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Divider Title: Part II

PART II:

**ILLUSTRATING THE
INVESTMENT
IN THE ARTS
AT HOME**

THE STATE OF THE ARTS:

STATE PROFILES

The State of the Arts: ALABAMA

The arts in Alabama reflect the best of both a proud cultural heritage and the New South. Major cultural institutions, such as the Alabama Shakespeare Festival, the Birmingham Museum of Art and the Alabama Symphony, thrive side-by-side with rural carvers and fiddlers. While Alabama remains fairly traditional and strongly dedicated to its history, there are new efforts to embrace the diversity of cultures from the wiregrass region to the Gulf Coast.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Alabama State Council on the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Alabama. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Alabama totaled \$12,510,407. . . .

The NEA granted a total of \$2,019,465 directly to Alabama artists and arts organizations.

The NEA awarded the Alabama State Council on the Arts an additional \$3,198,510 to provide grants and services to artists and arts organizations.

In addition, the Alabama State Council on the Arts awarded \$7,292,432 in state funds to serve artists, arts organizations and the public.

During this time, public arts investment in Alabama has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 34,913,000 attendees.

Involved 125,390 artists in Alabama.

Provided approximately 29,000 children and 790 teachers in Alabama schools with arts instruction, materials, and performances annually.

Included 730 grants to artists and arts organizations in rural Alabama.

Helped generate at least \$25 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Alabama. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 10 to over 400.

The number of community-based local arts agencies grew from 0 to 80.

ALABAMA

The Alabama State Council on the Arts used a \$40,000 Arts Endowment grant to support the development of five rural arts organizations, helping them achieve a higher level of professionalism through organizational development, long-range planning and technical assistance. One of the five is the Porch Band of Creek Indians, recognized by the Federal government as a tribe in 1984. The Porch Creek are working to reestablish Creek language and culture, and the initiative is assisting them in this process.

Through an Endowment grant of \$32,000, the Alabama State Council on the Arts hired a fieldworker to identify traditional artists in Alabama for the production of a 13-part radio series on Alabama folk music and storytelling. Alabama has many fine folklorists who have a comprehensive knowledge of the state's folk traditions, contributing to a number of excellent public programs, including the Alabama Folklife Festival and the statewide master artist/apprentice program. The radio series grows from this work and will reach an audience of nearly 100,000 people. One program featured Jerry "Boogie" McCain who began to play harmonica when he was five, and began recording in 1952. He has toured with the Temptations, Otis Redding and others.

The Arts Endowment's Theater Program awarded \$24,500 to the Alabama Shakespeare Festival in Montgomery to support the "Theatre for Southern Youth Project." Area playwrights were solicited to create or adapt a play for young audiences based on Alabaman and regional folktales and folk history. Artistic Director Kent Thompson and the Southern Writers Project, an artistic advisory group, will commission one of the writers to revise the script for a staged reading at the Alabama Shakespeare Festival. Subsequently the play will be produced and tour throughout the Southeast.

The Blackbelt Arts Center, in Selma, received a \$12,000 grant from the Arts Endowment's Expansion Arts Program to support its 1991-92 schedule which includes touring and professional development. The oldest cultural organization in the area, the Blackbelt Arts Center comprises black professionals who encourage the development of the artistic talents of rural youth. A troupe of these young people now perform original songs relevant to the history and culture of the community. Blackbelt also presents the traditional artists of the area, including storytellers, craftspeople, blues singers, and jazz musicians. The Blackbelt Arts and Culture Center has appeared on network television and toured to Washington, DC, Los Angeles, Tallahassee, Knoxville and New Orleans.

The State of the Arts: ALASKA

The sheer size of Alaska presents many challenges for the arts and artists, but imagination provides answers. Innovative touring programs help to bring the performing arts to remote communities from Juneau to the Far North. Equally compelling, the Native Alaskan arts enrich and invigorate the state's cultural heritage. Traditional dance, music, and storytelling blend beautifully with contemporary drama at the Perseverance Theatre. Centuries-old Inuit traditions and the pioneering spirit of change are woven together in the cultural quilt of Alaska.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Alaska State Council on the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Alaska. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Alaska totaled \$12,298,210. . . .

The NEA granted a total of \$1,882,615 directly to Alaska artists and arts organizations.

The NEA awarded the Alaska State Council on the Arts an additional \$2,609,685 to provide grants and services to artists and arts organizations.

In addition, the Alaska State Council on the Arts awarded \$7,805,910 in state funds to serve artists, arts organizations and the public.

During this time, public arts investment in Alaska has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 26,338,000 attendees.

Involved 88,589 artists in Alaska.

Provided approximately 37,300 children and 80 residencies in Alaska schools with arts instruction, materials, and performances annually.

Included 868 grants to artists and arts organizations in rural Alaska.

Helped generate at least \$24 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Alaska. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 6 to over 250.

The number of community-based local arts agencies grew from 1 to 32.

ALASKA

A \$67,000 Arts Endowment commitment to arts in education funded a statewide artists residency program in Alaska through the Alaska State Council on the Arts. For the children who live in the island communities of Ketchikan and Metlaktila, this meant the excitement and color of circus life. Coordinated by the Ketchikan Arts Council, school children worked with circus artists during their three-week residency. They were taught performing techniques, clowning, non-verbal communication, and the history of the circus, which teachers incorporated into the curriculum as a special unit of study. Over 3,000 students, teachers, parents, and area residents saw the artistry of circus performers.

The Alaska State Council on the Arts received a \$100,000 grant from the Arts Endowment's Locals Program to strengthen four local arts councils. Funds have been used to publish the bimonthly Fairbanks Arts Magazine, initiate a film series in Juneau, assist the Kodiak Arts Council in touring the folk group Waterbound to three remote villages on the island, and support the Ketchikan Area Arts and Humanities Council in working with local government to expand cultural development. The population being served by the four participating Councils is 126,540.

Because it is expensive and at times difficult to travel to the variety of cultural activities throughout the state, radio offers rural Alaskans the opportunity to be there. Through Arts Endowment funded programs like ALASKANARTS and National Native News, Alaskans have been a part of the Potlatch at the Saxman Tribal House of the statewide Folk Festival in Juneau. They have listened to the Anchorage Symphony playing a piece based on the Prince William Sound oil spill, have understood a part of the rich Alaska Native heritage by hearing the voices and music of the St. Mary's Dance Festival. They have walked through a grove of paper trees created by Anchorage artists and Arts Endowment visual arts fellowship recipient, Karen Stahlecker.

