, as well as an interactive companion Web site and DVD. The series is scheduled to be broadcast on PBS in the fall of 2003.



Lalo Guerrero, considered the "Father of Chicano Music" and 1996 National Medal of Arts recipient, is one of the artists featured in the three-part television documentary series, *Visiones: Latino Art and Culture*. Photo courtesy of Galan Productions, Inc.

***St. Paul Sunday* Radio Program Features the Best of Contemporary Chamber Music**

Although it seems to be getting more and more difficult to hear new classical music on the radio, a series produced by Minnesota Public Radio in St. Paul helps keep contemporary classical music alive and accessible to hundreds of thousands of Americans.

Soprano Dina Kuznetsova, pianist Brian Zeger, mezzo-soprano Marilyn Horne, and baritone Troy Cook, with host William McGlaughlin (third from left) during the recording of a segment for the radio series *St. Paul Sunday*. Photo by Stormi Greener



An NEA FY 2002 grant of \$70,000 supported the production and national broadcast of the 2002-2003 season of *St. Paul Sunday*, a weekly, one-hour radio series presenting the vitality, diversity, and excellence of chamber music. The Peabody Award-winning series features the world's best musicians and composers, who are brought into the recording studio to perform and discuss their works exclusively for the listening audience. Heard on 215 radio stations throughout the United States, the program reaches approximately 465,000 listeners per week.

The series frequently presents music or musicians not normally heard on the radio—such as the Kronos Quartet, who performed and discussed their radical interpretations of Mexican music; *choro* music from Brazil, a complex popular musi-

cal form based on improvisation; and the music of Estonian composer Arvo Pärt—as well as segments on the chamber pieces of composers such as Beethoven, Shostakovich, and Schumann as played by new, young chamber musicians.

St. Paul Sunday plays an important role not only in the broad dissemination of classical music in America, but also in building a deeper understanding and appreciation of classical music as a living, dynamic art form. The program is committed to presenting the works of the 20th century, especially music of the past ten years.

The show is hosted by William McGlaughlin, who has served as an educator, performer (trombonist with the Philadelphia Orchestra and Pittsburgh Symphony), conductor, and composer. He has also participated in the NEA Continental Harmony project, composing a work for 800 voices and orchestra for the community of Missoula, Montana. His humor, engaging personality, and depth of knowledge help to create an entertaining and enlightening discussion with the guest musicians.

The program's Web site, www.stpaulsunday.org, complements the radio series, providing extensive portraits of the composers, music, and artists for each of the shows, which can be heard on the Web site as well. The program also does residencies at primary and secondary schools in the Midwest, which includes recording sessions, performances, and question-and-answer sessions with McGlaughlin, the musicians, and the students.

Individual Fellowships

The National Endowment for the Arts funds individual artists through its fellowship programs: Literature, American Jazz Masters, and National Heritage Fellowships. All fellowship recipients must be U.S. citizens or permanent residents. Literature Fellowships in poetry, prose, and translation are awarded competitively to writers of exceptional promise. The American Jazz Masters and National Heritage Fellowships are awarded, based on nominations, to master artists with distinguished careers.

Literature Fellowships

Unlike most other national awards, the NEA Literature Fellowships for creative writing have sought to encourage new work and allow emerging and mid-career writers the time and means to write. Since 1967, the NEA has awarded \$38 million through these fellowships to more than 2,400 writers, resulting in more than 2,300 books, many of which are highly acclaimed works of art. Since 1990, 38 of the 56 recipients of the National Book Award, Pulitzer Prize, and National Book Critics Circle Award in Poetry and Fiction have received Literature Fellowships from the NEA, often more than 10 years earlier.

This year's Literature Fellowships are for Prose (Prose and Poetry fellowships alternate years). Of the 1,257 applications received, 36 writers from 21 states and the District of Columbia were awarded \$20,000 grants. In addition to the creative writing fellowships, every year Literature Fellowships are awarded for translation projects to translate literary works written in foreign languages into English (alternating between prose and poetry to coincide with the creative writing fellowships). The art of literary translation has made available to the American public some of the most important literature in the world, from Fyodor Dostoevsky to Umberto Eco. In 2002, 54 applications for Translation in Poetry grants were received, of which nine translators from six states were awarded grants.

FISCAL YEAR 2002 FACTS AND FIGURES Individual Fellowships

LITERATURE FELLOWSHIPS:
Number of Grants Awarded: 45
Dollar Amount of Grants Awarded: \$820,000

AMERICAN JAZZ MASTERS FELLOWSHIPS:
Number of Grants Awarded: 3
Dollar Amount of Grants Awarded: \$60,000

NATIONAL HERITAGE FELLOWSHIPS:
Number of Grants Awarded: 13
Dollar Amount of Grants Awarded: \$130,000

Literature Fellowships—Prose:

Adrian, Chris Norfolk, VA	Klam, Matthew Washington, DC
Allen, Mary Iowa City, IA	Klimasewiski, Marshall N. St. Louis, MO
Antrim, Donald E. Brooklyn, NY	Labiner, Norah Minneapolis, MN
Bender, Karen E. New York, NY	Montemarano, Nicholas Warrensburg, MO
Block, Ronald D. North Platte, NE	Mulligan-Webb, Sheila Gettysburg, PA
Brockmeier, Kevin Little Rock, AR	Novakovich, Josip A. Blue Creek, OH
Budnitz, Judith New York, NY	Paola, Suzanne Bellingham, WA
Chadwick, Cydney Marie Petaluma, CA	Paterniti, Michael Portland, ME
Clark, George Lafayette, LA	Roorbach, William F. Farmington, ME
Doenges, Judith A. Fort Collins, CO	Schmidt, Richard Sparr, FL
Doerr, Anthony Bosie, ID	Searcy, David Dallas, TX
Eggers, Paul Samuel Forest Ranch, CA	Sherrill, Kenneth Steven Altoona, PA
Franzen, Jonathan New York, NY	Skibell, Joseph F. Atlanta, GA
Hendrickson, Paul J. Takoma Park, MD	Small, Catherine Kirkland, WA
Hill, Ingrid M. Iowa City, IA	Sullivan, Robert Brooklyn, NY
Hodgen, Christie Louisville, KY	Varallo, Anthony Yorklyn, DE
Hurd, Barbara Frostburg, MD	Waters, Mary Yukari Long Beach, CA
Jones, Stephen Lubbock, TX	Wysong, Maurice Brennen Geneva, NY

Excerpt from “Circling the Hondo” (short story)
by Mary Yukari Waters
from the collection, *The Laws of Evening*,
Scribner, 2003
Used by permission of the author

Several days before her sixty-fifth birthday, Mrs. Kimura officially relinquished her position as lady of the house. She did this during a natural break in which water was coming to a boil for that evening’s somen noodles. Her daughter-in-law, in anticipation of the ceremony, had already taken off her apron. The entire process – the mutual bows, the long-rehearsed gracious phrases -- lasted but five minutes, with only a slight sourness on Mrs. Kimura’s part.

