



NATIONAL ENDOWMENT FOR THE ARTS



2001

2001 ANNUAL REPORT



The National Endowment for the Arts provides national recognition and support to significant projects of artistic excellence, thus preserving and enhancing our nation's diverse cultural heritage. The Endowment was created by Congress and established in 1965 as an independent agency of the federal government. This public investment in the nation's cultural life has resulted in both new and classic works of art reaching every corner of America.



NATIONAL ENDOWMENT FOR THE ARTS

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington DC 20506-0001
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Office of the Chairman

Dear Mr. President:

It is my pleasure to transmit the Annual Report of the National Endowment for the Arts for Fiscal Year 2001.

Since its establishment in 1965, the National Endowment for the Arts has worked to strengthen the nation's artistic heritage by supporting the creation, exhibition, and presentation of quality works of art in dance, design, folk and traditional arts, literature, music, opera, theater, and the visual arts. The Endowment has awarded approximately 117,000 grants to organizations and artists residing in all 50 states and the six U.S. jurisdictions.

In 2001, with our first budget increase since 1992, the Arts Endowment launched a major national initiative, Challenge America, to increase awareness of the value of the arts and to provide greater access to quality art in communities nationwide. We are proud of the success of Challenge America projects that engage artists, arts organizations, and communities in underserved areas where the arts have not been readily available.

Highlights from the first year of Challenge America and other Endowment-supported programs are presented in this report. We will continue our efforts to enrich our nation's diverse cultural heritage by supporting works of artistic excellence, advancing learning in the arts, and strengthening the arts in communities throughout the country.

Sincerely,

Eileen B. Mason
Acting Chairman



National Medal of Arts awardee Judith Jamison, artistic director of the Alvin Ailey Dance Foundation, surrounded by dance students who performed at the Medals ceremony. Photo by Neshan Naltchayan

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2001: YEAR IN REVIEW

Fiscal Year (FY) 2001 was a transitional year for the National Endowment for the Arts on many levels: the Endowment received its first budget increase in nearly a decade; a major new initiative, Challenge America, was launched to provide access to the arts to all Americans; a new administration, with the election of George W. Bush, brought a new vision to the Arts Endowment; and Chairman Bill Ivey, who had led the Endowment for three and a half years, resigned at the end of the fiscal year.

Congress appropriated \$104,769,000 for the Arts Endowment in FY 2001, an increase of \$7 million from the previous year. The increase was specifically for the Challenge America initiative to make quality art available to all citizens throughout the nation. In the first year of the initiative, funded projects focused on arts education, access to the arts for underserved areas, and community arts development. Through innovative partnerships, arts organizations—together with artists, state arts agencies, schools, civic groups, and businesses—are making the arts central to community life.

Challenge America used fast track grants to bring funding to communities on an accelerated timetable through streamlined review and administrative processes. Organizations such as those designing a new performance center in St. Marys, Georgia and providing after-school arts programs in Walla Walla, Washington were able to receive their grant money sooner, and use it to leverage other public and private funds.

Challenge America also provided \$500,000 for an important pilot program, Creative Communities. A partnership with the U.S. Department of Housing and Urban Development—which provided \$3 million for the project—and the National Guild of Community Schools of the Arts, the program provided grants for three-year projects that offer arts instruction to youth living in public housing. Approximately 5,400 children and youth will take part in the program.

Walla Walla, Washington non-profit organization, Blue Mountain Arts Alliance, received a Challenge America grant to support after-school art classes for city students. Photo courtesy of Blue Mountain Arts Alliance



The Arts Endowment funded another new program in FY 2001, Resources for Change. This program assists arts organizations in addressing their organizational development needs. In the first year of funding, grants assisted organizations in applying technology to enhance their business operations and better serve their audiences. Resources for Change is the first time the NEA has designed a grant program specifically to meet the technology needs of the national arts field.

In addition to the \$7 million for Challenge America, the Arts Endowment awarded more than 2,100 grants totaling more than \$85 million in the areas of Grants to Organizations, Individual Fellowships, Partnership Agreements, and Leadership Initiatives in FY 2001. Of that amount, 40 percent of the grant-making funds was provided to state arts agencies and their regional arts organizations. Complete grant lists for FY 2001 can be found on the NEA Web site at www.arts.gov.



Arts education continued to be a priority for the NEA in FY 2001, funding more than 250 projects totaling nearly \$6 million. Project activities such as Shakespeare & Company's artist residency program in Lenox, Massachusetts, which brings professional theater artists to schools to



work with students and teachers, not only provide the necessary guidance and knowledge to produce a new generation of outstanding artists, but also a new generation of audiences for the arts.

The NEA also conducted special activities in arts education in FY 2001, such as the Songs of the Century project through a partnership with the Recording Industry Association of America (RIAA) and Scholastic, Inc. The nationwide initiative promotes a better understanding of America's musical and cultural heritage in our schools. Songs of the Century identified 365 key recordings from the 20th century and created a curriculum guide for teachers, students, and families that addresses core subjects—including literature, mathematics, and social studies—through a discussion of the evolution of music from historical, social, cultural, and technological perspectives. The lesson plans are being distributed to 9,500 fifth-grade teachers nationwide, and are available as a file download on the Songs of the Century Web site, www.songs-of-the-century.com.

In addition to its grantmaking function, the NEA also serves as a national leader in the development of the country's cultural policy. In

Songs of the Century curriculum materials were sent to thousands of schools nationwide.

Ben Havener as the Gravedigger in Springfield Central High School's production of *Hamlet* as part of Shakespeare & Company's arts education activities. Photo by Kevin Sprague



Chad Shelton performing in the Houston Grand Opera's production of *The Elixir of Love*. Wortham Center, the company's home, was damaged in the June 2001 flooding in Houston. Photo by George Hixson

order to better understand the roles and needs of artists in America, the Arts Endowment put together colloquia on "Artists in American Life" in FY 2001. The sessions brought artists and arts administrators together on panels to discuss topics such as "the artist and society" and "finding an audience." Chairman Ivey moderated the discussions. The sessions took place in October 2000 and May 2001, and panelists included poet and writer Luis Rodriguez, playwright David Henry Hwang, composer William Bolcom, dancer and choreographer Christopher Wheeldon, and trumpeter Aaron Flagg.

The Arts Endowment also uses special action grants for times when extraordinary circumstances necessitate providing grant money quickly. In June 2001, Tropical Storm Allison's torrential rains left much of Houston, Texas flooded, including the city's theatrical district. The Houston Symphony's music library and some of its instruments were destroyed. The Museum of Fine Arts' Education Office was devastated. Wortham Center, home to the city's opera and ballet companies, suffered water damage to its lower-level offices, costume workshop, and library. To help with the relief efforts for Houston's arts organizations, the NEA awarded the Texas Commission on the Arts a grant of \$30,000, the maximum amount allowed through a Chairman's special action grant. The Commission in turn matched the grant amount to cover administrative costs of the relief efforts. The grants helped arts organizations in the city replace damaged equipment and address other flood-related needs.

In the following pages, this Annual Report highlights some of the projects the Arts Endowment supported in FY 2001. These projects provide examples of the important contribution the arts make to American society, and the many ways the NEA assists in sustaining the arts throughout the nation, in urban and rural areas, in every region, in every state.

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.

The following indicates Council members who served in FY 2001:

Bill Ivey, Chairman

Member whose term expired in 1998*	Member whose term expired in 2001*	Members whose terms expire in 2004
Judith Rubin Patron/Trustee New York, NY	Hsin-Ming Fung Architect Los Angeles, CA	Gordon Davidson Theater Center Director/Producer Los Angeles, CA
Members whose terms expired in 2000*	<i>*Continues to serve until a successor takes office.</i>	Cleo Parker Robinson Dance Company Director/Choreographer Denver, CO
Patrick Davidson Television Producer Chatsworth, CA	Members whose terms expire in 2002	Ex officio members (terms expire in 2002)
Terry Evans Photographer Chicago, IL	Joy Harjo Poet/Musician Honolulu, HI	Mike DeWine U.S. Senate (R-Ohio)
Ronnie Heyman Patron/Trustee New York, NY	Nathan Leventhal Patron/Trustee New York, NY	Richard Durbin U.S. Senate (D-Illinois)
Richard Stern Patron/Trustee Chicago, IL	Marsha Mason Actor/Director Santa Fe, NM	Jeff Sessions U.S. Senate (R-Alabama)
Luis Valdez Theater Company Director San Juan Bautista, CA	Joan Specter Patron/Trustee Philadelphia, PA	Three vacancies U.S. House of Representatives
Townsend Wolfe III Museum Director Little Rock, AR		

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.

President George W. Bush presented the 2001 Medals in a ceremony delayed by the events of September 11, 2001.



National Medal of Arts awardee Kirk Douglas with the President and First Lady. Photo by Neshan Naltchayan

NATIONAL MEDALISTS FOR 2001

Alvin Ailey Dance Foundation
Modern Dance Company and School
New York, NY

Rudolfo Anaya
Writer
Albuquerque, NM

Johnny Cash
Singer and Songwriter
Hendersonville, TN

Kirk Douglas
Actor and Producer
Los Angeles, CA

Helen Frankenthaler
Painter
Darien, CT

Judith Jamison
Artistic Director,
Choreographer, Dancer
New York, NY

Yo-Yo Ma
Cellist
Cambridge, MA

Mike Nichols
Director and Producer
New York, NY

CHALLENGE AMERICA

**FISCAL YEAR 2001
FACTS AND FIGURES**
Challenge America

Dollar Amount of
Fast Track Grants:
\$3,205,000

Challenge America was a major new National Endowment for the Arts initiative, initially funded by Congress in FY 2001, to strengthen America's communities through the unique power of the arts. The legislation provided nearly \$7 million for arts education and public outreach activities. Within these broad categories, the NEA funded projects that focused on arts education and enrichment, after-school arts programs for youth, access to the arts for underserved communities, and community arts development initiatives.

Dollar Amount of
Partnerships: \$2,793,840

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. For 35 years, the Arts Endowment has helped build a network and infrastructure to place the creative vitality of art experiences at the center of community life for all Americans. Challenge America focused new resources to expand the reach and impact of NEA activities.

Dollar Amount of
Leadership Initiatives:
\$900,000

CHALLENGE AMERICA FUNDS WERE DISTRIBUTED IN THREE WAYS IN THE FIRST YEAR OF THE INITIATIVE:

- Fast Track Grants, in which the NEA awarded small grants of \$5,000 to \$10,000 under a streamlined application and review process to support arts projects that benefited rural or underserved communities.
- State Partnerships, in which the NEA invested 40 percent of Challenge America funds 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 projects that strengthened communities through the arts.

FAST TRACK GRANTS

Fast Track Grants in the first 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.



Community Center for Youth team members worked with Whitman College students on “Wall of Words” mural at Walla Walla Public Library, led by Blue Mountain Arts Alliance head instructor Karen Johnson. Photo courtesy of Blue Mountain Arts Alliance

BLUE MOUNTAIN ARTS ALLIANCE EXPANDS ARTS PROGRAM IN WALLA WALLA, WASHINGTON

Since 1998, the Blue Mountain Arts Alliance of Walla Walla, Washington has operated a well-received artist-in-residence program at the local alternative learning school. In order to expand the program to the rest of the community, Blue Mountain assisted in the creation of a Community Center for Youth, where it provides arts classes and activities for the city's middle and high-school students. More than 200 people attended art classes through Blue Mountain's Summer Arts 2000 program, leading the arts organization to examine the possibility of expanding its operations.

In FY 2001, Blue Mountain received a \$5,000 Challenge America Positive Alternatives for Youth grant to help expand its programming in the visual, literary, and performing arts to encompass an entire year. In addition to the

Community Center for Youth, the Walla Walla Community College, City of Walla Walla, and Walla Walla Community Network were partners on the project.

Scheduled classes, led by local artists, were run during after-school hours on Mondays and Wednesdays and during selected evening hours at the Center. Because Blue Mountain was able to offer classes in multiple disciplines, the arts program appealed to a broad spectrum of young people. Students learned a variety of media, techniques, and styles in art forms such as painting, sculpture, and pottery from the artist-teachers, and created individual projects.

Local artists teaching the classes included Squire Broel, a visual artist who works in painting and sculpture; Nancy Wells, a dance instructor who organized the Walla Walla Dance Foundation in 1982; and Travis Catsull, a writer and assistant editor for *The Temple*, a quarterly publication of international poetry.

To ensure the program maintains its high quality, Blue Mountain has contracted an independent auditor to conduct an assessment, and regularly surveys the teens, parents, and instructors who participate.