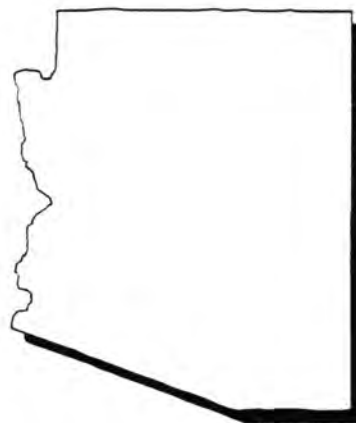
In Douglas, Alaska, the Perseverance Theatre is working to establish the Alaskan Company, a culturally diverse company of Alaskan performing artists. With the aid of a \$100,000 grant from the Endowment's Challenge Grant Program, the Alaskan Company will focus on the diverse ancient and contemporary performing traditions in Alaska. This company is designed to provide increased employment and to deepen and broaden Perseverance Theatre's mission to develop new work rooted in Alaskan resources.

Arts Corps, funded by the Endowment's Media Arts Program and coordinated by the National Assembly of Local Arts Agencies, provided 11 graduate arts students six-week residencies in small towns and rural areas last summer. To involve Filipino, Latino and Native populations in arts programming, a resident in Kodiak, working with group leaders, provided an outreach and audience development program in which she recorded oral histories and news features and trained aspiring reporters from the Kodiak Island villages.

The State of the Arts: ARIZONA

A mecca for visual artists, Arizona has a flourishing arts community. Arts programs at universities, museums, symphonies, opera companies, theater and the other performing arts shine in Phoenix, Tucson and throughout Arizona. Sharing a border with the Mexican state of Sonora, Arizona's international cultural exchange program solidifies its rich Hispanic and Chicano traditions. Arizona has experienced phenomenal growth in its short history as a Sunbelt state and the arts have kept pace.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Arizona Commission on the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Arizona. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Arizona totaled \$16,232,035. . . .

The NEA granted a total of \$4,438,400 directly to Arizona artists and arts organizations.

The NEA awarded the Arizona Commission on the Arts an additional \$3,146,935 to provide grants and services to artists and arts organizations.

In addition, the Arizona Commission on the Arts awarded \$8,646,700 in state funds to serve artists, arts organizations and the public.

During this time, public arts investment in Arizona has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 16,398,000 attendees.

Involved 85,958 artists in Arizona.

Provided approximately 77,600 children and 4,240 teachers in Arizona schools with arts instruction, materials, and performances annually.

Included 319 grants to artists and arts organizations in rural Arizona.

Helped generate at least \$32 million in other funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Arizona. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 25 to over 350.

The number of community-based local arts agencies grew from 0 to 30.

ARIZONA

The Arizona Commission on the Arts has developed a Tribal Museum Program that reaches the communities of Havasupi, Maricopa, Parker, Phoenix, Prescott, Scottsdale, Second Mesa, Tucson, Window Rock and Yuma. Representatives from 75 Arizona Tribes met in 1990 to discuss their museum or plans for museums with consultants, and this meeting led to technical assistance workshops and seminars. Today, the tribal museums staff in Arizona meet on a quarterly basis to discuss subjects ranging from collections and programming to marketing and fundraising. Through this cooperative venture, tribal museums throughout Arizona are becoming stabilized and offering outstanding programs in their communities.

This summer the Arizona Arts Education Research Institute made its first nine grants totalling \$65,000 to support teacher/researcher collaborations. These grants were the culmination of a two-year collaboration among three university fine arts departments, the state department of education, and the Arizona Commission on the Arts. These agencies were brought together to identify and prioritize arts education research issues in Arizona. Projects in Chinle, Flagstaff, Gadsden, Paradise Valley, Phoenix, Tempe and Tucson will begin this fall.

Xicanindio Artists Coalition of Mesa received an \$18,500 grant from the National Endowment for the Arts Expansion Arts Program. Founded in 1975 by local Chicano and Native American artists and community organizers, Xicanindio promotes Arizona's indigenous culture and community arts programs through public murals, festivals, and the performing arts. The Endowment's grant supported the presenting and development program for small Hispanic theater organizations and expenses for the resident music company. Theater presentations and workshops reach nearly 7,500 students. Target areas for Xicanindio are Phoenix, Mesa, Chandler and the Maricopa reservation. Xicanindio has received the Hispanic Community Leadership Award.

Through a \$3,475 grant from the Music Program, the National Endowment for the Arts supported the Tucson Jazz Orchestra in a five-month residency in the downtown arts district. Workshops with the Tucson Jazz High School All-Stars and daytime and evening performances were featured. Concerts were held at the Armory Park Senior Citizen's Center, in front of the Tucson Museum of Art, and at the "Downtown Saturday Night" events — which draw around 7,000 people weekly.

The National Endowment for the Arts awarded \$65,000 to the Phoenix Art Museum to support "The Art of Seeing: John Ruskin and the Victorian Eye," an exhibition of 19th-century British art. Included are some 150 paintings and works on paper by Dante Gabriel Rossetti, William Holman Hunt, Joseph Turner and James Whistler. The artist and critic John Ruskin was one of the Victorian age's most influential observers. The exhibition and accompanying catalog examine Ruskin's ideas about art and society.

The State of the Arts: ARKANSAS

From the capitol city of Little Rock to small towns in the Ozarks and southern pine forests, the arts in Arkansas reflect both a respect for tradition and the excitement of innovation. Over the last five years, new local arts agencies have emerged from community theater groups, volunteer school support committees, and ad hoc municipal festival commissions. In partnership with the major arts organizations in central Arkansas and performing arts groups across the state, the Arkansas Arts on Tour Program annually takes over 350 performances and exhibitions to small farming communities and isolated towns. The need to preserve the state's rich cultural heritage is answered by a newly expanded Arkansas Folklife Program and the Delta Cultural Center in Helena, Arkansas.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Arkansas Arts Council and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Arkansas. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Arkansas totaled \$7,712,411. . . .

The NEA granted a total of \$317,200 directly to Arkansas artists and arts organizations.

The NEA awarded the Arkansas Arts Council an additional \$2,361,350 to provide grants and services to artists and arts organizations.

In addition, the Arkansas Arts Council received \$5,033,861 in state funds to serve artists, arts organizations and the public.

During this time, public arts investment in Arkansas has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 8,087,000 attendees.

Involved 71,576 artists in Arkansas.

Provided approximately 66,500 children and 300 teachers in Arkansas schools with arts instruction, materials, and performances annually.

Included 699 grants to artists and arts organizations in rural Arkansas.

Helped generate at least \$15 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Arkansas. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations has grown to over 55.

The number of community-based local arts agencies has grown to 25.

ARKANSAS

The Arkansas Arts Council granted \$2,250 to the Arkansas Young Artists' Association for a one-day workshop and competition for state high school art students. Over 650 people took part in the spring event at the Ozark Folk Center in North Arkansas. This unique program provided the students and other participants with hands-on workshops and demonstrations from recognized craftsmen and artists, guest lectures from visiting artists, and the juried art exhibition. Emphasis was placed on multicultural awareness and using the resources of artistic experiences to encourage students to continue their love and interest in their own art-making and the arts as a whole.