Mrs. Kimura was past her prime. There was word on the alley that (to use a local expression) a stitch or two was coming loose. Even before her change in roles, Mrs. Kimura’s eyes had taken on a vague, inward cast; when greeted by neighbors at the open-air market, it took her just a shade too long to respond. Mrs. Kimura would pay for an expensive aji fillet, the fish vendor reported, only to walk off without it. Her five-year old grandson Terao, who had grown two whole centimeters that summer, boasted that Grandma sometimes mistook him for his father. Maa maa, the neighbors could only imagine what went on in that household.

It had not been this hot and muggy in years. “Must be the global warming effect,” was Kanayagi District’s greeting of choice that summer. Cicadas shrilled up in the ginkgo trees whose leaves, sticky with dust, cast slow-stirring shadows on the pavement. Moss pushed up through cracks in the asphalt, where housewives tossed out buckets of water to cool the alley when the sun went down.

“It’s all this humidity, that’s what it is,” Mrs. Kimura told her son Jiro at dinner. “It plays on everybody’s mind! Ne, who can remember anything in all this heat!”

“Soh soh,” he agreed from behind the evening paper. He turned a page. His wife, Harumi, shot her an inscrutable glance but said nothing.

“It gives me strange dreams at night, even,” Mrs. Kimura said.

While she was lady of the house, Mrs. Kimura had rarely dreamed. Now she awoke each morning engulfed in some residual mood, which spread over the day like an expanse of

calm and deepening water. Sometimes no details remained, but other times she could vaguely link her emotion to some throw-away instant from her past: the play of late-afternoon sunlight in the

maple trees of a schoolyard, or a certain way her late husband's shadow would fall upon the wall, almost twenty years ago, when he went over finances in the evening.

Excerpt from *The Bird Is Gone* (novel)

by Stephen Jones

Used by permission of the author

LP Deal, five-ten in boots, but then he can't wear boots at work, either, as part of his job is traipsing down the alleys to retrieve busted pins, motionless balls, the occasional beer bottle. Once a prosthetic arm. Fool's Hip gives mercy strikes if your arm falls off mid-bowl, but the limit is three per game; some of the veterans were taking advantage. LP tried wearing a pair of the house moccasins when he first signed on, hand-sewn the old way, from the soft leather interior of thousands of abandoned golf bags, but found he couldn't stand up on the waxed lanes. It was funny for a while, but then he had work to do. Now he wears simple canvas basketball shoes – standard Indian issue - dingy grey at the toes from mopping afterhours, and monochromatic coveralls, once brown but long since gone tan, from washing them every night in the dishwasher with the last load of the night, steam filling the room, scouring his lungs. Sometimes, standing there naked and blurry, he sings, his voice resounding off the stainless steel kitchen, over the polished counter, spilling out into the hardwood lanes, but then other times he just stares at his indistinct reflection, the roadburn all down his left side expanding in the heat.

On his application for employment, under Tribal Affiliation, he checked Anasazi—a box he had to draw himself—and under the story and circumstances of his name, he recounted what he could remember of the Skin Parade fourteen years ago, when he was twelve. Him and his mom had

been hunting and gathering at the supermart in Hoopa, California when the wall of television sets said it, that the Dakotas were Indian again, look out, and three weeks and two and a half cars later, LP and his mom rolled across the Little Missouri at Camp Crook with nearly four million other Indians. It wasn't the Little Missouri anymore, though, but something hard to pronounce, in Lakota. The grass was still black then, from the fires. When LP and his mom ran out of gas they just coasted through town, and when they finally rolled to a stop, it was in front of a record store, florescent letters splashed onto the plate glass. For a moment LP could have been either LP Deal or Vinyl Daze, but then in a rush of nostalgia his mom took the second name. Within a week the guys at the bar were calling her VD. LP didn't get it until years later, months after he'd lost track of her at one of the pandances, and by then he was old enough to pretend not to care.

He did cut his hair off when he got home that night, though, part of the Code, and hasn't let it grow back yet, wears it blocked off at the collar instead, muskrat-slick on top. His right hand is forever greasy from smoothing it back, out of his eyes. Mary Boy, LP's boss, offered him a hairnet in passing once, but LP declined: by then he'd grown accustomed to the ducking motion necessary to smooth it down. Had come to depend on it, even, as cover for leaning down to the inside of his left wrist, speaking into the microphone carefully band-aided there, its delicate lead snaking up his arm, embracing his shattered ribcage, plugging into the wafer-thin recording unit tucked into the inner pocket of his overalls.

Translation Projects In Prose

Batki, John J.
Syracuse, NY

To support the translation from Hungarian of Geza Ottlik's novel *Buda*.

Batt, Herbert
Buffalo, NY

To support the translation from Chinese of *Horatio Alger Comes to China*, a collection of short stories by different authors about the self-made person.

Bononno, Robert
New York, NY

To support the translation from French of *Seven Years in the Life of a Woman: Isabelle Eberhardt, Letters and Journals*.

Felstiner, Jr., Louis John
Stanford, CA

To support the translation from French of the collected correspondence from 1951-1970 between poet Paul his wife, French artist Gisèle Celan-Lestrange.

Frye, David L.
Ann Arbor, MI

To support the translation from Spanish of *El Periquillo Sarniento (The Mangy Parrot)* by Mexican writer José Joaquín Fernández de Lizardi.

Merrill, Christi Ann
Charlottesville, VA

from Hindi and Rajasthani of selections from Vijay Dan Detha's *Baton ri Phulwari (A Garden of Tales)*.

Schwartz, Lynne Sharon
New York, NY

To support the translation from Italian of a collection of essays and memoirs by Natalia Ginzburg.

Sengupta, Sagaree
Madison, WI

To support the translation from Hindi of *Ek naukrani ki diary (The Diary of an Indian Maid-servant)*, a novel by Krishna Baldev Vaid.