NEA ASSISTS WITH DESIGN OF NEW CULTURAL CENTER IN ST. MARYS, GEORGIA

The Camden Area Players (CAP), an award-winning performing group in St. Marys, Georgia and the only theater group in Camden County, is without a home. Currently, the theater group rehearses and performs in an old, rented hardware store, which the owner is trying to sell, and puts on approximately six shows annually for the community. In addition to its theatrical work, CAP leads a multidisciplinary fine arts camp for children ages 6 to 18 involving classroom instruction and hands-on experience at various skill levels.

The loss of CAP's current rehearsal and performance place would be catastrophic—the county would lose its only performing arts group, as well as the fine arts kids camp. As Louis Marcill of the St. Marys Downtown Merchants' Association stated, "We know that a community that includes arts in its foundation can build and grow with imagination, creativity, and humanity."

Partnering with the St. Marys Downtown Merchants' Association and the nonprofit development corporation Warehouse Theater, Inc., CAP received a Challenge America Community Arts Development grant of \$5,000 in FY 2001 to support the design plans for a new theater and cultural center in downtown St. Marys. The new theater is tied to the construction of a new waterfront park on the downtown bank of the St. Marys River that will include a 1,400-foot boardwalk, bike paths, kayak launching ramp, and two fish piers. The building chosen to house the new theater is an abandoned warehouse located on the grounds of what is to be the new waterfront park. In addition to being the home for CAP, the theater can host visiting performers and groups.

CAP selected consultants for the project with both engineering and theater experience to ensure that the design both fits in with the rest of the waterfront park design and is suitable for theater performances. The theater and cultural center is expected to be completed with the rest of the waterfront park in 2003.



The abandoned warehouse on St. Marys waterfront that will house the new theater and cultural center and an artist's rendering of what the new theater will look like once renovations are completed. Images courtesy of Camden Area Players

STATE PARTNERSHIPS

State arts agencies received Challenge America funds in FY 2001 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, positive alternatives for youth, or access to the arts.

MISSISSIPPI ARTS COMMISSION PROMOTES ADULT LITERACY PROGRAMS THROUGHOUT STATE

The Mississippi Arts Commission used \$20,000 of its Challenge America State Partnership Agreement funds for the Deep South Literature for Literacy project. This project promotes Mississippi's rich literary heritage as a resource to improve literacy via a curriculum that uses creative writing and regional literature to increase language skills and performance in adult education. The project empowers families and communities weakened by low literacy by providing access to the literary arts and the tools for using them to increase their opportunities.

The Deep South Literature for Literacy project involved training Mississippi writers to work with adult literacy programs throughout the state. The training included indicating appropriate reading levels, teaching methodologies, and using Mississippi literature in the classroom. The residencies took place in spring 2002, and potential host sites that were not matched with a writer were encouraged to apply for funding to introduce writers into their program. Preliminary evaluation of the residency program has been very positive; there are plans to expand the number of writers trained and working in literacy programs and to develop partnerships with Mississippi colleges and universities.

In response to requests from literacy programs for support instructional materials, the Arts Commission also established a creative writing curriculum in 2001 called All Write! In partnership with the Mississippi Department of Education and the Governor's Office of Literacy, the curriculum was distributed to all the adult literacy programs in the state. All Write! is designed to increase language skill development, comfort with the process of writing, and GED essay scores. The writers-in-residence at the adult literacy programs use the curriculum as their teaching material.



Writer Janice Nabors Raiteri works with adult literacy student Jayson Horton in West, Mississippi as part of the Mississippi Art Commission's Deep South Literature for Literacy project. Photo by Beth Batton

LEADERSHIP INITIATIVES

Challenge America Leadership Initiatives in FY 2001 included \$150,000 to the American Composers Forum for the continuation of Continental Harmony, a National Millennium Project started in FY 1999 that pairs communities across the country with composers for the creation of new works, and \$200,000 to Young Audiences for the Arts for Learning project, which provides information and resources to assist educators in integrating the arts into education curricula. The largest Leadership Initiative was for Creative Communities, a pilot project to provide arts instruction to youth living in public housing. The NEA contributed \$500,000 to the project, partnering with the U.S. Department of Housing and Urban Development, who provided \$3 million in funding, and the National Guild of Community Schools of the Arts. Approximately 5,400 children and youth will take part in the 20 funded three-year programs nationwide.

MERIT SCHOOL OF MUSIC PROVIDES AFTER-SCHOOL MUSIC INSTRUCTION FOR PUBLIC HOUSING YOUTH IN CHICAGO

Founded in 1979, the Merit School of Music in Chicago, Illinois held its first citywide auditions that year for 160 openings in its tuition-free Saturday afternoon music education program. Since then, the program has grown substantially, and thousands of students have received comprehensive music instruction in instrumental technique, history, theory, and ensemble playing. The Merit School focuses on economically disadvantaged children and youth, currently serving more than 4,000 students in 54 community centers throughout the city.

The Merit School received a Creative Communities grant of \$135,000 in FY 2001 to provide high quality, biweekly music instruction to children and youth residing in public housing developments in Chicago. Since 1990, the Merit School has been providing music instruction to public housing youth both on-site and in schools and community centers, and is expanding the program with the grant.

The after-school program was established in partnership with Duncan YMCA and the Chicago Housing Authority for children in the ABLA public housing community, and



Students from ABLA public housing in Chicago, Illinois participating in Merit School of Music's percussion instruction class led by Kalyan Pathak and Doug Brush. Photo by Amanda Huffer

complemented the YMCA's workshops in theater, dance, and film. ABLA is one of the oldest and largest public housing developments in the country.

The first semester of the program began in the fall 2001 at the YMCA community center in the heart of the ABLA housing development, offering six music classes each week for beginning instruction in choir, guitar, and percussion to the 80 registered students. The YMCA, ABLA residents, local advisory council members, and youth from the community organized focus groups to choose these specific music programs. The children in the classes have shown enthusiasm for the music instruction and are developing skill and discipline that will not only increase their appreciation for the arts but also help them succeed in life. A concert to showcase the students' work was scheduled for early 2002.

GRANTS TO ORGANIZATIONS

**FISCAL YEAR 2001
FACTS AND FIGURES
Grants to Organizations**

**Number of Grant
Applications Received:
2,756**

**Number of Grants
Awarded: 1,519**

**Dollar Amount of
Grants Awarded:
\$38,493,500**

The National Endowment for the Arts offers assistance to a wide range of nonprofit organizations to support their arts programming. These grants account for more than 41 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, and multidisciplinary projects. All grants must be matched at least equally 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.

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 affiliated. Panel recommendations for funding 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.

The following pages contain examples of some of the projects that the NEA supported during FY 2001. Complete listings of FY 2001 grants and panelists are posted on the Endowment's Web site at www.arts.gov.

Grant Category	APPLICATIONS		GRANTS		MULTISTATE GRANTS	
	Number Received	Amount Requested	Number Awarded	Amount Awarded	Number Awarded	Amount Awarded
Creativity	1,235	\$66,816,709	717	\$16,324,500	186	\$5,228,500
Education	533	\$31,381,356	259	\$5,854,000	29	\$920,000
Access	433	\$22,635,398	236	\$4,298,500	70	\$1,479,000
Heritage/Preservation	315	\$16,228,713	180	\$3,525,500	46	\$960,000
Organizational Capacity*	141	\$13,906,553	85	\$5,471,000	38	\$2,839,000
Arts on Radio and Television	99	\$12,665,979	42	\$3,020,000	42	\$3,020,000

*The Organizational Capacity category includes 25 grants totaling \$3,099,000 for the Resources for Change initiative (see page 39).

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 Art Endowment's grantmaking categories, awarding 717 grants in FY 2001 across 48 states, as well as the District of Columbia and Puerto Rico. Of these, 186 grants had multistate impact.

THE ARDEN THEATRE COMPANY PROMOTES NEW THEATRICAL WORKS IN ANNUAL SHOWCASE

Founded in 1988, the Arden Theatre Company of Philadelphia, Pennsylvania is a professional theater with strong ties to the community. In addition to offering high quality performances, Arden also presents children's theater productions, participates in community benefit activities, offers a professional apprentice program, and developed a program to nurture new talent in the theater, The Independence Foundation New Play Showcase.

Arden began the New Play Showcase in 1999 for the creation, development, and production of new works of American theater. The program includes a series of one-week workshops in which playwrights work with actors to develop new plays, culminating in free public readings. In addition, each season Arden stages at least one world premiere of a play developed through the program. In FY 2001, Arden received an NEA Creativity grant of \$24,000 for its 2000-2001 season of New Play Showcase.

The season included workshops for Philadelphia playwright Michael Hollinger's *Shave and a Haircut*; Aaron Posner's new adaptation of Kurt Vonnegut's *Who Am I This Time?*; and *Stinkin' Rich*, an adaptation of Moliere's *The Miser* by Henry Wornociz.

The Showcase also included the world premiere of Dennis Smeal's play *Exit Wounds*, a dark comedy about the pain of a dissolving marriage,



directed by Arden Theatre's artistic director Terry Nolen. The play, told in a series of monologues, revolves around a lawyer whose disintegrating marriage and loss of purpose in his job lead him to leave his law practice and become a pizza deliveryman. The Los Angeles playwright's play was developed in workshops at the Arden in 1999 and 2000, with open readings and feedback from the actors. "My play emerged as something wondrous to me, with a clearly mapped direction for further work," Smeal said after the workshop experience. He used these opportunities to rewrite and develop the play. Through the performances of Smeal's play and the free public readings, the New Play Showcase reached more than 8,000 people.

Peter Pryor in Arden Theatre Company's production of Dennis Smeal's play *Exit Wounds*, directed by Terry Nolen. Photo by Mark Garvin

KRONOS QUARTET EXPLORES STAGED WORKS AND MUSIC OF MEXICO WITH TWO NEW PROJECTS

The Kronos Quartet of San Francisco, California is known for its musical innovation, assembling since its inception in 1973 a body of work unparalleled in range and scope of expression. Through its nonprofit organization, Kronos Performing Arts Association, Kronos Quartet presents and promotes contemporary music and expands the repertoire for string quartet by commissioning works. More than 450 pieces have been written or arranged for the group, including those from such noted composers as Alfred Schnittke, George Crumb, Morton Feldman, and Terry Riley.



Kronos Quartet: David Harrington, John Sherba, Jennifer Culp, and Hank Dutt.
Photo by Jay Blakesberg

Kronos commissions about a dozen new works each season and performs more than 100 concerts a year. Touring engagements take place in both rural communities as well as large urban centers, reaching audiences that rarely have the opportunity to attend performances of contemporary music. Performances often include educational activities, such as concert discussions, classroom visits, open rehearsals, master classes, coaching sessions, and appearances in schools.

In FY 2001, the Kronos Performing Arts Association received an NEA Creativity grant for \$35,000 to support the development and presentation of two new projects: Visual Music and Nueva Collection. Visual Music is a body of staged works that add visually engaging elements to the performances to help the listening audience “see” music from new perspectives. Pieces performed include Steve Reich’s *Pendulum Music* for suspended microphones, amplifiers, loudspeakers, and performers, and P. Q. Phan’s *Len Dong*, based on traditional Vietnamese funerary rituals and séances.

Nueva Collection is a portfolio of commissioned arrangements for string quartet of celebrated past and present Mexican artists spanning nearly one hundred years. Developed in collaboration with musicologist and record producer Gustavo Santaolalla, the songs present a sonic landscape that suggests the vastness of Mexican culture. The arrangements include work from noted “space-age” bandleader Juan Garcia Esquivel, Latin Grammy Award-winning Café Tacuba, and music from the popular Mexican television program, *Chespirito*.

Kronos is touring 15 states during its 2001-02 season, bringing these two projects of new music to approximately one million people. In addition, a recording of the music developed for the Nueva Collection will be available in spring 2002.

SPACE ONE ELEVEN HOSTS RESIDENCY FOR ALABAMA ARTIST LONNIE HOLLEY

Space One Eleven (SOE) is an artist-founded visual arts organization located in Birmingham, Alabama that presents local, regional, and national contemporary art and artists to the Birmingham community. SOE's facilities include more than 1,000 square feet of presentation galleries, a multipurpose studio, a computer lab, a black-and-white photography lab, and a complete ceramics facility. SOE operates two basic programs: exhibition and residency opportunities for professional artists and arts education activities, often overlapping the two.