Through a \$1,951 grant, the Arkansas Arts Council supported the Warfield Foundation in bringing the Arkansas Chamber Singers to Helena. Over 300 people from the Mississippi Delta region, many of whom had never heard live classical music, attended. The concert was one in a series provided by the Warfield Concert Committee. The state funds provided by the Arts Council enabled a 20-piece chamber orchestra to accompany the singers. This grant allowed the citizens of the Mississippi Delta to experience the arts first hand.

A 30-minute color documentary film on Mississippi Delta preacher, gospel singer and former blues singer, Reverend Arnold "Gatemouth" Moore, has been finished with the support of a \$17,200 Arts Endowment Folk Arts grant to the Arts and Sciences Center for Southeast Arkansas. Particularly appealing is that "Gatemouth" Moore is his own narrator. From carnival performer to nationally known blues singer, the Rev. Moore, now in his late 70s, is seen in action throughout the Mississippi River Delta region. A wide national audience is expected when the film is shown on public television.

An \$11,000 grant from the National Endowment for the Arts Museum Program to the Decorative Arts Museum at the Arkansas Arts Center in Little Rock went to support an exhibition and catalogue on contemporary American crafts. The exhibition includes works by 50 artists, including Lia Cook, Bob Ebendorf, and Judy Kensley McKie. Curators Townsend Wolfe, director of the Center, and Alan Du Bois, curator of decorative arts, have selected a diversity of styles reflecting current trends in the crafts.

Arts Corps, funded by the Endowment's Media Arts Program and coordinated by the National Assembly of Local Arts Agencies, provided 11 graduate arts students six-week residencies in small towns and rural areas last summer. Growing out of a need to combat the depressed economy of Blythesville, a media arts resident helped produce a video marketing the town's resources. A second documentary pointed up the Baker Air Force Base. The residency raised art consciousness and helped unite the community in its common concern.

The State of the Arts: CALIFORNIA

Novelist John Jakes calls California "the world's paradigm of hope and opportunity." Others have called it the nation in miniature. One constant remains: California is the most populous state and often leads the way in exploring the destiny of our country's arts problems and opportunities. From the panoply of lively arts in its major metropolitan areas, to providing arts education for its school children, to supporting the multicultural spectrum, imaginative responses are the hallmark of the California spirit.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the California Arts Council and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout California. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in California totaled \$157,039,484. . . .

The NEA granted a total of \$76,691,089 directly to California artists and arts organizations.

Nearly 18% or \$15 million of Arts Endowment direct grant money had an impact, not only on California citizens, but on artists, arts organizations or audiences on a national or regional scale.

The NEA awarded the California Arts Council an additional \$4,687,395 to provide grants and services to artists and arts organizations.

In addition, the California Arts Council received \$75,701,000 in state funds to serve artists, arts organizations and the public.

During this time, public arts investment in California has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 740,015,000 attendees.

Involved 145,000 artists in California.

Provided approximately 401,890 children and 370 residencies in California schools with arts instruction, materials, and performances annually, indirectly benefiting an additional 1,663,518 participants.

Included 605 grants to artists and arts organizations in rural California.

Helped generate at least \$314 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in California. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 650 to over 1400.

The number of community-based local arts agencies grew from 56 to 230.

CALIFORNIA

The California Arts Council funded African-American actress Sheila Scott-Wilkinson to teach theater at the William Grant Still Center, a community arts center in the predominately black neighborhood of West Adams in South Central Los Angeles. The artist received \$8,600 for a nine-month residency. She taught 125 students, ages 14-18 and more than 300 other members of the community attended the performances.

Through \$60,000 in grants, the California Arts Council funded the California Poets in the Schools program, which placed 135 poets at over 200 schools in 27 counties. These poets work with children from kindergarten through the 12th grade in poetry-writing workshops, and reaching 20,000 each year from the most rural areas of the state, including San Luis Obispo, Inyo and Stanislaus counties, to the inner-cities.

The National Endowment for the Arts awarded a \$90,000 grant through its Opera-Musical Theater Program to the Western Opera Theater of San Francisco. Celebrating its 25th anniversary in 1991-92, the Western Opera Theater tours rural and urban communities in 12 western states from Colorado to Hawaii. A company of 18 singers and a 30-piece orchestra toured for 14 weeks in the fall and spring and featured American singers trained by the San Francisco Opera Center. This grant will help the Western Opera Theater reach audiences of 150,000. The touring company will present 60 to 70 performances and workshops, including 12-15 residencies for students.

The National Endowment for the Arts awarded the International Association of Jazz Appreciation a Music Program grant of \$7,000 to support the seven-week "Jazz Goes to School" program at south-central Los Angeles public elementary and secondary schools. Jazz era or style ensembles were formed weekly under lead lecturer Washington Rucker. Approximately 140 lectures and demonstrations involving 22 musicians reached Los Angeles school children.

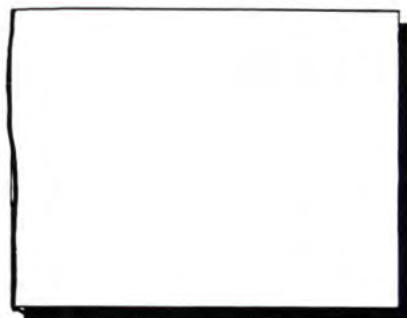
One of the nation's most innovative chamber music ensembles, the Kronos Quartet of San Francisco, received a \$15,500 grant from the Music Program of the National Endowment for the Arts for its 1991-92 season. The Kronos Quartet conducts coaching and workshops for elementary, high school and college students and concerts for children. Among their repertoire are commissioned works by Philip Glass, John Zorn, La Monte Young and Steven Mackey.

ARTS Plus is a multi-year Arts Endowment pilot that encourages art organizations to develop educational programs. Theater arts are the focus of an ARTS Plus project in rural Blue Lake, CA, conducted by the Dell'Arte School of Physical Theater of Humboldt. It is designed to introduce children, teachers, parents and others to the technical aspects, such as maskmaking, miming, story telling, acting and movement, in a multicultural approach to teacher education.

The State of the Arts: COLORADO

The arts infrastructure in Colorado exists primarily in the Front Range communities and in resort areas such as Aspen, Vail, and Steamboat Springs. Denver has the most performing and visual arts venues, but the vitality of the arts in Colorado flourishes far beyond its largest city. Arts education efforts reach children in communities small and large. Touring programs bring music, dance, and theater to the state. Informing all of this activity is a commitment to involving all Coloradans in the arts.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Colorado Council on the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Colorado. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Colorado totaled \$14,591,462. . . .