Valentino, Russell
Iowa City, IA

To support the translation from Serbo-Croatian of Predrag Matvejevi's *Between Exile and Asylum: An Eastern Epistolary*.

Excerpt from *A Place to Live and Other Selected Essays of Natalia Ginzburg*

Seven Story Press, 2002

Translated from Italian by Lynne Sharon Schwartz
Used by permission of the author

In October of 1944 I came to Rome to find work. My husband had died the previous winter. In Rome there was a publishing house where he had worked for years. The publisher was away in Switzerland at the time, but the firm had resumed business right after the liberation of Rome, and I thought that if I asked, they would give me a job. The prospect of asking was burdensome, however, because I thought they would be hiring me out of pity, as I was a widow with children to support. I would have liked someone to give me a job without knowing me, on the basis of my skills. The trouble was that I had no skills.

I had brooded over all this during the months of the German occupation, which I spent in the country, in Tuscany, with my children. The war had passed through there, followed by the usual silent aftermath, until finally, in the quiet countryside and the villages thrown into turmoil, the Americans arrived. We moved to Florence, where I left the children with my parents and went on to Rome.

I wanted to work because I had no money. True, if I had remained with my parents I could have managed. But the idea of being supported by my parents was also very burdensome, and besides, I wanted to make a home for myself and my children again.

We hadn't had a place of our own for a long time. During those last months of the war, we lived with relatives and friends, or in convents and hotels. Driving to Rome in a car that stalled every half-hour, I dallied with fantasies of adventurous jobs, such as being a governess or covering crime for a newspaper. The major obstacle to my career plans was the fact that I didn't know how to do anything. I had never taken a degree, having dropped out when I failed Latin (a subject no one ever failed back then). I didn't know any languages except a little French, and I didn't know how to type. Aside from caring for my children, doing housework very slowly and ineptly, and writing novels, I had never done a thing in my life. Moreover, I was very lazy.

My laziness didn't run to sleeping late in the morning—I have always awakened at dawn, so that getting up was no problem—but to losing an infinite amount of time idling and daydreaming. As a result, I had never been able to complete any studies or projects. I told myself the time had come to uproot this weakness. Applying for work at the publishing house, where they would take me on out of pity and understanding, suddenly seemed the most logical, practical idea, even though their motives would be painful to me. Just around that time I had read a beautiful book called *Jeunesse sans Dieu*, by Aden di Norvath, an author I knew nothing about except that he died young, hit by a falling tree while leaving a movie house in Paris. I thought that as soon as I began work at the publishers I would translate this book, which I loved, and have them bring it out.

American Jazz Masters Fellowships

“Jazz lives at the very center of the American vernacular,” A.B. Spellman, deputy chairman at the NEA and author of *Four Lives in the Bebop Business* had written in the introduction to the NEA publication *American Jazz Masters Fellowships: 1982-2002*. “The American Jazz Masters Fellowships program was created to say to jazz musicians that their government values the way that they keep our culture rich by producing such fabulous music.” These fellowships honor living jazz masters for their artistic excellence and impact on the music field. Named each year since 1982, the NEA American Jazz Masters form a veritable jazz hall of fame, including such luminous past members as Dizzy Gillespie, Ornette Coleman, Marian McPartland, and Ella Fitzgerald. This year’s recipients of the \$20,000 awards, presented at the annual International Association for Jazz Education conference, were saxophonist and composer Jimmy Heath, percussionist Elvin Jones, and vocalist Abbey Lincoln.



Jimmy Heath.
Photo by John Sann

Jimmy Heath, Saxophonist/Composer
Along with his brothers—Percy, a bassist and American Jazz Master Fellowship recipient, and drummer Albert “Tootie”—Jimmy Heath has had a profound impact on today’s jazz. Playing early in his career with such legends as Howard McGhee, Benny Golson, and Dizzy Gillespie, Heath’s versatile performance

style on tenor saxophone, combined with his outstanding writing and arranging abilities, established him as a unique jazz artist. He has composed more than 100 original works and continues to perform with his brothers and other jazz greats, such as Wynton Marsalis. He currently serves on the board of the Thelonious Monk Institute of Jazz.

Elvin Jones, Percussionist
Like Heath, Elvin Jones was also born into a jazz family: his brother Hank plays piano and was a 1989 American Jazz Master, and his brother Thad was an accomplished trumpet and flugelhorn player. Jones established his unique polyrhythmic percussive style during his six-year stint with the John Coltrane Quartet in the 1960s. In his later solo career, his complex performances greatly influenced other artists, particularly in his improvisation. In addition to session work, Jones tours extensively with his group, Jazz Machine, and frequently performs free for schools and other institutions.



Elvin Jones.
Photo by Michiko Hoshi

Abbey Lincoln, Vocalist

Born Anna Marie Wooldridge in Chicago, Lincoln developed a distinctive vocal style influenced by Billie Holiday and Louis Armstrong. Her critically acclaimed recordings include *Abbey Sings Billie*, *Over the Years* and the collaboration with her then husband, 1984 American Jazz Master Max Roach, *Freedom Now Suite*. She has performed with such greats as Benny Carter, Thelonious Monk, Miles Davis, and Stan Getz in addition to Roach. Lincoln also is an actor, teacher, and poet. Her emotionally honest, mature, and committed style is still being heard as she enjoys a renewed career and continues to perform and tour with a new trio.



Abbey Lincoln.
Photo by Mephisto

National Heritage Fellowships

Since its inception in 1982, the National Heritage Fellowships have been awarded to 272 artists who have dedicated their lives to celebrating the nation's diverse cultural heritage. Previous honorees have included bluesman John Lee Hooker, Dakotah-Hidatsa storyteller Mary Louise Defender Wilson, duck decoy carver Lem Ward, and old-time musician Ralph Stanley.

The 2002 National Heritage Fellowships, the country's most prestigious honor in the folk and

2002 National Heritage Fellow Loren Bommelyn, Tolowa tradition bearer, performs at the annual celebratory concert in Washington, DC.
Photo by Tom Pich



traditional arts, were awarded to 12 artists. The fellowships include a one-time award of \$10,000. Artists who received the award included performers, such as Irish fiddler Kevin Burke, and craftspeople, such as Passamaquoddy basketmaker Clara Neptune Keezer. Several new artistic traditions were included in 2002: Buddhist sand mandala painting, Sephardic Jewish music, and New England contra dancing.

