

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 Lieberson 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 Lieberson 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 Lieberson'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.

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.

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



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,

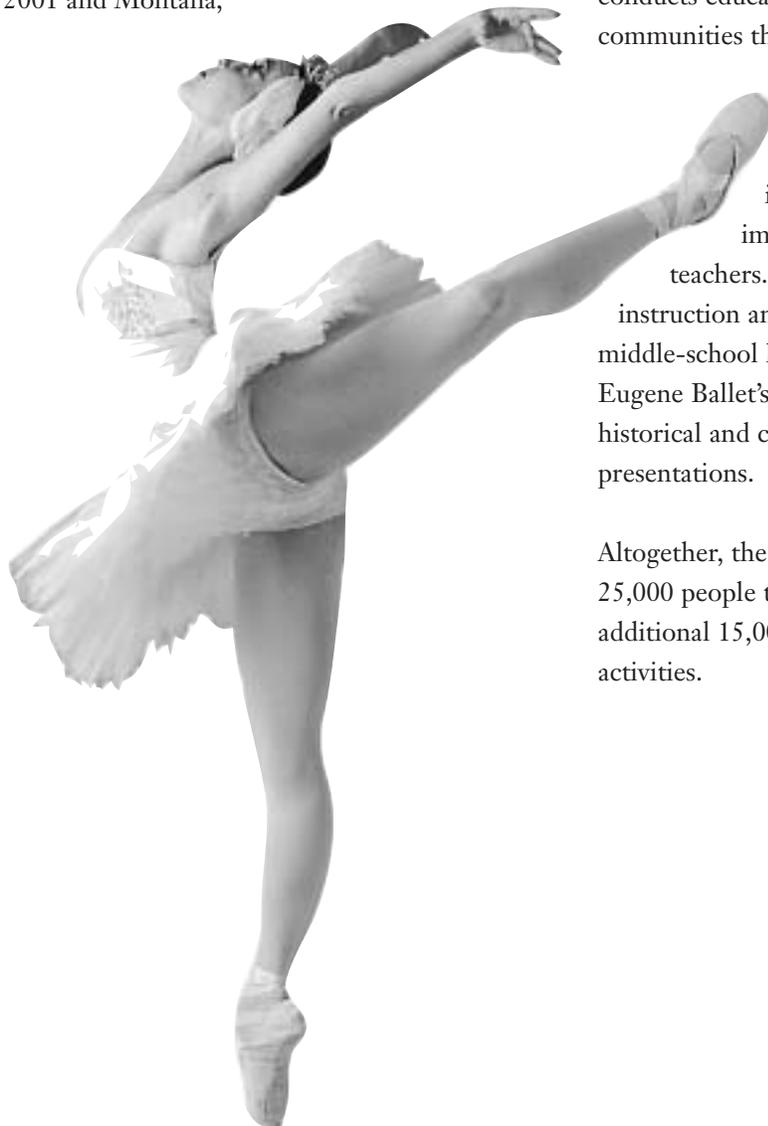
Washington, and Wyoming in the spring of 2002.

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