The NEA granted a total of \$5,302,632 directly to Colorado artists and arts organizations.

The NEA awarded the Colorado Council on the Arts an additional \$2,667,400 to provide grants and services to artists and arts organizations.

In addition, the Colorado Council on the Arts received \$6,621,430 in state funds to serve artists, arts organizations and the public.

During this time, public arts investment in Colorado has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 22,332,000 attendees.

Involved 103,694 artists in Colorado.

Provided approximately 11,000 children and 510 teachers in Colorado schools with arts instruction, materials, and performances annually.

Included 344 grants to artists and arts organizations in rural Colorado.

Helped generate at least \$29 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Colorado. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 65 to over 600.

The number of community-based local arts agencies grew from a handful to 96.

COLORADO

Among the many arts organizations supported by the Colorado Council on the Arts through its Basic State Grant from the Arts Endowment State and Regional Program, three exemplify the artistic vision of their own communities: the Lincoln Center in Fort Collins, the Sangre de Cristo Arts and Conference Center in Pueblo, and the Arvada Center. Each is a focal point for the artistic activities in these areas, and they offer exhibitions, performances, festivals and classes that celebrate their community's varied cultures.

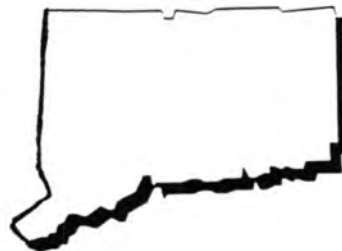
Through a grant from the Arts Endowment Locals Program, the Colorado Council on the Arts, in collaboration with the Colorado Consortium of Community Arts Councils, will continue to provide a statewide technical assistance program for 91 rural, inner-city and under-served local arts agencies in Colorado. New components of the program made possible with the \$65,000 grant will include tailored technical assistance programs, regional workshops, and travel subsidies for regional representatives as they provide services to local arts agencies in their areas.

The Taylor Museum for Southwestern Studies at the Colorado Springs Fine Arts Center received a \$45,000 grant from the Arts Endowment Museum Program to support the reinstallation of its southwestern galleries. The installation provides a comprehensive overview of the arts of four important southwest cultural groups: Hispanic people of New Mexico and southern Colorado, and the Pueblo, Navajo and Apache Indians. Among the works exhibited are Hispanic Santos, Pueblo ceramics and kachina dolls, Navajo textiles and jewelry, and Apache costumes and ceremonial arts. The new installation includes a 15-minute introductory video, new text panels, maps and photomurals.

The Arts Endowment Music Program awarded a \$3,000 grant to the Denver Chamber Orchestra to support an arts education program for middle school children from predominately black neighborhoods. Included are pre-concert talks by composers, conductors and the music director. The Chamber Orchestra's Musicians' Apprenticeship Program allows young musicians to attend concerts, rehearsals and master classes. A few years ago, the Denver Chamber Orchestra was supported with a \$3,000 grant for the orchestra's fourth annual American Music Festival, held during American Music Week. Several world premieres took place, with media interviews and articles, public lectures, panels, and appearances by featured composers at area colleges, which helped promote American music throughout the Festival.

The State of the Arts: CONNECTICUT

Connecticut's institutional resources are one of its greatest cultural strengths. From the Wadsworth Atheneum to the Long Wharf Theater, Connecticut offers many venues for the visual, literary and performing arts. Twenty-three exhibiting institutions, 52 local arts councils, 30 or so orchestras and five nationally recognized regional theaters provide the backbone. This organizational matrix is crucial to increasing artistic excellence, access to and appreciation of the arts. Composers, choreographers and artists of every discipline choose Connecticut as home for the access it provides to creating and exhibiting their work.



The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Connecticut Commission on the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Connecticut. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.

In the 5 years between 1987 and 1991, combined federal and state arts investment in Connecticut totaled \$27,864,986. . . .

The NEA granted a total of \$15,067,915 directly to Connecticut artists and arts organizations.

The NEA awarded the Connecticut Commission on the Arts an additional \$2,666,200 to provide grants and services to artists and arts organizations.

In addition, the Connecticut Commission on the Arts received \$10,130,871 in state funds to serve artists, arts organizations and the public.

During this time, public arts investment in Connecticut has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 18,750,000 attendees.

Involved 80,235 artists in Connecticut.

Provided approximately 23,100 children and 510 teachers in Connecticut schools with arts instruction, materials, and performances annually.

Included 261 grants to artists and arts organizations in rural Connecticut.

Helped generate at least \$55 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Connecticut. . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 50 to over 900.

The number of community-based local arts agencies grew from 1 to 65.

CONNECTICUT

Through its CONNTOURS Program, the Connecticut Commission on the Arts supports the National Theater of the Deaf, headquartered in Chester. Included in the Theater's 1991-92 schedule were the development of new works, adaptations of the classics, performances for schools and young audiences, and touring throughout the country. Performing for deaf and hearing audiences alike, they receive critical acclaim.

With the assistance of a grant of \$150,000 from the Arts Endowment's State and Regional Program, the Connecticut Commission on the Arts is conducting a three-year pilot program to identify and train representatives of inner-city civic organizations in the presentation of the arts in their communities. The program began in Bridgeport in 1991, went to Hartford for 1992, and will go to New Haven in 1993.

The National Endowment for the Arts awarded a Challenge Grant of \$200,000 to the New England Symphony Orchestra in collaboration with the Hartford Symphony Orchestra to provide multicultural music programs to rural and smaller metropolitan towns in Connecticut. The program will reach 900,000 residents. The three-part program will begin with youth education concerts in each area, followed by a community concert featuring a custom-composed fanfare for the community. Two concluding concerts will be held, one at each of the symphony halls, including high school chorus participation and a commissioned work by a minority composer.

Through a grant of \$112,000 from the Opera-Musical Theater Program, the Arts Endowment supported the 1991-92 performance season of the Goodspeed Opera House in East Haddam. Broadway came to East Haddam with the Goodspeed's productions of Frank Loesser's "The Most Happy Fellow," George Gershwin's "Sweet Little Devil," and Irving Berlin's "Watch Your Step."

A \$17,000 Arts Endowment Expansion Arts Program grant in 1992 went to support the Craftery Gallery, part of the Community Renewal Team of Greater Hartford. The Craftery exhibits both well-established African American artists and younger professionals from Connecticut. Through three exhibitions, approximately 4,000 participants benefitted from this grant. The Craftery aims to reach even more of the African-American and Latin American communities in Hartford's inner-city.