In addition, Jean Ritchie, Appalachian musician and songwriter, was presented the Bess Lomax Hawes Award, given to those who have made major contributions to the excellence, vitality, and public appreciation of the folk and traditional arts through teaching, collecting, advocacy, and preservation work.

Interviews with the 2002 awardees, as well as presentations of their work, can be found on the NEA Web site (www.arts.gov). In addition, a publication celebrating the 20th anniversary of the program is available in the publications section of the Web site.

2002 National Heritage Fellows

Ralph Blizard
Old-Time Fiddler
Blountville, TN

Loren Bommelyn
Tolowa Tradition Bearer
Crescent City, CA

Kevin Burke
Irish Fiddler
Portland, OR

Rose & Francis Cree
Ojibwe Basketmakers/Storytellers
Dunseith, ND

Luderin Darbone/Edwin Duhon
Cajun Guitarist and Fiddler
Sulphur, LA/Westlake, LA

Nadim Dlaikan
Lebanese Nye (Reed Flute) Player
Southgate, MI

David "Honeyboy" Edwards
Blues Guitarist/Singer
Chicago, IL

Flory Jagoda
Sephardic Musician/Composer
Falls Church, VA

Clara Neptune Keezer
Passamaquoddy Basketmaker
Perry, ME

Bob McQuillen
Contra Dance Musician/Composer
Peterborough, NH

Domingo "Mingo" Saldivar
Conjunto Accordionist
San Antonio, TX

Losang Samten
Tibetan Sand Mandala Painter
Philadelphia, PA

Jean Ritchie
Appalachian Musician/Songwriter
Port Washington, NY/Viper, KY



LaTonya Williams and Octavia Williams (Todich í'nií/Náneeshlézhi Táchii'nií Clans), Sisters, Steamboat, Arizona, a photo from In the Fifth World: Portrait of the Navajo Nation, one of the exhibitions offered as part of the Arizona Commission on the Arts' Traveling Exhibitions Program. Photo by Kenji Kawano

State and Regional Partnerships

The National Endowment for the Arts greatly extends its impact through its partnerships with the 56 state and jurisdictional arts agencies and six multistate regional arts organizations. Forty percent of the NEA's grant funds are distributed through these Partnership Agreements, helping support local, state, and regional arts activities for children and adults across the nation. A complete listing of Partnership Agreements in FY 2002 is available online at www.arts.gov.

State arts agencies used their federal and state appropriated funds in 2002 to promote access to the the best of America's cultural heritage through assistance for arts groups and artists, artist residencies, performances and exhibitions, arts education, programs in the traditional arts, and cultural tourism initiatives among other projects.

Arizona Commission on the Arts Provides Access to Visual Arts through Traveling Exhibitions Program

The Arizona Commission on the Arts received \$665,500 in FY 2002 through its State Partnership Agreement to forward the NEA goals of access to the arts for underserved communities, arts education, and artistic excellence. Matching NEA funds with more than \$4 million in state and other funds, the Commission reached 6.6 million people through the more than 600 projects it supported.

One way the Commission provides access to the arts is through its Traveling Exhibitions Program (TEP). Since 1967, the Commission has toured exhibitions of contemporary and historical artworks to communities throughout Arizona and

nationally. The goals of the program have been to provide cultural experiences to rural and underserved communities and to facilitate the promotion of quality art and curatorial projects produced in Arizona on a state and national level. All exhibitions included in the program are selected by a panel of experts in the art and museum fields on the basis of artistic quality and appropriateness for travel.

The rental fees are kept low by covering only the basic costs of exhibitions, including loan of artwork, labels and wall text, and promotional materials. By offering engaging, high-quality visual arts exhibitions at very affordable prices, TEP provides substantial savings to museums, art centers, libraries, schools, and other venues across the country.

FISCAL YEAR 2002 FACTS AND FIGURES Partnership Agreements

Dollar Amount of State Partnership Agreements: \$26,060,200
Dollar Amount of Regional Partnership Agreements: \$4,743,600

The NEA also awarded Partnership Agreements to six regional arts organizations, created to transcend state boundaries and provide access to a greater variety of arts experiences, especially in underserved areas. One of the ways the Arts Endowment works with the regional arts organizations is through the NEA Regional Touring Program, which provides assistance for the presentation of touring performing artists and companies, especially in underserved communities. In most cases, the evening performances are supplemented by educational programs in the community.

Jazz-Influenced Version of *The Nutcracker* Plays in New Hampshire



The traditional Dance of the Sugarplum Fairies in the original *Nutcracker* was transformed into a beautiful tango in *Clara's Dream*. Photo by Nancy G. Horton

Ever since hearing a performance of jazz greats Duke Ellington and Billy Strayhorn's arrangement of Tchaikovsky's *The Nutcracker Suite*, percussive dance artist and choreographer Drika Overton wanted to create a tap dance production based upon it. Percolating the concept for more than a decade, Overton assembled a top notch team of fellow tap artists and put together the production entitled *Clara's Dream*, premiering it in 2000 at Plymouth State College in New Hampshire. The show was a hit, selling out all performances.

Overton, who teaches dance at the University of New Hampshire in addition to her dance and choreography work, has studied extensively with such notable tap legends as Jimmy Slyde, Honi Coles, and Eddie Brown, as well as body musician Keith Terry and rhythm dancer Kimi Okada.

Margaret Lawrence, Hopkins Center Director of Programming at Dartmouth College in Hanover, New Hampshire decided to engage the quirky holiday show for December 2001 during its second-year run. The Hopkins Center received the support of a New England Foundation for the Arts grant from the New England States Touring program, part of the NEA Regional Touring Program, for three evening shows along with three daytime matinees for public school students. The Center also produced a study guide for the school performances.

"We had three matinees to accommodate young people from primary and secondary schools and felt a study guide was the best way to tie the show to the public school curriculum," said Lawrence. "It was an opportunity to teach about jazz music and tap dance. We also wanted to share the guide by making it available to the general public through the Hopkins Center's Web site."

The production features many types of dance, while focusing on the African and Irish influences on the history of American tap dance. *Clara's Dream* includes such dance styles as the shim sham, buck and wing, Lindy Hop, variations on Middle Eastern dance, and BS chorus—a traditional tap chorus that includes time steps, wings, over-the-tops, and through-the-trenches performed in an uptempo groove.

Clara's Dream is on its way to becoming a new holiday classic, having sold out every show to date. The work actively sustains the legacy of two of our truly American art forms: jazz and tap dance, Old World hybrids born into forms that are now uniquely American.