In FY 2001, Space One Eleven received an NEA Creativity grant of \$15,000 to support a 12-month residency program by Alabama artist Lonnie Holley. A self-taught artist, Holley first began making art in 1978, when he turned by-product slabs of clay and sand into tombstones for his nieces and nephews who perished in a tragic house fire. He began experimenting with creating complex sandstone sculptures, for which he is best known. Later he produced "environmental sculptures," which he constructs from found objects in his immediate surroundings. Some of Holley's works reside in the Smithsonian Institution's permanent collection and have been shown at the White House.

Space One Eleven artist-in-residence Lonnie Holley at home in Harpersville, Alabama with staff made of found materials.
Photo courtesy of Space One Eleven



As part of the project, Holley conducted weekly residencies at SOE for school-age children, where he created artworks on the spot from discarded bits of wire, wood, tin, and various other objects. He also provided master classes and demonstrations to students interested in sandstone carving and found-object sculpture, and invited fellow local artists, such as Thornton Dial and Charlie Lucas, to participate in the activities. Additionally, students took field trips to Holley's home in Harpersville, 20 miles from SOE, to observe the artist at work. At the conclusion of the residency, an exhibition of Holley's work will be shown at SOE.

FESTIVAL IN NEW MEXICO CELEBRATES THE ART OF CHAMBER MUSIC

The Santa Fe Chamber Music Festival in New Mexico was founded in 1972, with 14 artists performing six Sunday concerts in Santa Fe and touring to several New Mexico and eastern Arizona communities. Today, the festival presents more than 80 events during the annual summer season and mini-spring program, including concerts, free open rehearsals, roundtable discussions with composers and musicians, and educational activities such as Music in Our Schools, a music education series for grades K-8 in the Santa Fe public schools. Since 1981, festival performances have been regularly broadcast on national radio networks, ranging from 13-week, hour-long broadcasts to selections on National Public Radio's *Performance Today* series.



Young audience members have a close encounter with a cello at a Santa Fe Chamber Music Festival youth concert. The Festival presents five free youth concerts each summer. Photo courtesy of Santa Fe Chamber Music Festival

In addition, the festival began a composer-in-residence program in 1976, bringing renowned artists such as Aaron Copland and Ned Rorem to Santa Fe. The program includes community outreach activities and commissioned works by the resident composer. The festival has commissioned 25 new compositions through the program, contributing significantly to the 20th century chamber music repertoire.

In FY 2001, the Santa Fe Chamber Music Festival received an NEA Creativity grant of \$12,500 to support the 2001 festival season and educational programs by the Festival Institute. The festival included works by resident composers Peter Lieberon and Per Nørgård, performances by the Santa Fe Desert Chorale, youth concerts, and more than 20 chamber music concerts.

The festival, running from July 13 to August 20, included a mix of the masters, such as Bach, Beethoven, and Mozart, with contemporary composers such as Lieberon and Nørgård. Artistic director Marc Neikrug frequently chose to pair known music with something new, often to revelatory effect, such as the combination of resident composer Lieberon's world premiere of a new song cycle on the same program with Bartók, Mozart, and Dvorak. The festival also included a world premiere by Nørgård, *String Quartet No. 9*, performed by the Orion Quartet, and a presentation of the works of American composer Charles Wuorinen.

An estimated 15,000 people attended events during the seven weeks of the festival, and an additional four million were reached through radio broadcasts.

PHILLIPS COLLECTION IN WASHINGTON, DC CELEBRATES THE ART OF JACOB LAWRENCE

In 1921, Duncan Phillips opened the first museum in America devoted to the presentation, preservation, and study of modern art and its sources. Since then, the Phillips has become one of the finest small museums in the world. Its collection of more than 2,000 works of art brings together seminal examples of early masters such as Claude Monet and Vincent van Gogh with contemporary works from the likes of Mark Rothko and Georgia O’Keeffe to demonstrate the evolutionary nature of art. More than 200,000 people visit the museum annually.

In addition to the permanent collection, the museum has special exhibitions. In FY 2001, the Phillips Collection received an NEA Creativity grant for \$100,000 to support the touring exhibition *Over the Line: The Art and Life of Jacob Lawrence*. The exhibit was the first retrospective on Lawrence—the most prominent and respected African-American artist of the 20th century—that fully examined the evolution of his style, technique, and methods. The artist himself invited the Phillips, a leading institution on Lawrence scholarship and one of the first museums to exhibit his art, to organize the retrospective of more than 200 of his works before his death in 2000.

For more than 65 years, Lawrence addressed, in stark images and bold colors, many of the social issues pertaining to the lives of African-Americans, including their struggle for freedom and justice. Trained in the art workshops of Harlem in the 1930s, Lawrence was the first African-American painter to break through the highly segregated art world and speak to mainstream audiences. The exhibition organized Lawrence’s work around themes, such as Performances and Games, Work and Workers,

and Struggle, to demonstrate the artist’s stylistic development and experimentation within his treatment of the same subject over time.

The exhibition showed from May through August 2001 at the Phillips, then was scheduled to travel from November 2001 through January 2003 to the Whitney Museum of American Art in New York City; the Detroit Institute of Arts in Michigan; the High Museum of Art in Atlanta, Georgia; and the Museum of Fine Arts in Houston, Texas.

In addition, the exhibit had accompanying education programs, including an interactive Web site, <http://www.phillipscollection.org/lawrence/index.html>, that includes biographical information about Lawrence and teaching resources in social studies, math and science, and the language and visual arts related to Lawrence’s work and life.

Ironers (1943) by Jacob Lawrence, one of the pieces featured in the Phillips Collection’s exhibition: Over the Line: The Art and Life of Jacob Lawrence. Image courtesy of the Phillips Collection



EDUCATION

The Arts Endowment supports the arts as an integral part of education, in settings both within and outside of 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. The projects supported by NEA Education grants include arts instruction, artist residencies, performances, workshops, and training and professional development for artists and teachers.

More than 500 applications were reviewed in FY 2001 for Education grants, and 259 were awarded in 45 states, the District of Columbia, and Puerto Rico. The projects awarded involved more than 20,000 artists, as well as 50,000 teachers and school administrators in more than 30,000 elementary and secondary schools across the country.

HOUSTON UPSTAIRS THEATRE TEACHES UNDERSERVED CHILDREN MUSICAL THEATER SKILLS

The Houston Upstairs Theatre in Texas, also known as HITS Unicorn Theatre, is a training facility in theater arts for ages 4-22. Its goal is to make the performing arts and arts education affordable and accessible to the families of Houston, regardless of their financial condition. HITS's programs cover both performance and education, and the organization was awarded an NEA Education grant in FY 2001 for \$7,000 to support the expansion of its educational program Project:FAME, which offers arts education through musical theater to underserved inner-city youth.

Students performing excerpts from the Broadway musical *Pippin* as part of HITS's Project: FAME program. Photo courtesy of HITS



Project: FAME targets children and young adults ages 12-22 with financial need and an interest in and aptitude for the performing arts. With the NEA grant, the project will reach approximately 150 young people from economically disadvantaged communities with musical theater production classes taught by experienced professionals. Many Houston-area schools have reduced or eliminated arts programming, giving inner-city children little or no exposure to the arts. By providing classes in singing, dance, acting, and basic rehearsal and stage skills, HITS is offering participating students the opportunity to develop their artistic, technical, and performance skills.

Participants audition at various locations throughout Houston to be accepted into the program, and show not only financial need, but also a commitment to the program and enthusiasm for learning skills in music and performance. The classes were held from June 2001 through May 2002.

Some of the students will be included in the annual HITS production at Miller Outdoor Theatre in Houston's Hermann Park, a free family-oriented Broadway musical that draws approximately 25,000 people from throughout the city.

SHAKESPEARE & COMPANY BRINGS THE BARD TO STUDENTS THROUGHOUT MASSACHUSETTS

Shakespeare & Company of Lenox, Massachusetts reaches more than 40,000 students and teachers annually with innovative, educationally challenging performances, workshops, and residencies. Since the program was founded in 1978, more than half a million elementary, secondary, and undergraduate students have taken part in their education programs.

One education program the Company offers is Shakespeare in Action. In this artist residency project, Company artists work with students and teachers for nine-week periods. In FY 2001, Shakespeare & Company received an NEA Education grant of \$70,000 to support the residency program for 15 high schools throughout Massachusetts.

Working with Company artists, students in each high school are involved in all aspects of theater production. Classroom and extracurricular study sessions focus on Shakespeare's text, including close readings and scene and character analysis. Master classes are offered in such subjects as stage combat, performance, stage management, costume and set design, and marketing. At the end of the residency, the students put on a production of a Shakespeare play for both fellow students and the community.

In addition, professional development workshops with re-certification credits are offered for teachers during the residency and afterwards in Massachusetts, New York, and Connecticut. More than 10,000 students, teachers, artists, and community members are involved in the project.

An additional component is Shakespeare & Company's touring production of a 90-minute Shakespeare play, which is performed for the participating schools (*Julius Caesar* in 2001 and *Macbeth* in 2002). These performances provide an additional opportunity for students to experience a professional theatrical production of Shakespeare. Teachers are provided with a guidebook that includes background material for the specific play, a breakdown of the play scene by scene, and ideas for extending the play's reach into other curriculum areas.

Through the project, Shakespeare & Company increases students' knowledge of some of the great plays in the English language while strengthening their artistic and academic skills. The effectiveness of the company's educational efforts was evaluated by Harvard Project Zero and documented in the 1999 landmark research report on the role of arts education in general learning and achievement, *Champions of Change*, published by the Arts Education Partnership and President's Committee on the Arts and the Humanities.



Emma Kibler as Joan LaPucelle in Mt. Greylock Regional High School's production of *Henry VI, Part One* as part of Shakespeare & Company's Shakespeare In Action program. Photo by Kevin Sprague

INNOVATIVE PROGRAM PROVIDES STRINGED-INSTRUMENT INSTRUCTORS TO PUBLIC SCHOOLS

The American String Teachers Association with the National School Orchestra Association (ASTA with NSOA) is addressing the shortage of stringed-instrument instructors with an innovative program, supported by an NEA Education grant of \$80,000 in FY 2001. ASTA with NSOA is working through a network of 15 university departments of music, stretching from South Carolina to California, to create a new teacher-training model that enlists dedicated university freshman string students to instruct elementary and secondary school students. This project, entitled the String Project, is based on a prior successful program at the University of South Carolina in Columbia.

The String Project provides music instructors for students from the third or fourth grade through 12th grade and provides opportunities for them to participate in a youth orchestra. Students receive instruction in both theory and technique.

For the undergraduate musicians, the commitment begins in their freshman year with the award of an assistantship. Study of both their own instruments and secondary stringed instruments is combined with classes in pedagogy and technique in addition to the usual undergraduate courses. The student teachers actively participate in all the activities of a professional teacher under the supervision of a Master Teacher: recruiting students, planning lessons, writing report cards, teaching classes, setting up rehearsals, and organizing recitals. By graduation, these student teachers are fully prepared to teach on their own.

The five project sites supported by the Arts Endowment in 2001-03 are Ball State University in Indiana; California State University, Sacramento; Illinois State University; Texas Tech University; and the University of Portland, Oregon.



Student Sarah Shin (foreground) learning to play the violin through the California State University at Sacramento's participation in the String Project, which enlists dedicated university freshman string students to instruct elementary and secondary school students. Photo courtesy of ASTA with NSOA

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 433 Access applications received, 236 were awarded grants in 48 states, the District of Columbia, and Puerto Rico. Seventy of these grants had multistate impact.

ALTERNATE ROOTS BRINGS THE ARTS TO RURAL AREAS THROUGHOUT THE SOUTHEAST

Founded in 1976, Alternate ROOTS (Regional Organization of Theater/Arts South) of Atlanta, Georgia is a nonprofit organization run by and for southeastern performing artists who are creating original work in the region. The membership includes theater, dance, and mime companies, musicians, storytellers, playwrights, and individual artists from all disciplines. The goal of the organization is to make the arts more accessible to underserved areas in the region by creating better distribution networks and increasing artistic resources.

In FY 2001, Alternate ROOTS received an NEA Access grant for \$40,000 to support ROOTS On Tour, a program started in 1984. This program provides services to artists, presenters, community organizations, and communities in 12 southeastern states and the District of Columbia. Performers in the touring program offer a variety of workshops for the communities in addition to staged productions and residencies.

The grant supports artists and performing companies on Alternate ROOTS' roster, including Academy Theater for Youth from Atlanta, Georgia, which has been touring schools with issue-oriented plays and a nationally recognized workshop curriculum for over three decades; Carpetbag Theatre from Knoxville, Tennessee, one of the oldest and most highly respected African-American professional companies in the

South; the Liz Lerman Dance Exchange from Washington, DC, which offers quality dance performances and residencies; Hasan Davis, a poet, performer, and storyteller from Berea, Kentucky; and Silent Partners from Asheville, North Carolina, a movement theater and mime company that also uses text, dance, sound, and masks.