The State of the Arts: DELAWARE

Citizens of Delaware consider their state to be the best kept secret in the Mid-Atlantic area. Although primarily a rural state, Delaware is home to over 60 arts groups and cultural institutions. Because of its rural character, the Arts Endowment and the Delaware Division of the Arts have undertaken to expand audiences, and develop a stronger arts infrastructure in some of the less populated areas of the state. The cultural community has responded to these public efforts by establishing innovative programs to bring the arts to Delaware citizens. Whether it's the Christina Cultural Arts Center or OperaDelaware in Wilmington, outreach is an important element in the state's cultural life.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Delaware Division of the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Delaware. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Delaware totaled \$7,386,950. . . .

The NEA granted a total of \$769,900 directly to Delaware artists and arts organizations.

Nearly 11% or \$296,000 of Arts Endowment direct grant money had an impact not only on Delaware citizens but on artists, arts organizations or audiences on a national or regional scale.

The NEA awarded the Delaware Division of the Arts an additional \$2,022,050 to provide grants and services to artists and arts organizations.

In addition, the Delaware Division of the Arts received \$4,595,000 in state funds to serve artists, arts organizations and the public.

During this time, public arts investment in Delaware has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 3,755,000 attendees.

Involved 34,544 artists in Delaware.

Provided approximately 16,000 children and 100 teachers in Delaware schools with arts instruction, materials, and performances annually.

Included 183 grants to artists and arts organizations in rural Delaware.

Helped generate at least \$14 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Delaware. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 32 to over 60.

The number of community-based local arts agencies grew from 2 to 3.

DELAWARE

The Delaware Division of the Arts has assisted the Inter-Neighborhood Foundation in Wilmington by providing funding for a three-part series on jazz. "Jazz in the Village" consisted of six free outdoor concerts in Fletcher Brown Park. Featured were guitarist Monnette Sudler, Russian-born trumpeter Valery Ponomarev, and the Larry McKenna and Don Glanden Quartets. "Jazz Reach," a ten-day instructional workshop for aspiring jazz musicians, included sessions of big band, small ensemble, improvisational and sectional clinics for a group of mostly high school age students. Valery Ponomarev and Larry McKenna served as visiting faculty on the days of their performances. The third part of the program included seminars on the history of jazz in the Wilmington area and on the life of the great Wilmington trumpeter, the late Clifford Brown.

Each year the Delaware Division of the Arts supports the Delaware Agricultural Museum in a program that offers over 10 special events for school children. The Agricultural Museum's exhibits step back into the life of a 19th Century Delaware farm community with a gristmill/sawmill, a one-room schoolhouse, a blacksmith and wheelwright's shop, a country store, farmhouse, and outbuildings. During 1991-92, more than 4,000 children visited the museum for educational craft demonstrations and old-time music and storytelling. In addition, the Museum presents annual events such as the Chicken Festival, Springtime on the Farm, Fall Harvest Festival, and Farmer's Christmas; featuring traditional folk music, bluegrass, dance and crafts.

The Opera-Musical Theater Program of the National Endowment for the Arts awarded OperaDelaware a \$7,000 grant to support its 1991-92 season, including the engagement of education and production assistants. OperaDelaware's education and outreach program, The Family Opera Theatre, was expanded as part of a joint effort with the Delaware Humanities Forum's model project initiative using the OPERA America textbook series in Delaware schools.

An Arts Endowment Expansion Arts Program grant of \$20,000 to the Christina Cultural Arts Center goes to support the Center's outstanding program of intensive musical instruction for African-American youth in Wilmington. The Center also conducts school-based exhibitions and performances featuring recognized professional artists. The Center trains an estimated 1,000 students in the performing arts, voice, instruments and the visual arts. Programs draw audiences of nearly 35,000, and through their Arts Van — equipped with arts supplies, literature, tapes, cassettes and instructors — the Center provides access to the arts in the South Bridge community. The Center also presents such noted artists as Billy Taylor, Sweet Honey in the Rock, John Blake and Philadanco.

The State of the Arts: FLORIDA

From the Panhandle to Miami, Florida's arts organizations reflect the state's large multicultural populations. Thriving urban centers and rural areas are all served by traditional as well as contemporary artistic expressions. Florida is a cultural dynamo reflected by such vibrant arts centers as the Miami City Ballet and the American Stage Company in St. Petersburg.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Florida Division of Cultural Affairs and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Florida. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Florida totaled \$111,267,208. . . .

The NEA granted a total of \$6,872,950 directly to Florida artists and arts organizations.

The NEA awarded the Florida Division of Cultural Affairs an additional \$3,143,546 to provide grants and services to artists and arts organizations.

In addition, the Florida Division of Cultural Affairs received \$101,250,712 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Florida has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 51,321,000 attendees.

Involved 239,168 artists in Florida.

Provided approximately 9,900 children and 250 teachers in Florida schools with arts instruction, materials, and performances annually.

Included 365 grants to artists and arts organizations in rural Florida.

Helped generate at least \$222 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Florida. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations has grown to over 5,000.

The number of community-based local arts agencies grew from 6 to 34.

FLORIDA

The Florida Division of Cultural Affairs, through its Under-Served Arts Community Assistance Program, awarded \$15,000 to the Tots 'n' Teens Theatre in Jacksonville. Tots 'n' Teens' mission is to serve as an African-American cultural arts center focusing on the development of children through dance, music and theater in workshops, classes, performances and festivals. Over 300 events are sponsored yearly and approximately 15,000 children under age 18 benefit from the project.

The Florida Division of Cultural Affairs awarded a \$2,500 grant to the Hispanic Cultural Arts Festival in West Palm Beach. This annual festival, lasting several days, features over 80 Hispanic visual and performing arts, and is held in several locations. Approximately 50,000 people in Palm Beach County benefitted from the project. The primary goal is to promote understanding of Hispanic art and culture and foster friendship among people of different cultures and backgrounds.

The American Stage Company of St. Petersburg received a \$7,500 grant from the Theater Program of the National Endowment for the Arts. In addition to supporting the regular 1991-92 season, this grant will assist in the American Stage Company's staged readings, new play development, regional school tour, and outdoor theater festival. The American Stage Company, Inc. is also intimately involved in community outreach through their "Shakespeare in the Park," which offers free public performances, and Outreach, a play produced for local performing arts halls.

The Philharmonic Orchestra of Florida in Ft. Lauderdale received an Arts Endowment Challenge Grant of \$300,000 to support the augmentation of the Orchestra's endowment fund. Challenge grants are awarded to cultural institutions or groups of cultural institutions that have demonstrated commitment to artistic quality and have arts programs of recognized significance. The funds are used to broaden the base of contributed private support and to achieve financial stability. The Endowment's award of \$300,000 will be matched by at least \$900,000 in non-Federal monies, resulting in a total of \$1,200,000 for the endowment fund. In addition, the Philharmonic received a \$57,000 grant from the Arts Endowment's Music Program in the most recent fiscal year to support the Celebrity and Proms Subscription series, 48 youth concerts, a series of chamber music concerts in museums and schools, and a summer season of free concerts in the parks.