Sid Hemphill (quills) and Lucius Smith (banjo) in Senatobia, Mississippi, October 1959, two of the musicians recorded by Alan Lomax whose music is being preserved under the Save America's Treasures grant. *Photo by Alan Lomax, Courtesy of the Alan Lomax Archives*

Save America's Treasures

The National Endowment for the Arts works with other agencies to protect the nation's threatened cultural resources. The program was launched in 1998 by the White House Millennium Council, National Park Service, National Trust for Historic Preservation, National Endowment for the Humanities, Institute of Museum and Library Services, and the NEA. In FY 2002, the NEA funded 12 grants to nonprofit organizations for the preservation or conservation of nationally significant collections of cultural artifacts—such as historical documents, works of art, maps, and journals—that illuminate the history and culture of the United States.

NEA Assists Preservation of Alan Lomax Archives, Documenting American's Cultural Heritage

The son of folklorist John A. Lomax, Alan Lomax pioneered field recordings of American and world folk music in the 20th century, documenting the interweaving currents of history and evolving national life that created the rich cultural legacies of Appalachia, the Mississippi Delta, Cajun country, the Southwest, and other distinct areas of this country. In addition, he traveled the world and was often the first to record the folk and traditional music of these foreign lands, such as Indonesia, Spain, and Italy. For his contributions to the culture and music of America, Lomax received a National Medal of Arts in 1986.

When he died in 2002, Lomax left a substantial archive of writings, photographs, and audio and video recordings of folk music and dance from many parts of the United States and the world that he had collected over 60 years. In FY 2002, the Association for Cultural Equity in New York City received a Save America's Treasures grant of \$250,000 to assist in the preservation of the Alan Lomax Archives.

The archive focuses on core aesthetic styles and traditions nurtured in the backwoods, farms, and urban neighborhoods of this country, and on the known and unknown folk masters as well as on the elders who are the embodiment and primary sources of these traditions. The bulk of Lomax's taped field recordings were made between 1947 and 1962, on paper, acetate, and plastic backings, totaling approximately 1,200 reels of tape recorded by Lomax himself and an additional 4,000 reels made by his colleagues. Hundreds of hours of materials now stored on fragile and deteriorating media will be copied using the highest possible quality analog-to-digital methods.

Thus far, 600 hours of field recordings have been preserved and copied and an audio conservator is assessing the restoration and preservation needs of another large body of recordings. Copies of the remastered footage will be housed at the New York Public Library and regional repositories as well as at the Alan Lomax Archives, thereby ensuring the greatest possible access to scholars and the public.

FISCAL YEAR 2002 FACTS AND FIGURES Save America's Treasures

In FY 2002, NEA funding for Save America's Treasures totaled \$1,614,004.



Cleveland Signstage Theatre's performance of *Snow White and the Seven Dwarves* as part of the Deaf Way II International Arts Festival in Washington, DC. Photo courtesy of Deaf Way II International Arts Festival

Leadership Initiatives

In FY 2002, funding for Leadership Initiatives totaled \$9,054,380.

Through its Leadership Initiatives, the National Endowment for the Arts develops and implements projects that address special needs to advance the arts in American life. These initiatives are frequently undertaken in collaboration with nonprofit organizations or other federal agencies. Some of the many excellent projects under this category are highlighted in the pages that follow.

AccessAbility

The AccessAbility Office serves as the advocacy and technical assistance arm of the NEA for older Americans, individuals with disabilities, and people living in institutions and long-term care settings. The Office assists staff, grantees, and applicants in achieving the NEA's goal of increased access to the arts for all Americans. The Office's efforts include providing technical assistance, such as convening panels, workshops, and symposia for arts service groups and organizations, and working through interagency agreements with other federal agencies.

The Office received two national awards from the private sector in 2002: the Telecommunication and Disability Corporation's "Arts and Culture Award" for its work to make the arts fully accessible and the National Business & Disability Council's annual award for NEA's Careers in the Arts for People with Disabilities program.

NEA Supports Deaf Way II Arts Festival in Washington, DC

In 1989, the first-ever international Deaf Way Festival was convened in Washington, DC, where deaf and hearing-impaired people from around the world gathered to celebrate their culture and the

arts. More than 10 years later, in July 2002, the second Deaf Way Festival was hosted by Gallaudet University in Washington, DC, attracting more than 10,000 people from 121 countries. Deaf Way II included a week-long arts festival—supported by NEA AccessAbility Office funds through a Careers in the Arts Leadership Initiative—that brought more than 400 artists from places as far away as India, China, and Ethiopia to perform and exhibit art of the highest aesthetic level, which offered many insights into the human experience.

People who are deaf or hearing-impaired represent the largest disability group in the country, more than 28 million Americans. The arts festival helped bring more prominence and attention to the deaf community's culture by reaching out to the general population through their art. It took place at venues throughout DC, including performances and exhibitions at the John F. Kennedy Center for the Performing Arts, the Smithsonian Institution, the National Zoo, and Gallaudet University, a university designed for deaf and hard-of-hearing students.

From visual artists such as Chinese watercolor artists Ko Nam, Shu Xiaoming, Gao Xiaodi, and Ma Yuxiang to the Cleveland Signstage Theatre to the master of contemporary Indian dance Astad Deboo, deaf performers showcased their art to large, enthusiastic crowds during the festival.

Folk & Traditional Arts Infrastructure Initiative

For more than 20 years, the NEA has helped to create and support a network of folk and traditional arts programs, many of which are run by state arts agencies and regional arts organizations. The Folk & Traditional Arts Infrastructure Initiative, now in its fourth year, addresses the need to strengthen the infrastructure for these programs. Arts Endowment funds go toward technical assistance, research, programming, and documentation in the folk and traditional arts. In FY 2002, 32 grants were awarded to organizations in 29 states as well as Guam and the District of Columbia for a total of \$840,000. An additional ten organizations were awarded grants in this category for a total of \$300,000 under Challenge America Leadership Initiatives.

Louisiana Division of the Arts Offers Education Program on State's Folk Arts

The Louisiana Voices Folklife in Education Project provides teachers and other K-12 education programmers with tools for teaching Louisiana folklife—including teaching materials, research strategies, concepts, and content—via the Louisiana Voices Educator's Guide at www.louisianavoices.org. Louisiana Voices supports educators with instruction and assistance on the use of these tools and provides forums through which individuals may share information and offer evaluative feedback. In FY 2002, the Louisiana Division of the Arts received a \$35,000 NEA Folk & Traditional Arts Infrastructure Initiative grant to support the continuation of the project.