Underserved communities have benefited greatly from the ROOTS On Tour program, having quality artists brought to their towns. ROOTS On Tour also provided training, technical assistance, forums, and examples of successful residencies and tours for artists, presenters, and community representatives who are inexperienced in forming partnerships.

Hasan Davis performing for students in Milledgeville, Georgia as part of the ROOTS on Tour program. Photo courtesy of Alternate ROOTS.



EUGENE BALLET COMPANY DANCES ACROSS FIVE STATES IN REGIONAL TOUR

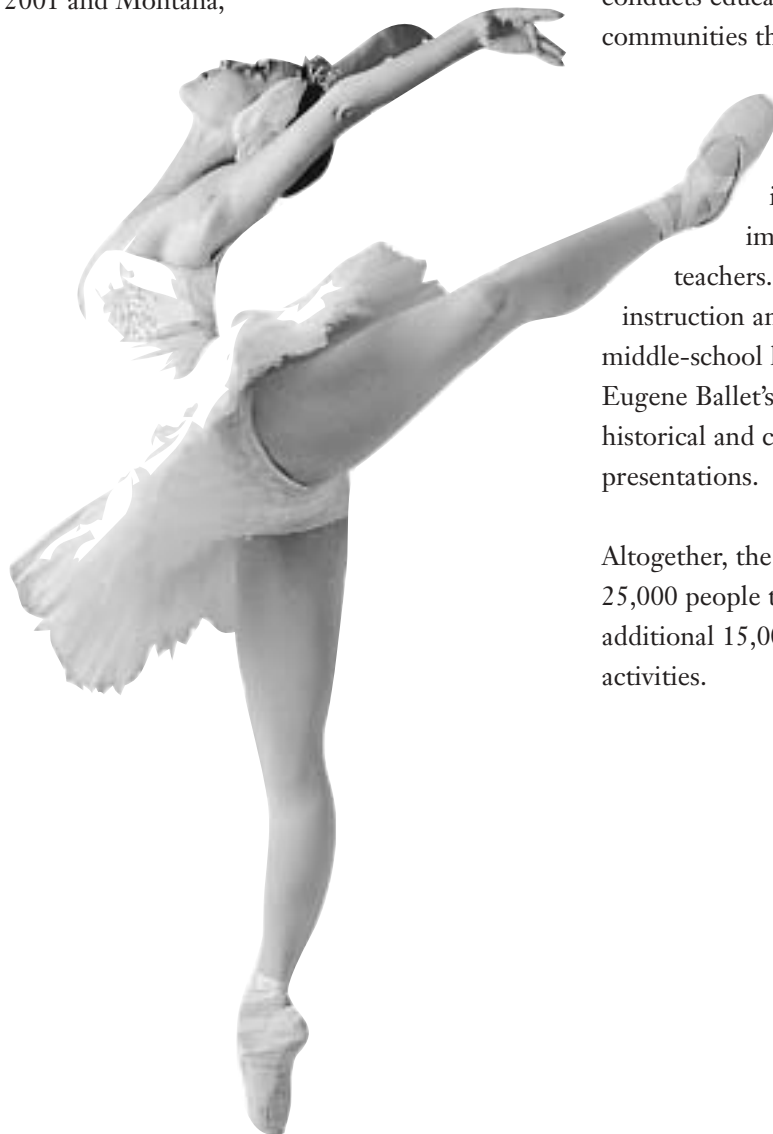
The award-winning Eugene Ballet Company in Oregon received an NEA Access grant of \$20,000 in FY 2001 to support its regional tour through 14 rural communities in Idaho, Montana, Oregon, Washington, and Wyoming. Eugene Ballet brought a repertory including Agnes DeMille's *Rodeo*, Luis Montero's *Bolero*, Lynne Taylor-Corbett's *In A Word*, Toni Pimble's *Silk & Steel* and *Slipstream*, and the classic *Swan Lake* to places that do not have easy access to the arts, such as Walla Walla, Washington and Pocatello, Idaho. The tour is in two parts: Oregon and Idaho in October 2001 and Montana,

Washington, and Wyoming in the spring of 2002.

Eugene Ballet was formed in 1978 by Toni Pimble and has grown to become one of the country's most versatile dance companies, presenting annually more than 100 performances and educational activities in classical ballet and contemporary dance throughout 14 western states and Canada. Additionally, the company has participated on U.S. State Department tours to Asia and Africa, and conducted two month-long residencies in Arizona and New Mexico through the NEA-sponsored Dance on Tour program.

In addition to performances, Eugene Ballet conducts educational outreach activities in the communities they visit. This includes providing interactive residency programs with master classes, lecture/demonstrations, in-class presentations, and an impressive curriculum guide for teachers. The curriculum guide provides instruction and activities for elementary and middle-school levels, and supplements Eugene Ballet's performances by providing historical and cultural contexts for the dance presentations.

Altogether, the tour will reach approximately 25,000 people through performances and an additional 15,000 students through outreach activities.



Eugene Ballet: Brett Mills as the White Swan in Eugene Ballet Company's performance of *Swan Lake*, which was performed during their regional tour. Photo by Kent Peterson

HERITAGE / PRESERVATION

The NEA's Heritage/Preservation category embraces the twin concepts of preserving our nation's evolving cultural heritage and conserving important works of art that are products and symbols of this heritage. In FY 2001, 315 applications were received for Heritage/Preservation grants, of which 180 were funded. These projects represent 36 states, the District of Columbia, and Puerto Rico, with 46 projects involving artists or reaching audiences in more than one state.

WEST VIRGINIA TREASURES ITS TRADITIONAL ARTS WITH APPRENTICESHIP PROGRAM AND MUSIC FESTIVAL

The Augusta Heritage Center of Davis & Elkins College in West Virginia is one of the foremost centers for traditional arts in the country. Dedicated to the promotion, presentation, and documentation of traditional folk art, Augusta encourages wider understanding of a variety of ethnic and traditional cultures, including Irish, Cajun, and African-American, among others.

Augusta received an NEA Heritage/Preservation grant in FY 2001 for \$20,000 to support its West Virginia Folk Arts Apprenticeship Program and Old-Time Fiddlers' Reunion. The apprenticeship program was established in 1988 with support from an NEA grant, approving six apprenticeship applications that year. In all, more than 100 apprenticeships have been conducted in 39 of the 55 West Virginia counties since the program began. The apprenticeships involve one-on-one teaching between a master teacher and apprentice in a West Virginian folk tradition, such as music and song, woodcarving, fiber arts, basket-making, blacksmithing, and musical instrument construction. To ensure the continuance of these important local skills in the traditional context, the learning takes place in the home of the master artist.

Many of the master teachers and apprentices make appearances at the annual Fiddlers' Reunion, providing one of the few opportunities for them to publicly present their artistic talents. The Reunion takes place every October to celebrate West Virginia's traditional music. Dozens of the state's older musicians gather, along with hundreds of visitors and local folks, for a weekend of jam sessions and informal concerts with revered musicians such as Melvin Wine, Woody Simmons, Lester McCumbers, and Leland Hall. The Reunion is the culmination of Old-Time Week in Elkins, during which numerous music workshops take place to continue the musical tradition from generation to generation.



Melvin Wine performs with his apprentices at the Old-Time Fiddlers' Reunion in Elkins, West Virginia, sponsored by the Augusta Heritage Center.
Photo by Dave Savage

TOHONO O'ODHAM NATION PRESERVES TRADITION OF BASKETWEAVING IN ARIZONA



One of the 21 Native American tribes that make up Arizona's rich cultural heritage is the Tohono O'odham Nation, who live in the heart of the Sonoran

Desert, 60 miles from Tucson. The Tohono O'odham community, like many other tribes, faces the challenge of maintaining its traditions, folk arts, language, and ceremonies. For example, there is only one basketweaver who still knows how to create traditional burden baskets, an important part of the tribe's history and culture.

To preserve Tohono O'odham culture and language, the nonprofit organization Tohono O'odham Community Action (TOCA) of Sells, Arizona was formed in 1996 to foster cultural revitalization and community development. The organization offers classes and activities in a number of traditional arts—mask making, pottery, storytelling, singing and dancing, and basketweaving—all to rejuvenate the O'odham legacy. In FY 2001, TOCA received an NEA Heritage/Preservation grant of \$23,000 to support classes and activities related to traditional basketweaving.



Basketry has played a central role in Tohono O'odham culture for thousands of years. Used for everything from the most practical tasks—such as cooking and carrying loads—to the most sacred ceremonies, baskets are one of the most important forms of social and artistic expression for the tribe. In addition, basketry plays a role in other areas of Tohono O'odham culture, such as in traditional basket dances, native legends where the basket is prominently featured, and ceremonies like the annual rain rituals.

In addition to the classes, TOCA is conducting through the Tohono O'odham Basketweavers Organization at least 80 public basketweaving demonstrations and educational presentations at several locations throughout the state. They are also sponsoring a significantly expanded version of the Celebration of Basketweaving: Arizona Indian Basketweavers Gathering and Market at the Heard Museum in Phoenix. This annual event is a statewide gathering of Native American basketweavers for public presentations and related cultural practices, such as basket dances. By expanding the number of participants in the gathering, TOCA is expecting to triple the size of the audience who attend to a projected 12,000 people.

A basket made through Tohono O'odham Community Action's basketweaving activities. Photo courtesy of Tohono O'odham Community Action

Baskets on display during the Celebration of Basketweaving at the Heard Museum in Phoenix. Photo courtesy of Tohono O'odham Community Action

ORGANIZATIONAL CAPACITY

The Organizational Capacity grant category replaces the previous year's Planning & Stabilization category, and 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 60 organizations in 24 states, as well as the District of Columbia. This included four states previously underserved by direct NEA grants. In addition, the new Resources for Change initiative (see page 39) also provided grants to address the organizational development needs of arts organizations.

DESIGN CORPS SEEKS TO PROMOTE COMMUNITY DESIGN THROUGH NATIONAL CONFERENCES

Design Corps of Raleigh, North Carolina is a nonprofit organization whose goal is to offer a wide range of affordable, quality design services to underserved communities. To help Design Corps achieve its goal, the Arts Endowment awarded the organization a \$34,000 Organizational Capacity grant to support a publication and conferences promoting community design.

Design Corps held its first conference on this issue at Princeton University in 2000. The NEA grant will support two upcoming conferences in 2002-03 to be held at the University of Virginia and Pennsylvania State University. Both conferences will include faculty and students from the participating universities as well as professional designers and architects. The conferences will develop future design professionals who will provide quality design to community-based projects.

Many young designers feel they must either pursue quality design at a commercial firm or work on affordable housing and scrimp on good design. The conferences will provide students, young designers, and professionals with pathways to pursue alternative community-based work that is of high quality, with evidence from recent case studies. Whereas the first

conference at Princeton dealt specifically with housing, the Pennsylvania State conference focused on collaboration and public projects, such as buildings, landscape, and infrastructure. The third conference will continue the discussion of issues raised in the first two conferences.

Princeton Architectural Press has committed to a publication that will disseminate nationally the results of the conferences and include selected essays of conference participants.



Sergio Palleroni, Director of the Design/Build Mexico Program at the University of Washington (second from left), converses with students from the University of Wisconsin-Milwaukee over their design model for an orphanage in Costa Rica at the Structures for Inclusion 2 conference at the Pennsylvania State University in April 2002. Photo by Kindra Welch

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 2001, 99 applications were received, of which 42 were funded. Projects supported included ongoing series, such as *Great Performances* and *Marian McPartland's Piano Jazz*, and new series such as *Visiones: Latino Art and Culture* and *Studio 360*.

FROM THE TOP SHOWCASES TALENTED YOUNG CLASSICAL MUSICIANS



Cellist Martin Torch-Ishii of San Antonio, Texas with *From the Top* host Christopher O'Riley in the radio program's "On the Road" show in Kerrville, Texas.
Photo courtesy of Concert Productions, Inc.

In order for the arts to survive, a new generation of artists must be nurtured. The public radio series *From the Top* understands that concept, and highlights exceptional, young classical musicians every week. In addition to performances, the program includes guest artists, such as Yo-Yo Ma and Pablo Ziegler, as well as a 14-year-old "roving reporter" who profiles the young musicians.

The program also features "On the Road" shows during the year, taped before a live audience in various locations throughout the country. Concert Productions of Boston, Massachusetts, which produces the radio program, received a FY 2001 NEA grant of \$25,000 to support the production of 10 new

"On the Road" shows in locations such as Interlochen, Michigan; Charlotte, North Carolina; Starkville, Mississippi; and Kerrville, Texas.