The State of the Arts: GEORGIA

As the largest state east of the Mississippi River, Georgia has dozens of performing arts institutions, museums and a statewide support system that enables all of the arts to flourish. With its vigorous community arts movement and commitment to arts education, rural access, and individual artists, Georgia combines the best of two worlds. The urban center of Atlanta with its exciting festivals and cutting-edge arts community fits remarkably well with the more traditional Southern cultural centers throughout the state.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Georgia Council for the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Georgia. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Georgia totaled \$29,241,204. . . .

The NEA granted a total of \$10,987,456 directly to Georgia artists and arts organizations.

The NEA awarded the Georgia Council for the Arts an additional \$2,543,545 to provide grants and services to artists and arts organizations.

In addition, the Georgia Council for the Arts received \$15,710,203 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Georgia has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 73,000,000 attendees.

Involved 181,058 artists in Georgia.

Provided approximately 21,600 children and 1,000 teachers in Georgia schools with arts instruction, materials, and performances annually.

Included 377 grants to artists and arts organizations in rural Georgia.

Helped generate at least \$58 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Georgia. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 50 to over 200.

The number of community-based local arts agencies grew from 10 to 30.

GEORGIA

The Georgia Council for the Arts awarded a \$41,000 grant to the Arts Experiment Station in Tifton. As part of the Abraham Baldwin Agricultural College, the Arts Experiment Station provides services and programs to arts councils, schools, civic and cultural groups, and individual artists in Ben Hill, Colquitt, Irwin, Tift and Turner Counties, an area of rural Georgia which had a dearth of arts programming. This year they expect to reach more than 50,000 people, with close to 300 artists participating in programs which include 54 classes, eight exhibitions, four festivals, 18 dance performances, and 34 music performances.

Through a \$63,000 grant, the Georgia Council for the Arts funded the Augusta Opera, as it celebrated its 25th anniversary. Located in Richmond County, the Opera provides full-time employment for 160 artists and 50 technical personnel. In addition to a fully staged production in Richmond County, the Augusta Opera also provides extensive outreach to rural counties, including Burke, Columbia and McDuffie. Productions included "My Fair Lady" and "Don Giovanni." The company's resident artist education programs were also assisted through this grant.

In the shade of large tree in his yard, Allen Green teaches Sapelo Islanders how to make coiled sea island baskets. Through an Arts Endowment Folk Arts grant of \$3,700 to the Coastal Georgia Historical Society, the Endowment helps keep this basketry tradition alive. Mr. Green, 84, is the last known coiled sweetgrass basketmaker in Georgia. A master basketsewer, Mr. Green learned to make the baskets from his grandfather who had learned the craft as a slave. It was feared that when he died, the basketry tradition on Sapelo would disappear. Partly as a result of support and recognition from Washington, in the guise of this small grant, Mr. Green agreed to take on students. Excited islanders, from 19 years old to 60 plus sat beneath that tree and learned history and preserved a traditional craft.

The Bureau of Cultural Affairs in Atlanta received a \$29,000 grant from the National Endowment for the Arts Music Program for the 14th annual Summer Atlanta Jazz Series. National, regional and local artists appear before crowds in excess of 200,000 in concerts at Grant and Piedmont city parks, Center Stage, and the 14th Street Playhouse. Workshops, lectures, demonstrations and panels of jazz musicians such as Benny Carter and Marcus Roberts help make the Atlanta Jazz Series one of the most anticipated arts events in Atlanta.

Three small towns in south-central Georgia -- Fitzgerald, Moultrie, and Tifton, as well as surrounding communities -- are participating in the Arts Endowment's new Chamber Music Rural Residencies, a pilot program which has brought three outstanding young ensembles to these areas for a school-year residency. Visiting artists in Fitzgerald are Devienne Trio, a woodwind group from New York; in Moultrie, the Miner Trio, a clarinet-cello-piano ensemble from Los Angeles; and in Tifton, the Artaria String Quartet of Boston. The aims are to enhance musical life in rural communities and provide experience for the emerging ensembles with an opportunity to learn more repertoire and increase their performance and teaching experience. The chamber ensembles will present concerts in each location as well as offer musical instruction to children and adults. In addition, the musicians will give workshops and master classes and work with local schools, colleges, band, and orchestra programs. The towns are each providing "their" ensembles with housing, rehearsal space, and one-third of the musicians' stipend of \$1,000 per month. The Arts Endowment and private sector sources are matching the Georgia contribution of \$33,000 in the 1992-1993 season two-for-one (\$66,000).

The State of the Arts: HAWAII

The arts in the Aloha State, like the Hawaiian Archipelago, are diverse and united — from local community-based celebrations with folk singing and dancing to large statewide events such as the Aloha Week Festival. Art in Hawaii reflects multicultural influences from people across the ocean. First among the states in per capita support for the arts, Hawaii takes pride in its unique heritage, its importance in the Pacific, and its commitment to a diverse cultural economy.



The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Hawaii State Foundation on Culture and the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Hawaii. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.

In the 5 years between 1987 and 1991, combined federal and state arts investment in Hawaii totaled \$40,151,129. . . .

The NEA granted a total of \$4,062,080 directly to Hawaii artists and arts organizations.

The NEA awarded the Hawaii State Foundation on Culture and the Arts an additional \$2,316,080 to provide grants and services to artists and arts organizations.

In addition, the Hawaii State Foundation on Culture and the Arts received \$33,772,969 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Hawaii has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 10,222,000 attendees.

Involved 51,079 artists in Hawaii.

Provided approximately 231,000 children and 8,000 teachers in Hawaii schools with arts instruction, materials, and performances annually.

Included 172 grants to artists and arts organizations in rural Hawaii.

Helped generate at least \$80 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Hawaii. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 25 to over 200.

The number of community-based local arts agencies grew from 0 to 12.

HAWAII

The Hawaii State Foundation on Culture and the Arts awarded \$113,400 in support to the Hawaii Youth Symphony Association for rehearsals, program support, student camps, school concerts, seasonal concerts for the public, a neighbor island tour, and a summer program. Approximately 400 artists in grades 3-12 participated in the symphony's three orchestras. The students were drawn from 50 public and 17 private schools throughout Hawaii. Concerts and televised performances reached an audience estimated at 300,000 during the year. The summer program is an arts partnership between the Symphony and the Maui Philharmonic Society.