Louisiana has a unique array of cultures and traditions that not many states in America share: African-American, Caribbean, Cajun, Native-American, and European, just to name a few. Educators in Louisiana have the unique opportunity to augment their curricula with these traditions to help students discover the diverse cultures and arts around them. The goal of the online education guide is to provide an academically sound basis for the study of culture and art using the students' own community traditions.

The study units of the guide include extensive Internet links to videos, music, and stories related to the rich Louisianan culture, marrying the traditional and the technological.

Students have responded enthusiastically to the folklife content—such as stories, music, dance, beliefs, and artifacts—facilitating the integration of the material into Social Studies, English, Art, Foreign Language, and Science content standards. The education guide also allows students to interact with the culture around them, through interviewing folk artists, analyzing the folk arts' impact on their community, and other similar assignments. Classroom instruction is further augmented by folk artists visiting classes and sharing their experiences and talents with the students. With such a wealth of culture right in their own community, students can learn about the importance of artistic traditions, experience the diversity of culture around them, and be better connected to the folk customs that shape their lives.



Gladys Leblanc Clark, 1997 NEA National Heritage Fellow, of Duson, Louisiana, is a master spinner and weaver in the Acadian style, one of the important local traditions presented in the Folklife in Education project. *Photo by Nicholas R. Spitzer*

Interagency Partnerships

The NEA works with more than 20 other federal agencies on projects that provide opportunities for thousands of Americans to experience quality arts programming throughout the country. These joint projects help to expand the reach and impact of federal arts dollars, and provide a national model for the types of partnerships the NEA encourages at the state and local levels. Federal partnership programs range from after-school arts education for youth, recognized annually by the Coming Up Taller Awards, to arts initiatives in rural communities under the NEA-USDA Forest Service Arts and Rural Community Assistance Initiative.

Conference on Building Creative Economies Held in Asheville, North Carolina

Appalachia is a large, mountainous region, following the Appalachian Mountains from southern New York to northern Mississippi and including parts of ten other states (and all of West Virginia). Many of the counties of this area are economically distressed, remote, rural areas in need of new strategies to revitalize their communities. It was with this in mind that the NEA partnered with the Appalachian Regional Commission and Kenan Institute for the Arts at the North Carolina School of the Arts to hold the conference “Building Creative Economies: The Arts, Entrepreneurship, and Sustainable Development” in Asheville, North Carolina in April 2002.

More than 300 artists and representatives from nonprofit organizations, state and local arts agencies, and federal, state, and local government agencies came to the conference to discuss how the arts can factor into economic development, encourage more entrepreneurial activities by artists and arts organizations, and determine how to increase access to economic development funds. Specifically, participants shared information about the successful use of arts and heritage in revitalizing Appalachian communities. This provided an opportunity for those community leaders in Appalachia and other rural areas, who are still attempting to develop their economies through the arts, to see the strategies and options available to them, and learn about those that were successful in other communities.



Bill Strickland Jr., founder and president of Manchester Craftsmen's Guild, addresses the Building Creative Economies conference.
Photo by Anna Vogler

U.S. Representatives Charles H. Taylor and Cass Ballenger (a member of the National Council on the Arts), both from North Carolina, spoke about the importance of the arts in boosting local economies. Success stories, such as HandMade in America establishing Western North Carolina as a major leader for handmade craft objects and the Southern Highland Craft Guild's operation of the Blue Ridge Parkway's Folk Art Center, were shared in various sessions during the three-day conference. Also discussed were ways other communities could create similar projects and organizations, such as identifying their cultural assets and determining how to integrate those into community economic development plans. The example of Asheville was eye-opening: more than \$60 million of economic activity in FY 2000 related to arts events, supporting 2,100 full-time jobs and generating \$1.7 million in local government revenue and \$3.9 million in state revenue.

A publication of the results of the conference, including successful case studies and staples for developing a local creative economy, was published in March 2003 by Americans for the Arts through a partnership with NEA.

International Exchanges

To share the excellence and diversity of American arts, the NEA supports international activities that showcase our nation's arts abroad and also enrich the artists' work through new experiences with different cultures. The NEA works with CEC International Partners on ArtsLink, an exchange program with Central and Eastern Europe, Russia, the Newly Independent States, and the Baltics. Another program, the Fund for U.S. Artists at International Festivals and Exhibitions, administered by Arts International, supports the participation of American artists in international festivals and exhibitions across the globe. The NEA's partners in the Fund are the U.S. Department of State, the Rockefeller Foundation, and the Pew Charitable Trusts. The NEA also works with the Japan/U.S. Friendship Commission on the U.S./Japan Creative Artists' Program, which provides six-month residencies in Japan for artists in any discipline to explore aspects of Japanese culture that are relevant to their creative work.

U.S./Mexico Regional Arts Organizations Alliance Nurtures Artistic Exchange Between Countries

In 2002, the NEA launched a special initiative in collaboration with Mexico's National Fund for Culture and the Arts and the U.S.-Mexico Fund for Culture to create a network of U.S. and Mexican regional arts organizations; out of this initiative, the U.S.-Mexico Binational Alliance of Regional Arts Organizations was created. The Binational Alliance operates on the premise that the regional arts organization structures in the two countries have certain similarities that are well suited to act as catalysts to bring about sustained arts exchange across the border.

The Binational Alliance held its landmark meeting to identify potential projects in May 2002 with six participating U.S. regional arts organizations and five from Mexico. Twenty-eight potential projects were proposed in arts education, dance, folk arts, music, and visual arts exhibitions. The NEA provided modest seed money of \$25,000 to each of the six U.S. regional arts organizations'

Partnership Agreements to support the projects. The Mexican organizations also received \$25,000 each from a variety of sources.

One project initiated by the May meeting was a conference in Mexico of U.S. and Mexican puppetry artists and organizations in April 2003. With support from the New England Foundation for the Arts and Mid Atlantic Arts Foundation, 20 New England and Mid-Atlantic puppetry artists and presenters met with a large contingency of Mexican puppeteers in Mexico City for three days. During the conference, 17 Mexican puppet companies put on performances for their American guests. Early outcomes from the trip included a better understanding of the puppetry form in the two countries and possibilities for artist collaborations, identification of Mexican puppetry companies that may be engaged to tour in the Mid Atlantic, and collaboration on articles in *Puppetry Journal*, the national publication for puppeteers in America, and *Inside Arts*, the publication of the Association of Performing Arts Presenters.