Pianist Christopher O'Reilly hosts the series, interviewing the young musicians and guest artists and guiding the audience on musical nuances. Haley Goldbach, the 14-year-old reporter, provides insight into the young musicians' backgrounds, including their home life, favorite school subjects, and social activities.

The young performers are selected by submitting a written application and audiotape of their work to *From the Top* staff to evaluate. Once chosen, the musicians are flown to the performance location the night before the taping and participate in the three-hour rehearsal before the show is recorded.

The show also has an interactive Web site, www.fromthetop.org, with a special section for parents and teachers, including an Ask the Expert feature that provides answers to parents' questions about musical instruction, and sample curricula and educational activities for teachers to use.



AMERICAN MASTERS CONTINUES TO PROFILE THE COUNTRY'S GREATEST ARTISTS

Since its premiere in 1986, the *American Masters* television series has created nearly 100 documentaries on internationally renowned artists who have shaped and defined American culture in the 20th century. Such artists as Eugene O'Neill, Duke Ellington, Man Ray, Georgia O'Keeffe, Charlie Chaplin, Martha Graham, and Isaac Bashevis Singer have been subjects of the series in the past. The Arts Endowment's funding helped initiate the series 15 years ago, and provided a grant of \$450,000 in FY 2001 to support the creation of new programs.

The program averages 4.7 million viewers per broadcast hour, bringing these important artists to wider audiences. For example, the 2000 broadcast of "Norman Rockwell: Painting America" was seen by five million viewers—an audience far greater than the number of people who have access to an exhibition of Rockwell's work in any given year. Since its inception, the

series has received 11 Emmy Awards (out of 23 nominations), an Academy Award, five Peabody Awards, and one Grammy Award.

In 2001, profiled artists included F. Scott Fitzgerald, Quincy Jones, Merce Cunningham, Richard Rodgers, and Ralph Ellison, as well as a special presentation on the legendary recording studio and label, Sun Records. The film portraits detail the working methods and accomplishments of America's most significant and influential writers, musicians, visual and performing artists, and filmmakers.

Videos of some *American Masters* programs are available publicly. In addition, the *American Masters* Web site, www.pbs.org/wnet/ammas-ters, contains an archival database of the artists profiled—containing essays, interviews with the filmmakers, and additional materials—and educational resources for teachers.

Paul McCartney (from left) with Sun Records artists D.J. Fontana and Albert "Sonny" Burgess from the American Masters program "Good Rockin' Tonight: The Legacy of Sun Records."
Photo by Dan Griffin

INDIVIDUAL FELLOWSHIPS

**FISCAL YEAR 2001
FACTS AND FIGURES
Individual Fellowships**

**LITERATURE
FELLOWSHIPS:**
Number of Grants
Awarded: 40
Dollar Amount of
Grants Awarded:
\$800,000

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

**NATIONAL
HERITAGE
FELLOWSHIPS:**
Number of Grants
Awarded: 12
Dollar Amount of
Grants Awarded:
\$120,000

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 National Endowment for the Arts Creative Writing Fellowships 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 \$37 million through these fellowships to 2,380 writers, resulting in more than 2,200 books, many highly acclaimed works of art. Every recipient of the Pulitzer Prize in Poetry since 1990 received a Literature Fellowship from the NEA at least seven years prior to winning the national award. This investment in American letters has ensured that a diversity of voices has defined our national literature during the second half of the 20th century.

This year's Literature Fellowships are for Poetry (Prose and Poetry fellowships alternate years). Of the 1,230 applications received, 34 writers from 16 states 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 fiction 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 the ancient poetry of Dante to the modern writings of Jorge Luis Borges. In 2001, 34 applications for Translation in Poetry grants were received, of which six translators in five states were awarded grants.

CREATIVE WRITING FELLOWSHIPS — POETRY

Enrique P. Barot
Oakland, CA

Gary Duehr
Somerville, MA

Paula McLain
Madison, WI

Sharona Ben-Tov Muir
Perrysburg, OH

Denise L. Duhamel
Woonsocket, RI

Roger S. Mitchell
Bloomington, IN

Roy Bentley
Granville, OH

Caroline Finkelstein
Westport Point, MA

Nicole Moustaki
Ft. Lauderdale, FL

Judith A. Berke
Miami Beach, FL

Josephine Foo
Philadelphia, PA

Charles, L. North
New York, NY

Bruce C. Bond
Denton, TX

Phillip O. Foss
San Juan Pueblo, NM

Anna Rabinowitz
New York, NY

James E. Brasfield
State College, PA

Forrest Gander
Barrington, RI

Boyer Rickel
Tucson, AZ

Stephanie C. Brown
San Clemente, CA

Christopher Howell
Spokane, WA

Kay Ryan
Fairfax, CA

Christopher Buckley
Lompoc, CA

Susan Kwock Kim
Milton, NY

Charlie Smith
New York, NY

Cheryl Burket
San Francisco, CA

Noelle Kocot
Brooklyn, NY

Hugh Steinberg
San Francisco, CA

Jean T. Day
Berkeley, CA

John A. Latta
Ann Arbor, MI

Virgil Suarez
Tallahassee, FL

Maggie Dubris
New York, NY

Dorianne L. Laux
Eugene, OR

Nance Van Winckel
Cheney, WA

Rinehardt Z. Linmark
Honolulu, HI

TRANSLATION FELLOWSHIPS

Donald J. Gecewicz
Evanston, IL

Stephen J. Kessler
Gualala, CA

Philip J. Metres III
Bloomington, IN

David Hinton
East Calais, VT

Rika E. Lesser
Brooklyn, NY

John O. Simon
Berkeley, CA

“Thelonious Sphere Monk”

by Bruce Bond

Used by permission of the author

Take any solo session from the Riverside years, those long trapped breaths of dissonance like smoke, a holding back of fulfillment that becomes just that, our glad and broken contract; and you hear the great sad boulders

of chords thump into place, foundation stones for later work, entire soaring tenements of work. Difficult at times, the way he kept everyone waiting, those hours he stumbled through uncharted tunes, tape rolling, until

his stagger had a heart's precision to it, a largesse of hands startled by choice. Which is why, beyond the scarred edifice of tone-clusters and uneven strides, each room's waste of cups and ashes, beyond the nights

his strings soured in a New York basement, there's a lightness here, a compulsion to surprise. Less an end to silence than a yielding to its wants, to the bloom of poverty and water inside it:



Photo courtesy of author

sound as the hard fruit of deprivation. And though you see him stab at the odd key, his finger blunted like a cigarette, it's not rage at a world slow to forgive or understand, not merely; not the chronic

deafness of taxis and jail-clerks, the phony drug charge that left him jobless; but more a private joy working on its problem. To raze and resurrect, to resurrect by razing. There are moments he seems so thickly bound

in the black suns of his eyes, his face bearded as a buffalo, mumbling in the shade of a dark-felt hat. How better to inhabit the pride of disappointment, to spark against the corners, making a language

out of a failure to speak—though in time failure became just that, a handful of days he refused it all: the phone calls, his wife, his health, his music. They block-and-tackled his spinet through the high window of a cramped

apartment. Who was he to suffer fools, let alone his own hands; and it came on so swiftly: the thinning of his face in the stream of silence. Soon his piano too was a black chest of wire and dust.

And memory was small comfort. All his life the giant spools of pleasure and tape flowed in one direction: how he lived, he died, the high gothic cathedral of his style eroding, its stones condemned, windows boarded.



Photo courtesy of author

“hwajon”*

by Sue Kwock Kim

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There is no need to keep
humiliating me: even you must feel
these stubble-fields are slashed enough,
craggs glinting blackly like sockets
burned bare, blood-glitter of mud,
wind galloping across the torn, steaming soils.
But you cannot know
what terror is, to be trapped inside the dirt
without a voice, thirsty roots
thrusting toward air, shoving aside
rock-rung and gorse—; nor can you feel
this ecstasy of the earth,
the wild ore tearing through
its throat of stone, erupting from soil-silence
like the moment my voice first
hurls me, astonished and stinging, into the acid light.

**Hwajon is Korean for “fire-field.” During the Japanese occupation of Korea (1910-45), rural homelessness rose drastically and many peasants were forced into vagrancy, resorting to slash-and-burn farming in the mountains.*

“Drinking Wine”

Tao Ch’ien (365-427 C.E.)

Translated from Chinese by David Hinton

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I live here in a village house without
all that racket horses and carts stir up,

and you wonder how that could ever be.
Wherever the mind dwells apart is itself

a distant place. Picking chrysanthemums
at my east fence, I see South Mountain

far off: air lovely at dusk, birds in flight
returning home. All this means something,

something absolute: whenever I start
to explain it, I forget words altogether.



Photo courtesy of author

AMERICAN JAZZ MASTERS FELLOWSHIPS

“Jazz has long since left the back rooms and alleys....Jazz now has a place in our communities,” said 1996 American Jazz Master Benny Golson, and since its beginnings in the early 20th century, jazz has been an intricate part of the American cultural heritage. The NEA recognizes the importance of this musical tradition with the American Jazz Masters Fellowships. These fellowships honor living jazz masters for their artistic excellence and impact on the music field. American Jazz Masters, named each year since 1982, form a veritable jazz hall of fame, including such luminous past members as Dizzy Gillespie, Miles Davis, Marian McPartland, and George Russell. This year’s recipients of the \$20,000 awards, presented at the annual International Association for Jazz Education conference, were saxophonist and composer-arranger Frank Foster, bassist Percy Heath, and pianist and composer McCoy Tyner. To celebrate 20 years of the fellowship program, the NEA published *American Jazz Masters Fellowships: 1982-2002*, which can be obtained on the NEA Web site, www.arts.gov.



Frank Foster. Photo
by Steve T. Sherman

FRANK FOSTER, SAXOPHONIST/COMPOSER-ARRANGER

Frank Foster is best known for his work in the Count Basie Orchestra (1953-64) and as the composer of the Count Basie hit, “Shiny Stockings.” During his time with the Basie band, his fiery improvisations and inventive arrangements were important factors in Basie’s success. Foster assumed the leadership of the Count Basie Orchestra from 1986-1995. He continues to compose and record his music, and to lead educational activities.

PERCY HEATH, BASSIST

Percy Heath was the backbone of the popular jazz group, Modern Jazz Quartet, as well as a sought-after freelance musician, appearing on more than 200 jazz albums. Playing with Dizzy Gillespie’s sextet from 1950-52, he then joined MJQ, staying with the band for more than 40 years. In addition to his duties with MJQ, he also recorded albums with his brothers, saxophonist Jimmy and drummer Albert “Tootie.”



Percy Heath.
Photo courtesy of
Percy Heath

MCCOY TYNER, PIANIST/COMPOSER

McCoy Tyner’s powerful, propulsive style of piano playing was an integral part of the John Coltrane Quartet’s sound in the early 1960s, and influenced countless musicians that followed him. Tyner played a major role in the success of the quartet, using rich-textured harmonies as rhythmic devices against Coltrane’s “sheets of sound” saxophone playing. After leaving the quartet, Tyner continued to experiment with his sound, pushing rhythms and tonalities to the limit, and demonstrated his flair for compositions on such albums as *The Real McCoy*.



McCoy Tyner. Photo by
Gene Martin

“Art is a wonderful way to express who we really are, and what we desire to be.”

– McCoy Tyner

NATIONAL HERITAGE FELLOWSHIPS

Since its inception in 1982, the National Heritage Fellowships have been awarded to more than 200 artists who have dedicated their lives to celebrating the nation's diverse cultural heritage. Previous honorees have included bluesman B.B. King, cowboy poet Wally McRae, Irish stepdancer Michael Flatley, and bluegrass artist Bill Monroe.

The 2001 National Heritage Fellowships, the country's most prestigious honor in the folk and 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 Appalachian singer-songwriter Hazel Dickens, and craftspeople, such as rug weaver Dorothy Trumpold. Two new artistic traditions were included in 2001: *capoeira*, rooted in Brazilian cultural identity, and *taiko*, a Japanese ritual performance. Ordinarily, awards are only given to living artists, but an exception was made this year for Boozoo Chavis, who died after he had already been selected.

In addition, Joseph Wilson, folklorist and presenter, received 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 2001 awardees, as well as presentations of their work, can be found on the NEA Web site at www.arts.gov/explore/Heritage2001/NHFIntro.html.



Hazel Dickens.

Photo by David Gahr

"We need to make sure that this music doesn't die out and that people hear the real thing and not just the revivalists. There are not a lot of people left that can do the music in the old form and style. These people need to be honored."