During 1991-92, the Hawaii State Foundation on Culture and the Arts provided \$37,450 to master folk artists and their apprentices from the islands of Nihau, Kauai, Lanai Molokai, Maui, Hawaii and Oahu. The awards perpetuate traditional folk arts such as lauhala weaving, saddlemaking, music and dancing from the Hawaiian, Okinawan, Laotian, Korean and Filipino cultures. The SFCA's Folk Arts Program, initiated in 1984 through support from the National Endowment for the Arts, makes the apprenticeships available each year to stimulate the preservation of important traditions that are part of Hawaii's multicultural programming.

The National Endowment for the Arts awarded a \$23,300 Folk Arts Program grant to Kahua Na'an A'o ma Pu'uhoonua o Honaunau to support a three-day gathering of traditional Hawaiian craft and performing artists at the "City of Refuge" near Kona.

A \$10,000 grant from the National Endowment for the Arts Expansion Arts Program went to the Kalihi Palama Culture and Arts Society in Honolulu. This award supported the Center's professional visual and performing arts training program in traditional ethnic arts representative of the various cultures of Hawaii, as well as productions, presentations and exhibitions of local artists.

Through a \$40,680 Museum Program grant, the National Endowment for the Arts supported the Honolulu Academy of Arts exhibition "Encounters with Paradise: Views of Hawaii and its People, 1778-1941." Included are 18th and 19th century portraits and genre scenes by artists who accompanied whalers or stayed as missionaries, members of the Volcano School and other local traditions and early Hawaiian modernists. Exhibited were the works of artists, like Georgia O'Keeffe who visited, and those who lived in Hawaii during those years.

The State of the Arts: IDAHO

It's tough to get around in Idaho, especially in the winter, since the state ranks second behind Alaska in wilderness and primitive acreage. Arts organizations rely heavily on touring and festivals. In Boise, performing arts groups and museums are well-represented, and local arts councils and festivals in North Idaho, the Sun Valley and other regions compensate for the traveling problems. Partnerships with other states and with the Western States Arts Federation help bring the arts to all of Idaho.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Idaho Commission on the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Idaho. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Idaho totaled \$4,555,900. . . .

The NEA granted a total of \$395,250 directly to Idaho artists and arts organizations.

The NEA awarded the Idaho Commission on the Arts an additional \$2,390,150 to provide grants and services to artists and arts organization.

In addition, the Idaho Commission on the Arts received \$1,770,500 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Idaho has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 2,460,000 attendees.

Involved 28,516 artists in Idaho.

Provided approximately 9,000 children and 436 teachers in Idaho schools with arts instruction, materials, and performances annually.

Included 760 grants to artists and arts organizations in rural Idaho.

Helped generate at least \$9 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Idaho. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 10 to over 55.

The number of community-based local arts agencies grew from 5 to 26.

IDAHO

The Idaho Commission on the Arts, through an \$87,000 grant from the Arts Endowment State and Regional Program, is improving services to Idaho artists and arts organizations through a "booster package." These are strategies that address urgent needs and are intended to build up Idaho's indigenous arts community. The program is designed to: 1) assist rural and minority groups undertake feasibility studies for renovation and construction of arts facilities; 2) produce a videotape that will teach visual artists how to photograph their artwork in order to market it; 3) provide technical assistance for folk artists and folk groups; and 4) provide consultation on video production for the state's performing groups.

Among the many projects supported by the Idaho Commission on the Arts, these four represent the range of state activity: an artist in residence program in the Bonner County School District, where artist Suzon Schulz works with 16 sixth grade classes; a community mural at the newly constructed community center for the Shoshone-Paiute Tribes; the Boise City Arts Commission's Arts for Kids programs in the visual and performing arts; and the Wallace Arts Council's art center, home to exhibitions, classes and performing arts events.

The National Endowment for the Arts awarded a \$9,900 Design Arts grant to Better Living, Inc. in Genesee to support the design of a 160-acre environmental park. Better Living has commissioned an architect and landscape architect to render a land-use design for the site, which consists of cropland, woodland, a pond, and several deteriorating buildings. The plan is to assess sustainable agricultural practices, support a wildlife habitat, and enhance wetland areas. As part of the curriculum in a local high school, students will assist the designers, enhancing the awareness of social and civic responsibility toward the environment.

To support the renovation and adaptation of the historic Spokane and Inland Railway Building as a cultural center, the Arts Endowment awarded a \$5,300 grant to the City of Coeur d'Alene. The development will create a "Cultural Corridor" as part of the city's downtown revitalization, providing opportunities for performances, exhibitions, art classes and workshops for all ages. The last extant station of the Spokane and Inland Empire Railway Company, the Railway Building is located in an area of high pedestrian traffic adjacent to a park and the Museum of North Idaho.

The State of the Arts: ILLINOIS

Illinois is an intricate state. Within its borders is Chicago, one of the nation's largest cities; as well as small towns and farming communities linked to the Midwest; and a southern region with an affinity to the Ozarks. While Chicago prizes its status as one of the major cultural centers in the United States, other areas have equally compelling claims. From East St. Louis jazz and blues to the Arts Festival in Springfield to Peoria music festivals, all of Illinois resonates with the sounds of creativity.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Illinois Arts Council and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Illinois. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Illinois totaled \$70,147,655. . . .

The NEA granted a total of \$21,588,906 directly to Illinois artists and arts organizations.

Nearly 23% or \$6 million of Arts Endowment direct grant money had an impact not only on Illinois citizens but on artists, arts organizations or audiences on a national or regional scale.

The NEA awarded the Illinois Arts Council an additional \$3,658,695 to provide grants and services to artists and arts organizations.

In addition, the Illinois Arts Council received \$44,900,054 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Illinois has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 250,293,000 attendees.

Involved 944,628 artists in Illinois.

Provided approximately 850,000 children and 6,000 teachers in Illinois schools with arts instruction, materials, and performances annually.

Included 849 grants to artists and arts organizations in rural Illinois.

Helped generate at least \$154 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Illinois. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 2,000 to over 2,200.

The number of community-based local arts agencies grew from 76 to 83.

ILLINOIS

The Illinois Arts Council, through a \$45,000 grant from the Arts Endowment's Locals Program, is implementing a technical assistance delivery system for rural and under-served emerging local arts agencies in the state. The program will improve management capabilities through two activities: regional seminars designed to include specific information on development of human and financial resources, and first-time funding for a full-time executive director for the Assembly of Illinois Community Arts Organizations.

The Illinois Alliance for Arts Education, in partnership with the Illinois Arts Council and the Illinois Board of Education conducted four regional roundtables in the spring of 1992 to improve state arts education. These roundtables brought together cultural organizations, teachers, artists, and businesses who examined collaborative arts education programming between local cultural institutions and school districts. The participants conducted a final evaluation of the Arts in Schools Basic Education Grant Arts Resource Project, which was supported by the Arts Endowment.