The puppets of Teatro Tinglado, one of the Mexican puppet companies who participated in a conference of U.S. and Mexican puppetry artists and organizations supported by the U.S.-Mexico Binational Alliance of Regional Arts Organizations. Photo by Rebecca Blunk



Mayors' Institute on City Design

In 1986, the NEA Design Arts Program established the Mayors' Institute on City Design to help mayors throughout the country develop an appreciation for the importance of their roles as designers of their cities. The Institute involves sessions in which small groups of mayors and design professionals discuss civic design issues related to their respective cities. The design professionals often include not only architects and planners, but also developers, preservationists, bankers, and community activists—all important participants in a successful civic design.

The Institute now sponsors six annual three-day sessions and is administered in partnership with the American Architectural Foundation and the U.S. Conference of Mayors. Since its inception, the Mayors' Institute has provided design resources for more than 600 mayors of American cities.

Mayors Discuss Urban Design Issues at Annual Sessions and Publish Books on Urban Strategies and Excellence in City Design

The first sessions in FY 2002 of the Mayors' Institute on City Design was held in October 2001 in La Jolla, California and New Orleans, Louisiana. Fourteen mayors participated in these two sessions to discuss development projects in their cities. The mayors were from larger cities such as Kansas City, Missouri and Sacramento, California and from smaller ones such as Brownsville, Texas and Augusta, Georgia.

Issues discussed included a riverfront park in Sacramento; a 23-acre waterfront landfill site in Bradenton, Florida; rehabilitation of historic train stations and the surrounding area in Hattiesburg, Mississippi and Macon, Georgia; revitalization of a historic neighborhood in Columbus, Missouri; and creation of a heritage trail linking downtown Brownsville with a historic battlefield. Additional sessions during FY 2002 were held at University of

Texas in Austin and the National Institute in Charleston, South Carolina in April 2002 and the University of Michigan in Ann Arbor in June 2002.

In addition to holding the annual conferences, the Mayors' Institute—in collaboration with the NEA—printed two publications in 2002 through the Princeton Architectural Press on topics particularly important to mayors. *The Mayors' Institute: Excellence in City Design* provides an overview of the Mayors' Institute, describing the various sub-disciplines involved in city design, detailing successful case studies, and offering tools and methods for achieving excellence in city design. The publication is an important resource in understanding and successfully using city design to improve the way cities and communities are conceived and built.

The other publication, *Schools for Cities: Urban Strategies*, focuses on identifying ways in which schools can operate as catalysts for community redevelopment. A result of a Mayors' Institute conference in March 2000, the publication provides essays on the importance of schools, enhancing the urban community not just providing a building for pedagogical routines, as well as case studies involving historical schools in downtown centers, school reuse in suburban settings, and the design of new school buildings.



The approach to Los Angeles International Airport, one of the examples of improved street design presented in the Mayors' Institute on City Design publication, *Excellence in City Design*. Photo courtesy of Selbert Perkins Design

Chamber Music Rural Residencies Program

The Chamber Music Rural Residencies program was created in 1992 through a partnership between the Arts Endowment and Chamber Music America to provide access to classical chamber music to underserved communities. The program is also supported by the Helen F. Whitaker Fund and JPMorgan Chase. Chamber ensembles are placed in selected rural communities for several months, performing, teaching, and providing a range of community-based activities. Communities wishing to enhance the musical lives of their citizens participate in and support the residencies while the chamber music artists involved develop their repertoire as well as performing and teaching experiences. Through the program, more than 35,000 students were introduced to chamber music through classroom assemblies and workshops in FY 2002. In addition, more than 200 community concerts took place, reaching an estimated audience of more than 25,000 individuals, many of whom were not regular concert attendees or previously familiar with chamber music.

Fry Street Quartet Takes Up Residency in Hickory, North Carolina

The Western Piedmont Symphony in Hickory, North Carolina hosted the Fry Street Quartet during their three-year residency in the community as part of the NEA's Chamber Music Rural Residencies program. Founded in 1997, the Fry Street Quartet took their name from a street in Chicago where they lived at the time.

The residency clearly paid off for the Quartet. Over the three-year period, the Quartet developed and honed their sound, winning first prize in two national competitions. Following the completion of their three-year residency in May 2002, the Quartet was sponsored by Carnegie Hall and the U.S. Department of State to participate in a concert tour of the Balkan States as ambassadors of the Carnegie Fellows Program. They toured composer J. Mark Scarce's first quartet, *Y2K*, written specifically for them. In September 2002, they became the Faculty String Quartet in Residence at Utah State University. Their debut

recording of works by Janáček and Beethoven was issued in December 2001.

The residency paid off for the community as well. The Quartet conducted several types of outreach in addition to their performances. They held master classes both to ensembles and individual string players, enhancing the skills of the next generation



Violinist Rebecca McFaul of the Fry Street Quartet conducting a lecture demonstration during their Rural Residency in Hickory, North Carolina. *Photo by Kingmond Young*

of musicians. Their work with elementary schools, targeting grades 1-6, involved identification of instruments, discussing how melodies are passed between the instruments and how the string quartet functions as a group, and providing musical examples of string quartet masterpieces to illustrate the discussions. The Quartet also performed what they called "informances," in which they would engage audiences by discussing the background of the music in addition to playing it.

Support from the community was strong: the transformation from few attendees at the Symphony's Classical Chamber Music Series before the Quartet's residency to sold out concerts in the spring of 2002 demonstrated the overwhelming desire for this music in Hickory and its surroundings. Perhaps the most satisfying legacy for the Fry Street Quartet is that the community is working toward creating a permanent string quartet through the Symphony—one of the few towns of 35,000 people who could boast of having their own string quartet.

Policy Research & Analysis

The Office of Policy Research & Analysis (OPRA) supports the Chairman and NEA staff with statistical and other information about the agency's applications and awards, including grantee and applicant profiles, the distribution of awards by state and artistic discipline, and analysis of overall trends in NEA funding. The Office's Research Division issues periodic reports on larger issues affecting artists and arts organizations that are distributed to Congress, the arts community, and the public. These reports and analyses help shape changes in the NEA's grantmaking policies.

One of OPRA's projects is a geographic database that provides a comprehensive picture of the broad reach of NEA-supported activities. In FY 2002, the NEA awarded more than 2,200 grants and other awards. Through touring and outreach activities in communities beyond grantee home-base locations, these grants resulted in approximately 7,200 additional activities in approximately 4,000 different communities.