– Hazel Dickens

2001 FELLOWSHIPS

Celestino Avilés

Santero
Orocovis, Puerto Rico

Mozell Benson

Quilter
Opelika, AL

Wilson "Boozoo" Chavis

Creole Zydeco Accordionist
Lake Charles, LA

Hazel Dickens

Appalachian Singer-Songwriter
Washington, DC

João Grande

Capoeira Angola Master
New York, NY

Evalena Henry

Apache Basketweaver
Peridot, AZ

Peter Kyvelos

Oud Maker
Bedford, MA

Eddie Pennington

Thumbpicking-style Guitarist
Princeton, KY

Qi Shu Fang

Beijing Opera Performer
Woodhaven, NY

Seiichi Tanaka

Taiko Drummer/Dojo
Founder
San Francisco, CA

Dorothy Trumpold

Rug Weaver
East Amana, IA

Fred Tsoodle

Kiowa Sacred Song Leader
Mountain View, OK

Joseph Wilson

Folklorist, Advocate,
Presenter
Silver Spring, MD

STATE AND REGIONAL PARTNERSHIPS

FISCAL YEAR 2001 FACTS AND FIGURES Partnership Agreements

Dollar Amount of
State Partnership
Agreements:
\$27,934,954

Dollar Amount of
Regional Partnership
Agreements:
\$5,430,200

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 2001 is available online at www.arts.gov.

State arts agencies used their federal and state appropriated funds in 2001 to promote access to 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.

KANSAS ARTS COMMISSION BRINGS ARTS INSTRUCTION TO UNDERSERVED YOUTH

The Kansas Arts Commission was established in 1966 to increase the support, awareness, understanding, and availability of the arts in communities across the state. For more than 35 years, the Arts Commission has been helping Kansas value and celebrate the arts, with support from the National Endowment for the Arts.

In FY 2001, the Kansas Arts Commission received \$473,000 from the NEA through its State Partnership Agreement. Matched with \$1.6 million in state funds, the Arts Commission was able to reach 4.2 million Kansas residents and tourists through arts projects involving more than 26,000 artists. These projects generated \$20 million in economic activity for the state.

One of the Commission's initiatives over the last three years has been an arts education program for underserved youth. With partnership funds from the Arts Endowment and additional funding set aside by the governor, the

Commission is helping these young people develop creativity and communication skills through learning in the arts.

One of the activities funded by the Commission in FY 2001 was a summer dance camp for underserved youth conducted by the Friends of Alvin Ailey in Kansas City. Through dance, participants gained social and interpersonal skills as well as artistic ability.

Storytellers, Inc. and Youth Friends of Kansas City, Kansas also received funding from the Arts Commission for arts education activities. These two organizations brought artists to schools for projects involving environmental art, theater, poetry with drumming, and video technology. Poetry in particular has helped youth to express their feelings and discuss topics important to them.

The Kansas Arts Commission plans to use NEA Partnership Agreement funds to expand the program and bring the arts to more youth in the future.

Marini Brown of Wyandotte High School recites her poetry with musical accompaniment as part of a poetry program coordinated by Youth Friends and Storytellers, Inc. of Kansas City and funded by the Kansas Arts Commission. Photo by Bob Burtch



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.

WORLD-RENOWNED TRIO PERFORM IN HOMER, ALASKA

Homer, Alaska is known for its beautiful vistas and halibut fishing, but also has a thriving arts community. Though only approximately 4,000 people live in the town proper, Homer hosts a large number of potters, artists, musicians, and art galleries. The Homer Council on the Arts helps maintain the town's strong commitment to the arts by organizing activities such as the January 2001 residency of the Amadeus Trio, a world-renowned classical music ensemble.

Receiving support from the Alaska State Council on the Arts and the NEA Regional Touring Program (through the Western States Arts Federation's TourWest program), the Homer Council worked to increase the audience for classical music, creating a new ticket outlet to reach communities outside Homer that are not usually targeted by the Council. As a result, the Amadeus Trio's concert attracted double the audience of any other classical performance the Council sponsored.

The Amadeus Trio's residency included one public performance and three outreach activities, which included a lecture/demonstration at the local elementary school, a workshop for area musicians, and a post-concert reception. The workshop in instrument care was especially important to the Homer community, where instrument repair and tuning instruction are difficult to obtain. Beyond the residency, the Amadeus Trio's cellist, Jefferey Solow, provided free instruction to local cellists and pianist Marian Hahn spoke to Homer's local music ensemble.

Jenny Carroll, Interim Director of the Council, stated that "the residency was an outstanding success....We feel we optimized our opportunities to touch many corners of the community with this residency." The contributions of the community and of the artists were reciprocal. Besides indulging the musicians in the pleasures of winter in Alaska, such as dogsled rides, they provided cellos for Solow to use when baggage restrictions imposed by the local airline prevented him bringing his own cello for the concert.



Jeffrey Solow examines instrument belonging to a workshop participant. Photo by Carey Restino, Homer News

The interest and investment by the community created a strong desire in the artists to return to the area to do even more public work. In the words of Timothy Baker, the group's violinist: "Afterwards, I called to tell them how much I enjoyed it. We would be delighted to be considered to go back."

SAVE AMERICA'S TREASURES

**FISCAL YEAR 2001
FACTS AND FIGURES**
Save America's
Treasures

Dollar Amount of NEA
Funding for Save
America's Treasures
Grants: \$1,330,000

Save America's Treasures was launched in 1998 as a program of the White House Millennium Council, National Park Service, National Trust for Historic Preservation, National Endowment for the Humanities, and the Institute of Museum and Library Services to protect the nation's threatened cultural resources. Congressional appropriations for the program began in FY 2000, the same year that the National Endowment for the Arts joined the partnership. In FY 2001, the NEA provided five grants to nonprofit organizations for the preservation or conservation of nationally significant collections of cultural artifacts—such as documents, works of art, maps, and journals—that illuminate the history and culture of the United States.



Judith Blegen as Sophie and Tatiana Troyanos as Octavian in the Metropolitan Opera's performance of Strauss' *Der Rosenkavalier*, which was originally broadcast in 1982. Both the audio and video tapes were restored to broadcast quality for an encore presentation on PBS almost two decades later.
Photo by Winnie Klotz

METROPOLITAN OPERA PRESERVES RADIO AND TELEVISION ARCHIVES DATING BACK TO 1931

The Metropolitan Opera in New York City, the country's largest opera company, has an unprecedented collection of radio and television recordings in its archives, going back as far as 1931. To ensure the survival of this important part of American culture, the Met has undertaken a seven-year preservation/restoration project to maintain and copy those tapes that are still in good condition, and restore those that are deteriorating. The Metropolitan Opera Association, Inc. was awarded a Save America's Treasures grant of \$200,000 in FY 2001 to support the restoration and preservation project.

The archives' collections are a repository of the voices of three generations of great artists, such as Marian Anderson, Beverly Sills, Richard Tucker, and Robert Merrill. With more than 1,200 broadcasts, the radio archives is an unmatched documentation of live opera performance in America. Likewise, there are video and audio tapes for each of 90 telecasts since 1977.

Although the Met has maintained the collections in special climate-controlled storage facilities, some of material is deteriorating and needs immediate attention to retain these important pieces of American musical history. This grant will allow for the systematic preservation of these materials using the finest technology available. The radio tapes for 1987-95, for example, are especially at risk due to the chemical formula used at the time to create magnetic tape. The Met is having the tapes cleaned and copied onto new reel-to-reel tapes and compact disc to preserve these works. Both reel-to-reel and CDs are expected to last for 50 years.

The television tapes are being evaluated as to which need to be restored, transferred to digital tape, or maintained. The tapes will then be documented in a professional library database by a qualified librarian. Through this preservation and restoration project, some of the definitive performances of the 20th century will be saved for future generations.

RESOURCES FOR CHANGE

FISCAL YEAR 2001 FACTS AND FIGURES Resources for Changes

Dollar Amount of
Resources for Change
Grants: \$3,099,000

In FY 2001, the National Endowment for the Arts funded a new program, Resources for Change—a series of initiatives designed to address the organizational development needs of arts organizations. The first series of grants focused on technology and assisting nonprofit arts organizations in applying technology to enhance their business operations and better serve their audiences. Projects included developing or adapting software; developing archival, documentation, and preservation standards and techniques; adapting technology developed for the commercial world to the nonprofit world; and enhancing the arts experience of audience members with special needs. The NEA awarded 25 grants to nonprofit organizations in 15 states.



Michael Tilson Thomas of the New World Symphony in Miami Beach, Florida conducts a seminar via Internet2 with student conductors and an ensemble at Columbia University in New York in October 2001. Image courtesy of New World Symphony

NEW WORLD SYMPHONY IN FLORIDA EXPLORES NEW TECHNOLOGY FOR MUSICAL EDUCATION

Established in 1986, the New World Symphony (NWS) in Miami Beach, Florida, is a unique orchestral academy that offers an intensive three-year fellowship program for aspiring classical musicians and conductors. NWS annually invites stellar artists from world-renowned institutions to coach fellows on musical technique.

Since 1996, NWS has been investigating ways to extend the benefits of its educational activities through real-time distance learning. This investigation led to NWS becoming an affiliate member of the Internet2 community in 2000. Internet2 is a high-speed Internet system with an extremely wide bandwidth, allowing high fidelity communication that eliminates time delays and loss of sound quality in transmission.

This technology is crucial to long-distance musical training. Internet2 has been used mainly for educational experimentation in engineering and science, but NWS will explore the possibilities of teaching and community outreach using this promising system.

In FY 2001, NWS received a \$200,000 NEA Resources for Change grant to support its use of Internet2 for master classes, auditions, and coaching and rehearsal sessions among participants across the country. NWS will be able to provide its educational programs with greater ease and less cost by eliminating expenses for transporting instructors and guest artists to students—or students traveling to auditions and training sessions. NWS also will be able to reach more people with its outreach activities, which currently serve approximately 11,500 children, and with its free concerts, which are attended by an estimated 38,000 people.

NWS plans over the next three years to create a pilot project involving Internet2 connections with three universities: the University of Mississippi at Jackson, Indiana University, and Yale University. Activities will include coaching student musicians, providing access to NWS master classes, and accessing online libraries of printed and digitally recorded music for study and concert preparation.

LEADERSHIP INITIATIVES

FISCAL YEAR 2001 FACTS AND FIGURES Leadership Initiatives

Dollar Amount for
Leadership Initiatives:
\$11,588,771

Through its Leadership Initiatives, the National Endowment for the Arts complements its principal grantmaking activity by developing and implementing 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. Initiatives funded this year include continuation of projects funded in previous years, such as the National Millennium Projects and New Public Works, and others that are new, such as the Sesame Street Music Works.

ACCESSABILITY

The AccessAbility Office serves as the advocacy and technical assistance arm of the NEA for older Americans and those who are disabled or living in institutions and long-term care settings. The Office works in a myriad of ways to assist 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, such as the agreement with the U.S. Department of Justice to train and place artists in one-year residencies at federal correctional institutions. The focus of these efforts is inclusion, opening up existing programs and outreach to citizens who would not otherwise have opportunities to be involved in the arts.

Artworks artists work with the On Lok Senior Health Center in San Francisco, California to create Chinese lanterns to be displayed throughout the center.

Photo by Sue Tallon
Photography



NEA SUPPORTS CREATIVITY AND AGING STUDY

America and the world are witnessing an explosion in the number of people aged 65 or older who are seeking meaningful ways to spend their leisure time. Experience has shown that older people involved in arts

programs, conducted by professional artists, have dramatic improvements in their quality of life.

To document these experiences, the NEA AccessAbility Office developed an interagency agreement in FY 2001 with the U.S. Department of Health and Human Services to

support a three-year study that measures and evaluates the effects of arts programming on older Americans. In addition, the American Association of Retired Persons and Guttman Foundation are providing funding for this first-ever study.

George Washington University in Washington, DC will conduct the study, involving more than 600 participants in arts programs administered by the Levine School of Music in Virginia, Elders Share the Arts in New York, and Artworks in California. This study will document the importance of arts in the lives of older citizens, and the improvement in their quality of life. The ultimate goals of this effort are to significantly expand arts programming for, by, and with older Americans and to increase support for such programs within the public and private sectors.

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 housed in state arts agencies and regional arts organizations. The Folk & Traditional Arts Infrastructure Initiative, now in its fourth year, addresses the need to strengthen an infrastructure of support for these art forms—which reflect the rich culture and heritage of the United States. Arts Endowment funds go toward technical assistance, research, programming, and documentation in the folk and traditional arts. In FY 2001, 33 grants were awarded to organizations in 31 states as well as Guam and the District of Columbia for a total of \$800,000.

