



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

Grants To Organizations

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

FISCAL YEAR 2002 FACTS AND FIGURES Grants to Organizations

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

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

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

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

Creativity

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

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

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

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

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



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

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

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

NEA Supports 2002 National Black Arts Festival in Atlanta, Georgia

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



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

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

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

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

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

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

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

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

Ohio Exhibition Examines Contemporary Residential Design

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

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

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

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



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

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

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

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



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

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

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

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

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

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

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

Seattle Children's Theatre Brings Tibet to Washington State Audiences

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

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

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

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



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

Arts Learning

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

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

Idaho School Children Learn the Importance of Writing through Writer Residencies

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

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



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

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

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

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

Richmond Ballet In Virginia Provides Dance Instruction to Fourth-Graders

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

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

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

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

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

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



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

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

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

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

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

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



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

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

Mobile Symphony Brings Music Instruction to Elementary Schools in Alabama

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

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

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

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

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



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

Access

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



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

Photo courtesy of Asian Arts Initiative

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

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

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

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

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

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

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

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

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

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



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

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

Heritage/Preservation

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



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

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

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

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

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

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

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

Calista Elders Council Preserve Yup'ik Tradition in Alaska

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

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

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

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



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

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

Organizational Capacity

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

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

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

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

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



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

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

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

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

Arts On Radio And Television

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

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

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

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

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

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

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



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

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

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

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



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

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

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

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

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

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