In 2002, the Research Division continued to support work on several major projects to improve the quantity and quality of data and analyses on the condition and needs of individual artists, arts organizations, and arts audiences.

The Division oversaw the completion of the NEA's fifth national arts participation survey. The 2002 Survey of Public Participation in the Arts (SPPA) was conducted by the Census Bureau as a supplement to the Current Population Survey in August 2002. The Division sponsored a research report and research note based on the results of the 2002 SPPA, released in July 2003. The research report not only summarizes the survey results but also makes comparisons to the prior surveys over the last 2 decades (1982 and 1992). Also funded in 2002 were eight research monographs, which will provide more in-depth analysis of topics such as differences in participation by age and geographic location.

In 2002, the Division published Research Report #43, *Changing the Beat: A Study of the Worklife of Jazz Musicians*. This report described a study of jazz artists in four U.S. cities: Detroit, New Orleans, New York, and San Francisco, conducted by the Research Center for Arts and Culture at Columbia University. The study included two surveys—the first was a telephone survey of a random sample of musicians (totaling 2,500) in the four cities who were members of the American Federation of Musicians, and the second was a personal interview survey that used a community-based sampling technique called Response Driven Sampling (RDS). RDS was used in each city to allow jazz artists to identify other jazz musicians to survey and therefore penetrate more deeply into the jazz community. This project provides a context that documents how the jazz community is organized in each of the study cities, the condition of jazz artists in each location, the resources and support systems employed in each site, as well as the challenges faced by jazz artists in each community. A detailed needs assessment created from comments from the jazz artists themselves is also part of the report.



Financial Summary

SUMMARY OF FUNDS AVAILABLE¹ FY 2002

Program and State Grant Funds ²	\$78,835,000
Challenge America	17,000,000
Total Federal Appropriations	\$95,835,000
<hr/>	
Nonfederal Gifts ³	00176,458
Interagency Transfers ³	2,365,504
Unobligated Balance, Prior Year ³	2,150,671
TOTAL FUNDS AVAILABLE	\$100,527,633

1 Excludes salaries and expenses and program support funds.

2 The FY 2002 appropriation includes \$25,118,000 for support of state arts agencies and regional arts organizations and \$6,805,000 for support through the underserved communities set-aside, and reflects reprogramming of \$915,000.

3 Only grantmaking funds, including unobligated commitments totaling \$516,061.

SUMMARY OF FUNDS OBLIGATED

Challenge America

Access to the Arts	\$ 2,272,000
Positive Alternatives for Youth	2,265,000
Community Arts Development	1,415,000
State and Regional Partnership Grants	6,760,000
Leadership Initiatives	3,550,000

Grants to Organizations

Creativity	16,670,000
Arts Learning ⁴	7,882,000
Access	4,375,390
Heritage/Preservation	3,452,000
Organizational Capacity	2,762,000
Arts on Radio & Television	3,860,000

4 Includes \$2,082,000 of NEA grantmaking funds obligated under State and Regional Partnership Agreements for art learning activities.

5 Includes awards to the National Assembly of State Arts Agencies for activities providing services to the field.

6 Program obligations reflect FY 2002 transactions and in some cases may differ from final allocations due to variations in the obligations of prior year funds or receipts of gifts and funds from other agencies.

Individual Fellowships

Literature Fellowships	820,000
American Jazz Masters Fellowships	60,000
National Heritage Fellowships	130,000

State & Regional Partnership Agreements⁵ 31,655,846

Save America's Treasures 1,614,004

Leadership Initiatives

AccessAbility	551,602
Folk & Traditional Arts Infrastructure Initiative	840,000
International Exchanges	1,080,000
Other Initiatives	6,582,778

TOTAL FUNDS OBLIGATED⁶ \$98,597,620

Appropriations History

Fiscal Years 1966 – 2002

Fiscal Year	Total Funds
1966	\$ 2,898,308
1967	\$ 8,475,692
1968	\$ 7,774,291
1969	\$ 8,456,875
1970	\$ 9,055,000
1971	\$ 16,420,000
1972	\$ 31,480,000
1973	\$ 40,857,000
1974	\$ 64,025,000
1975	\$ 80,142,000
1976	\$ 87,455,000
1976 ^T *	\$ 35,301,000
1977	\$ 99,872,000
1978	\$123,850,000
1979	\$149,585,000
1980	\$154,610,000
1981	\$158,795,000
1982	\$143,456,000
1983	\$143,875,000
1984	\$162,223,000
1985	\$163,660,000
1986	\$158,822,240
1987	\$165,281,000
1988	\$167,731,000
1989	\$169,090,000
1990	\$171,255,000
1991	\$174,080,737
1992	\$175,954,680
1993	\$174,459,382
1994	\$170,228,000
1995	\$162,311,000
1996	\$ 99,470,000
1997	\$ 99,494,000
1998	\$ 98,000,000
1999	\$ 97,966,000
2000	\$ 97,627,600
2001	\$104,769,000
2002	\$115,220,000

** 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

2002 Annual Report published by:

National Endowment for the Arts
Office of Communications

Felicia Knight, Director
Don Ball, Publications Manager

November 2003

With thanks to NEA staff for their assistance, and to grantees for their photographs and information. Special thanks to **Christy Crytzer** for assistance in editing, contacting grantees, and obtaining materials for the report.

This annual report, as well as all grant and panel information for FY 2002, can be accessed electronically at the NEA Web site:
www.arts.gov.

National Endowment for the Arts
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506-0001
(202) 682-5400

2002 Annual Report designed by:
New Vision Communications,
Alexandria, VA

Cover Photo: Luke Morneau, 6, of Biddeford, Maine, joins Nathan Williams of Nathan and the Zydeco Cha Chas onstage during the 64th National Folk Festival in Bangor, Maine. The National Endowment for the Arts supported the National Folk Festival through a Challenge America grant to the Eastern Maine Development Corporation. *Photo by Kevin Bennett, courtesy of Bangor Daily News.*



Voice/TTY: (202) 682-5496
For individuals who are deaf or hard-of-hearing.



Individuals who do not use conventional print may contact the Arts Endowment's Office for AccessAbility to obtain this publication in an alternate format.
Telephone: (202) 682-5532



This publication was printed on recycled paper.



NATIONAL
ENDOWMENT
FOR THE ARTS

1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506-0001
202-682-5400
www.arts.gov