MID ATLANTIC ARTS FOUNDATION PRESERVES CULTURAL HERITAGE OF DELMARVA PENINSULA

Created in 1979 to encourage continued development of the arts and to support arts programs on a regional basis, the Mid Atlantic Arts Foundation is dedicated to the growth and appreciation of the arts throughout the region. One of the Foundation's program areas is traditional arts, addressing the needs of the region's folk and traditional artists, arts organizations, and constituents. In FY 2001, the Foundation received a \$22,000 NEA Folk & Traditional Arts Infrastructure Initiative grant to support an audio tape tour that promotes the traditional culture of the people on the Delmarva Peninsula.

The Delmarva Folklife Project focuses on the Delmarva region, which is defined by the land and waterways of the Chesapeake Bay area, including parts of Delaware, Maryland, New Jersey, and Virginia. By viewing the peninsula as a cultural region, the Foundation has been able to identify and document an otherwise hidden network of cultural connections that cross ethnic, professional, religious, and community lines. The pace of demographic changes, commercial development, environmental pressures, and diminishing economic opportunity presents a constant threat to the maintenance of certain cultural traditions on the peninsula.

As part of the multi-year initiative, the Delmarva Folklife Project field team will work with local arts organizations, museums, historical societies, heritage and preservation committees, economic development councils, and tourism commissions. The project will create a guide to help local community-based organizations connect to the resources and develop programs that conserve and promote traditional culture on the Delmarva Peninsula, and an audio tour of the region. The audio tour will highlight the traditions, people, and places that make the region unique and distinctive, and may serve as a model for further efforts in educating the public about folklife. Both the guidebook and audio tour will be based primarily on the research and fieldwork conducted by the Delmarva Folklife Project and will be available in 2002.



Scene from the Hispanic Festival in Georgetown, Delaware; Latinos are the fastest growing population in the Delmarva region. Photo by Katherine Borland

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.

FIRST AMERICAN DANCE COMPANY APPEARS AT INTERNATIONAL CHOREOGRAPHY FESTIVAL IN BELARUS

The International Festival of Modern Choreography (IFMC) in Vitebsk, Belarus, began in 1987 to highlight innovations in the forms and techniques of dance. IFMC is considered one of the biggest and most prestigious forums on contemporary dance in Eastern Europe, with its main event being the international competition biennale. More than 40 prominent dance companies and solo dancers from Russia, Ukraine, Lithuania, Estonia, Moldova, Poland, Germany, France, Netherlands, Israel, China, and Japan have performed at IFMC in recent years.

Jessica Cressey of Dancing People Company in *In the In Crowd*, choreographed by Robin Stiehm, during the company's performance at the International Festival of Modern Choreography in Belarus. Photo by Vladimir Bazan



In 2001, the Fund for U.S. Artists at International Festivals and Exhibitions supported Dancing People Company (DPC) of Sandstone, Minnesota with a \$5,000 grant to attend IFMC, the first American dance company to do so. DPC was committed to making this connection across cultures and saw it as an investment in the company's creative growth. DPC presented three performances (reaching approximately 3,600 audience members), and members of the company taught six master classes at the festival. In addition, DPC artistic director Robin Stiehm served on the panel of judges for the international competition.

Every DPC performance was sold out at the 1,200-person theater, as interest in seeing the American professional dance company was high. DPC performed one full evening performance and two other short programs. The audiences were very receptive to DPC's performances and there was much media interest as well.

The interaction between DPC and dance companies from other countries exposed the American dancers to new techniques and inspired a deeper commitment to their art. Upon her return to the U.S., Stiehm immediately created a new dance, stimulated by the varied work she had seen and artists she had met at the festival.

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 Arts and Rural Community Assistance Initiative. Federal partners include the Department of Education, the Department of Agriculture, the National Park Service, the National Endowment for the Humanities, and the President's Committee on the Arts and the Humanities.

KENTUCKY EARLY CHILDHOOD CENTER IS HONORED WITH A COMING UP TALLER AWARD



The James E. Biggs Early Childhood Education Center is located on a busy street in Covington, Kentucky, where low standardized test scores,

high poverty, and increasing school dropout rates are prevalent. In 1996, the Biggs Center added the fine arts to its array of services for underserved children ages 3-5 in its community. Through its hard work and dedication, the Biggs Center's work in early childhood arts education earned the Center a Coming Up Taller Award in FY 2001.

The Coming Up Taller Awards, begun in 1998, are annually presented to ten organizations that provide America's young people with creative learning opportunities outside the regular school day. Awards of \$10,000 each are bestowed to the honorees in a ceremony in Washington, DC. The award program is sponsored by the President's Committee on the Arts and the Humanities, National Endowment for

the Humanities, and the NEA, and brings national attention to these recipients as well as support for their continued work.

The Biggs Center offers a variety of arts instruction services that serve not only the children but the parents and community as well. The Center's Family Literacy Campaign brings in storytellers to coax stories from the children; then, a theater artist works with the children and their parents on a community performance based on the stories. This campaign has helped increase the children's early reading ability and encouraged them to see learning as fun.

The Biggs Center works in other art forms as well: a potter helps children and parents create tile murals based on a favorite children's book; a photographer teaches children how to use a camera to understand better the world around them; and teachers lead students in a survey of visual artists such as Jackson Pollock, Alexander Calder, and Marc Chagall, having the children interpret the different painting styles.

"I believe some of these children will grow up to be great artists," said Dr. Diane Roketenetz, director of the Biggs Center, "and all of them will be in a much better position to be successful."

As part of the Biggs Early Childhood Education Center's art instruction classes, which received a 2001 Coming Up Taller Award, children studied Robert La Duke's *Big City* and then created artwork related to their own city. Photo courtesy of the Biggs Center

NATIONAL MILLENNIUM PROJECTS

Over the past few years, the NEA has funded National Millennium Projects to support artistic activities in local communities in all 50 states, increasing public awareness of the nation's cultural life. Projects that have been supported under this initiative include LIVE! at the Library 2000, in collaboration with the American Library Association; The Mars Millennium Project, an interdisciplinary learning project sponsored in partnership with the U.S. Department of Education, the National Aeronautics and Space Administration, and J. Paul Getty Trust; and the National College Choreography Initiative, in collaboration with the national dance service organization Dance/USA.

CHOREOGRAPHER-IN-RESIDENCE SHARES EXPERIENCE WITH DANCE STUDENTS IN AKRON, OHIO

Choreographer-in-residence Jill Eathorne Bahr teaching students at the University of Akron, Ohio during her participation in the National College Choreography Initiative. Photo by Jim Manning

A 1979 graduate of the University of Akron, Ohio dance program, Jill Eathorne Bahr, now an award-winning choreographer, returned to the university in 2001 as a choreographer-in-residence through the NEA National College Choreography Initiative. Through this program, colleges and universities nationwide bring in professional dance artists to restage classic American dance works or create new works for students. A significant component of the program is the sharing of work with the larger community beyond the student population through outreach activities. Grants were awarded to universities in all 50 states and the District of Columbia.

The University of Akron received a \$10,000 grant to support Bahr's residency and outreach activities, which included master classes, lectures, and a touring program for area public schools. Bahr, who is the resident choreographer for the Charleston Ballet Theatre in South Carolina, has created more than 30 original ballets in her 14 years with the company. In addition, Bahr has worked for the previous 15 summers at Boston Ballet teaching young dancers.

Bahr brought her breadth of experience and knowledge to the students of the university's dance program, which has been rated as one of the top 28 dance programs in the United States by *Dance Spirit* magazine. She made it clear to the students that the only way to succeed in dance with so much competition is through hard work and strong motivation, and worked with them on a presentation for March 2002.

Bahr presented her work *Foxtrot Circa 1990*, a ballet for 11 dancers set to the music of noted composer John Adams. The piece updates the foxtrot dance of the 1940s to evoke the excitement of a generation whose expression of freedom was exemplified through the dance.



NEW PUBLIC WORKS

The New Public Works initiative provided \$490,000 in grants to ten organizations to help fund national design competitions that will result in a range of public projects from schools to housing to parks. The NEA's support helps to defray the costs of running these national competitions, including funding for honoraria to participating designers and jurors. The winning projects will develop the highest quality of design for these community structures, involving landscape architecture, urban planning, architecture, and industrial design.

QUEENS MUSEUM OF ART UNDERGOES EXPANSION WITH NEA HELP

The New York City Department of Design and Construction was awarded an NEA New Public Works grant of \$50,000 to support a two-stage open design competition for an expansion of the Queens Museum of Art. The New York City Department of Cultural Affairs and the Queens Museum of Art are partners in this project.

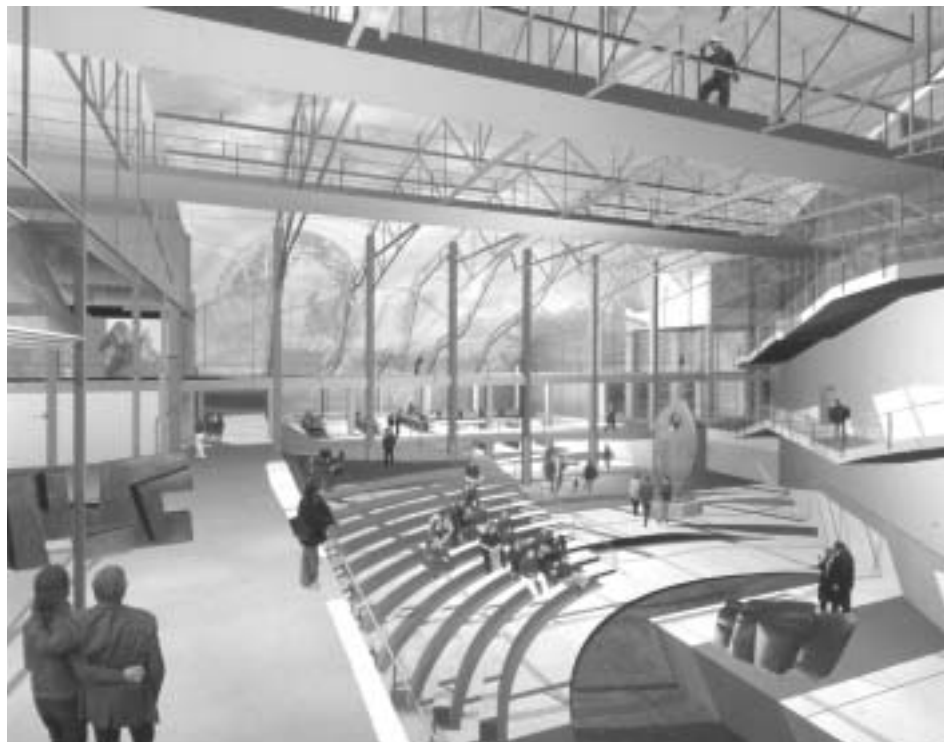
The Queens Museum of Art was founded in 1972 and is dedicated to presenting high quality visual arts and educational programming for the citizens of New York, particularly residents of Queens. The museum is located in the New York City Building, which is the only surviving building from both the 1939 and 1964 World's Fairs. Currently, half of the building is used as a skating rink; the proposed project will relocate the skating rink and utilize this space to expand the museum, doubling its size. The expansion will allow the museum to host many different kinds of art and educational programming and permit larger audiences for its exhibits. The museum serves more than 200,000 persons a year.

Although the NYC Department of Design and Construction previously has been responsible for award-winning and ambitious work, the NEA-funded competition was an opportunity to reach new architectural talent outside the department's existing resources. In the first phase of competition, individuals or teams were invited to submit conceptual proposals for inno-

vative approaches to the museum's expansion. After the finalists were selected, a symposium was staged for the competitors to meet with and listen to community groups, parks officials, and the museum staff. In the second phase, selected finalists received a stipend to develop their proposal into a design. The entries from both phases of the competition will be exhibited by the museum.

The winning design was proposed by California firm Eric Owen Moss Architects. In transforming the museum building into a 100,000-square-foot visual and performing arts complex, Moss plans on replacing the middle third of the building with an amphitheater covered by a cascading glass façade.

Eric Owen Moss Architects' winning design for the new Queens Museum of Art with an amphitheater covered by a cascading glass façade. Design courtesy of Eric Owen Moss Architects



OTHER INITIATIVES

The NEA supported additional Leadership Initiatives during FY 2001, such as **JazzNet**, a collaboration of the Arts Endowment, Doris Duke Charitable Foundation, and Nonprofit Facilities Fund to further jazz creation, presentation, and education; and the **Arts Education Partnership**, a national coalition of education, arts, business, philanthropic, and government organizations that demonstrates and promotes the essential role of arts education in schools. More examples include:

SESAME STREET MUSIC WORKS

CREATORS OF *SESAME STREET* PRESENT MULTIMEDIA PROGRAM FOR PRESCHOOL MUSICAL EDUCATION

Sesame Workshop, a nonprofit educational organization best known as the creators of the immensely popular educational television program *Sesame Street*, received a \$25,000 NEA Leadership Initiative grant in FY 2001 to create Sesame Street Music Works, a multimedia educational program designed to provide parents, early childhood professionals, music educators, and music therapists with tools and activities to bring music to life for young children.

This program includes a free toolkit and an interactive Web site to help children to create, explore, and learn through music. The kit—which has been distributed to more than 65,000 educational organizations and homes in nearly every state—includes a 25-minute video featuring Muppet characters learning the joys of music-making; a guide with instructions for making simple instruments, learning activities, and information on music in child development; and a colorful poster. All the materials in the toolkit are in both English and Spanish.

The program's Web site, www.sesameworkshop.org/sesamestreet/music/, includes a section on pre-school development and music with age-appropriate musical activities, and the Sesame Music Zone, which offers interactive educational games in four thematic areas led by Sesame Street characters.

Sesame Workshop is evaluating the use of the material by parents, educators, and children, and the extent to which their attitudes toward music and the arts have increased or improved.

Additional partners in this initiative include NAMM – the International Music Products Association, MENC: the National Association for Music Education, and the Texaco Foundation.



A guide with instructions for making simple instruments, learning activities, and information on music in child development is included in the Sesame Street Music Works toolkit in both English and Spanish. Image courtesy of Sesame Workshop

VISUAL ARTISTS FELLOWSHIP ARCHIVE

NEA AND SMITHSONIAN INSTITUTION CREATE ARCHIVE OF VISUAL ARTISTS FELLOWSHIP PROGRAM

Beginning in 1998, the NEA partnered with the Smithsonian American Art Museum to create an electronic archive that documents the history, artists, and awards of the NEA's Visual Artists Fellowship Program. The Visual Artists Fellowships, along with all other competitive individual grants (except the Creative Writing Fellowships), were eliminated by Congress in 1996. The documenting of the Arts Endowment's pre-1996 fellowship program presents a history of the visual arts in America in the latter part of the 20th century for use by researchers, scholars, and others interested in the arts. In FY 2001, the NEA provided \$150,085 for the project.

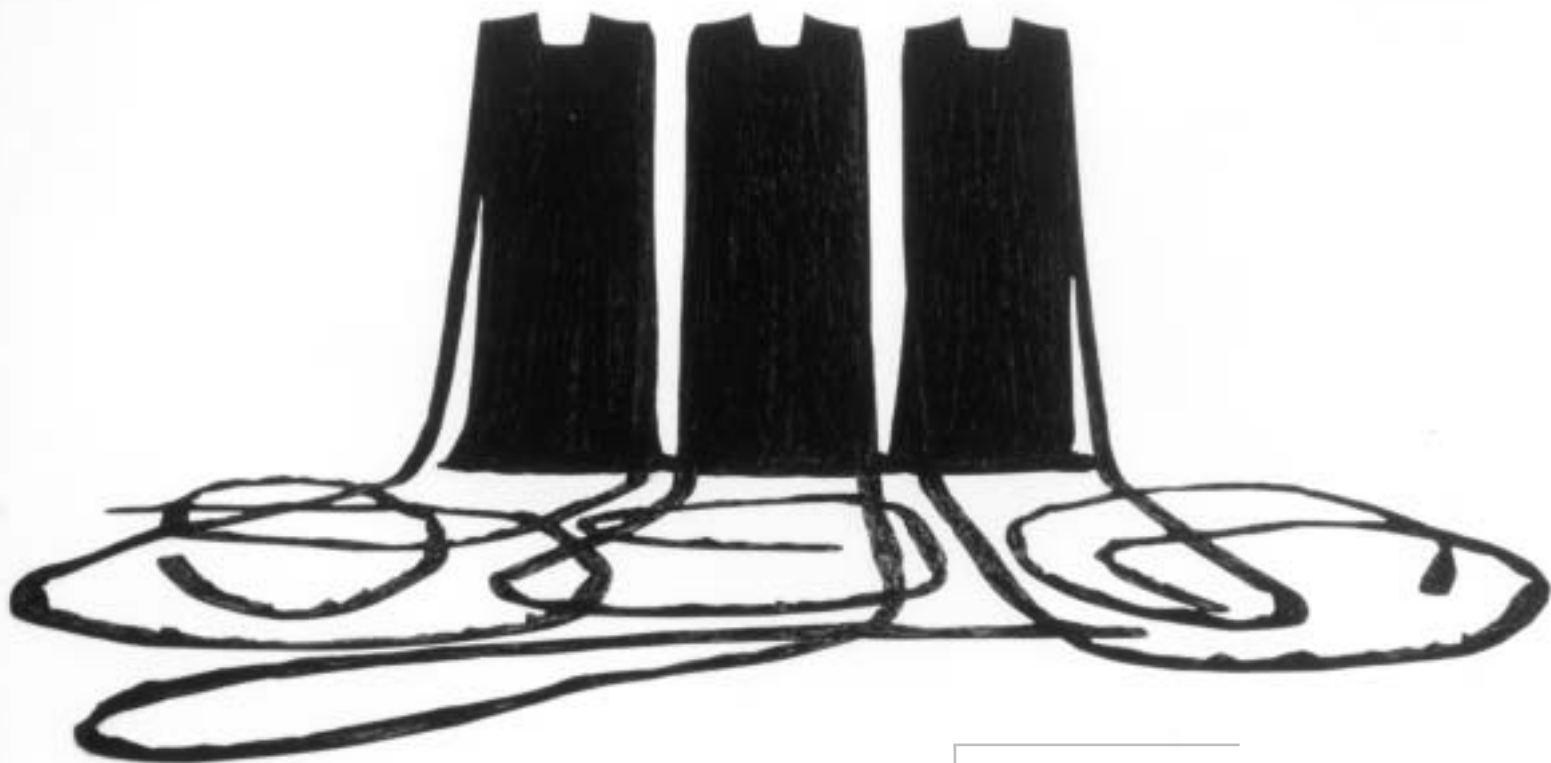
From 1966 to 1995, 6,500 fellowships were awarded to approximately 5,000 artists in the disciplines of painting, sculpture, crafts, works on paper, photography, printmaking, video, performance art, installation work, and other visual art forms. Many of the most influential and critically acclaimed American artists of this period received a fellowship, some early in their careers, giving them crucial incentive and timely opportunities to grow professionally. Museum staff, working with the NEA Visual Arts staff, compiled information and obtained work samples from all the fellowship awardees.

The archive contains brief biographical information on each artist who received an NEA Visual Artists Fellowship (whether directly from the NEA or through one of the regional arts organizations), digital images of the artworks submitted with grant applications, and factual information about the award (such as date, amount, category of award). The archive is available online at the Smithsonian American Art Museum in Washington, DC.

Corresponding with the archive, a 256-page coffee-table book was published in 2001 by Harry N. Abrams, Inc. on the Visual Artists Fellowship Program. *A Creative Legacy: A History of the National Endowment for the Arts Visual Artists Fellowship Program* includes 293 illustrations with 100 plates in full color, offering a broad sampling of the high quality work by a number of artists who received grants. Narrative essays on the history of the program, as well as listing of all fellowship awardees and application review panelists, are also included.

Contemplating the View at Muley Point, Utah (1994) by Mark Klett, who received Visual Arts Fellowships in 1980, 1982, and 1984 for his photography.





Black Gowns (1994) by Beverly Semmes, who received Visual Arts Fellowships in 1991 and 1994 for her fabric sculptures. Photo by Charles DuPrat, Paris

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 2001, the Endowment awarded approximately 2,100 grants and other awards. Through touring and outreach activities in communities beyond grantee home-base locations, these grants resulted in approximately 8,300 additional activities in 3,900 different communities.

In 2001, 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.

One research project on individual artists, conducted by the Research Center for Arts and Culture at Columbia University, is a study of jazz artists in four U.S. cities: Detroit, New Orleans, New York, and San Francisco. The study included two surveys—first, a telephone survey of a random sample of members of the American Federation of Musicians (totaling 2,500) in the four cities, and second, personal interviews with jazz musicians. This project will provide a context for how the jazz community is organized in each of the targeted cities, the condition of jazz artists in each location, the resources and support systems employed in each site, and the challenges faced by the jazz artists in each city. It also will provide a detailed needs assessment from jazz artists themselves. The results will be highlighted on the NEA Web site and published in 2002.

In the arts organization study area, the Division is supporting new studies that examine trends in nonprofit dance companies and theaters. These studies utilize two newly available data sources on arts organizations: the 1997 Economic Census and the first version of the Unified Database on Arts Organizations (UDAO). The Economic Census was obtained through the U.S. Census Bureau and the UDAO was produced in conjunction with the Urban Institute and the National Assembly of State Arts Agencies. Information from both will be compared and analyzed in order to provide an overview of trends in dance and theater. The dance study will be available in the fall of 2002 and the theater study in the spring of 2003.

FINANCIAL SUMMARY

SUMMARY OF FUNDS AVAILABLE¹

FY 2001

Program and State Grant Funds ²	\$79,749,165
Challenge America	6,984,600
Total Federal Appropriations	86,733,765
Nonfederal Gifts ³	249,211
Interagency Transfers ³	4,909,000
Unobligated Balance, Prior Year ³	2,353,982
TOTAL FUNDS AVAILABLE	\$94,245,958

¹ Excludes salaries and expenses and program support funds.

² The FY 2001 appropriation includes \$25,117,619 for support of state arts agencies and regional arts organizations and \$6,804,996 for support through the underserved communities set-aside.

³ Only grantmaking funds, including unobligated commitments totaling \$1,042,856.

SUMMARY OF FUNDS OBLIGATED

Challenge America

Positive Alternatives for Youth	\$ 1,735,000
Community Arts Development	1,470,000
State Partnership Agreements	2,793,840
Leadership Initiatives	900,000

Grants to Organizations

Creativity	16,324,500
Education	5,854,000
Access	4,298,500
Heritage/Preservation	3,525,500
Organizational Capacity ⁴	5,471,000
Arts on Radio & Television	3,020,000

⁴ Includes \$3,099,000 that was used for the Resources for Change grants.

Individual Fellowships

Literature Fellowships	800,000
American Jazz Masters Fellowships	60,000
National Heritage Fellowships	120,000

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

State & Regional Partnership Agreements⁵

33,333,991

Save America's Treasures

1,330,000

⁶ Program obligations reflect FY 2001 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.

Leadership Initiatives

AccessAbility	392,000
Folk & Traditional Arts Infrastructure Initiative	800,000
International Exchanges	665,000
National Millennium Projects	896,128
New Public Works	490,000
Other Initiatives (including Interagency Partnerships)	8,345,643

TOTAL FUNDS OBLIGATED⁶

\$92,625,102

APPROPRIATIONS HISTORY

FISCAL YEARS 1966 – 2001

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

** In 1976, the Federal government changed the beginning of the fiscal year from July 1 to October 1, hence the 1976 Transition (T) Quarter.*

CREDITS

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FRONT COVER PHOTOS:

Background left: Emma Kibler as Joan LaPucelle in Mt. Greylock Regional High School's *Henry VI, Part One*, as part of Shakespeare & Company's Shakespeare in Action program, supported by an NEA FY01 Education grant. *Photo by Kevin Sprague*

Background right: Katrina Valentine participates in Tohono O'odham Community Action's traditional basketweaving classes, supported by an NEA FY01 Heritage/Preservation grant. *Photo by Bruce Hucko*

Small photos, counterclockwise from top:

American Jazz Masters Fellowship awardee Frank Foster. *Photo by Steve T. Sherman*

Jessica Cressey of Dancing People Company at the International Festival of Modern Choreography in Belarus through the NEA-supported Fund for U.S. Artists at International Festival and Exhibitions. *Photo by Vladimir Bazan*

Student Sarah Shin learning to play the violin through the California State University at Sacramento's participation in the String Project, supported by an NEA FY01 Education grant. *Photo courtesy of ASTA with NSOA*

Untitled sandstone sculpture by Alabama artist Lonnie Holley, whose residency at Space One Eleven was supported by an NEA FY01 Creativity grant. *Photo courtesy of Space One Eleven*



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This annual report, as well as all grant and panel information for FY 2001, can be accessed electronically at the NEA Web site: www.arts.gov.



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