The National Endowment for the Arts awarded a \$30,000 Locals Program grant to the Southern Illinois Arts Council to support the preparation of a cultural plan for the development of arts activities in southern Illinois. Headquartered in Carterville, this local arts agency is concerned with broad cultural issues and integrating arts and cultural activities into the life of the community and region.

The Lyric Opera of Chicago received a \$340,000 Music Program grant to support its 1991-92 performance season. The Lyric Opera presented three world premieres of American operas, including "Song of Majnun," based on Islamic legend. Also presented were "Mefistofele," "Le Nozze di Figaro," and "Antony and Cleopatra" as well as five other operas. There were a total of 65 performances.

Through a \$22,000 grant from the Expansion Arts Program, the Arts Endowment supported the Chicago Children's Choir's advanced musical training and performance program. The choir has school programs that offer free music education to nearly 800 Chicago public school students. In conjunction with its 35th anniversary, the choir toured internationally last spring.

Headquartered in Rolling Meadows, Chicago Flamenco Studies received a \$19,600 Folk Arts grant from the National Endowment for the Arts to support a series of concerts in cante jondo, the song tradition of Spanish flamenco. Secondary schools in Chicago's Spanish-speaking neighborhoods received three visits: an illustrated talk on the history of flamenco, a formal auditorium program of music and dance, and a follow-up analysis and workshop with the performers.

Mayor Alan Larson of Schaumburg, Illinois was invited to attend the Arts Endowment's Mayors Institute on City Design, which serves to educate mayors to be better patrons and effective decision-makers of urban design. His design project was the development of an historic suburban town center without strip malls or theme park-style architecture.

The State of the Arts: INDIANA

Located in the heart of the Midwest, Indiana is home to 25 orchestras, four professional dance companies, seven major arts museums, over 200 historic and contemporary visual arts galleries, and thousands of visual, performing and literary artists. Built around the Indianapolis hub, the arts branch out to 11 other urban centers and to the rural areas which comprise about 35 percent of the total population. Multicultural programming and arts education are earmarked for growth; Indiana is committed to serving the cultural needs of every Hoosier.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Indiana Arts Commission and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Indiana. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Indiana totaled \$17,302,012. . . .

The NEA granted a total of \$3,648,048 directly to Indiana artists and arts organizations.

The NEA awarded the Indiana Arts Commission an additional \$2,717,945 to provide grants and services to artists and arts organizations.

In addition, the Indiana Arts Commission received \$10,936,019 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Indiana has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 86,068,000 attendees.

Involved 190,403 artists in Indiana.

Provided approximately 105,800 children and 6,100 teachers in Indiana schools with arts instruction, materials, and performances annually.

Included 504 grants to artists and arts organizations in rural Indiana.

Helped generate at least \$34 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Indiana. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 38 to over 429.

The number of community-based local arts agencies grew from 2 to 26.

INDIANA

The Tippecanoe County Council on Aging received a \$4,890 grant from the Indiana Arts Commission for an educational residency in which Indiana writer Bonnie Mauer taught writing classes to encourage 150 senior citizens to talk about themselves and their experiences through poetry and prose. During "Coffee House Readings," the seniors read their work before friends, families and the public. The program not only helped them express themselves, it gave their ideas value and shape by providing an audience. This Arts Commission Arts in Education grant was provided with support from the National Endowment for the Arts.

African-American photographer Carl Pope, of Indianapolis, received a \$5,000 grant from the Indiana Arts Commission to produce works for an installation titled, "The Black Community: An Ailing Body." for a two-person exhibition with nationally-known artist Adrian Piper. 13,000 people attended. This project was funded through the Arts Commission's Arts: Rural and Multicultural program with support from the State and Regional Program of the National Endowment for the Arts.

Through an \$85,000 Challenge Grant, the National Endowment for the Arts supported the Indianapolis-based Indiana Repertory Theatre's Junior Works program, a new educational programming initiative. Junior Works will feature original adaptations of classical stories performed by a young company of multicultural actors working with senior directors and designers. Long-range plans include touring through Indiana, as well as eastern Illinois and northern Kentucky.

The Evansville Philharmonic Orchestra received a \$14,000 grant from the Music Program of the National Endowment for the Arts. This award will support the engagement of American artists and conductors. The grant also supports youth concerts that reach 12,000 students through ensemble performances in area schools, senior citizen homes, and community businesses.

The State of the Arts: IOWA

On the great plains of Iowa, an arts renaissance is taking place. One of the most literate states in the nation, Iowa nurtures writers in its universities. Eighteen major presenting organizations offer dance, theater, opera and music in communities from Garrison to Cedar Rapids. Iowa boasts nine major art museums, 57 other exhibition centers and numerous other locations for the creation and enjoyment of the arts. Serving the rural population is a major priority, and touring arts exhibitions, musical performances, and other arts events occur regularly.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Iowa Arts Council and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Iowa. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Iowa totaled \$9,596,975. . . .

The NEA granted a total of \$1,823,990 directly to Iowa artists and arts organizations.

The NEA awarded the Iowa Arts Council an additional \$2,796,410 to provide grants and services to artists and arts organizations.

In addition, the Iowa Arts Council received \$4,976,575 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Iowa has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 6,698,000 attendees.

Involved 36,024 artists in Iowa.

Provided approximately 177,900 children and 5,500 teachers in Iowa schools with arts instruction, materials, and performances annually.

Included 1,671 grants to artists and arts organizations in rural Iowa.

Helped generate at least \$19 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Iowa. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations have grown to 826.

The number of community-based local arts agencies grew from 20 to 78.

IOWA

The Sioux City American Indian Center received a \$3,765 grant from the Iowa Arts Council for a week-long Fall Cultural Festival, which celebrated National American Indian Day. The events included a lecture on Native American art, a film series, and a traditional two-day Pow Wow. The Indian Center is in Sioux City, a northwest Iowa community of 82,000; there are over 30 separate tribes in the area. The Cultural Festival had an estimated attendance of 10,000. One purpose of the festival is to generate cooperation within diverse groups to foster a more integrated and mutually understanding society.

The Iowa Arts Council assisted the Clarence-Lowden School System in becoming the first in Iowa to participate in the Metropolitan Opera's regional workshop, "Creating Original Opera." One of only 20 schools in the nation chosen to participate in this first round, this small rural Iowa school district is made up of the two communities of Clarence (population 1,200) and Lowden (population 700) nestled in a strong agricultural region. The enthusiasm of the teachers prompted them to initiate another Iowa Arts Council project grant to implement the development of an original musical theater or opera as part of the curriculum plan for the 1992-93 school year.

The Old Creamery Theatre, in Garrison, has received a \$17,000 grant from the Expansion Arts Program of the National Endowment for the Arts. This unique rural theater, now in its 20th year, previously received a grant to mount an original work "I Remember Iowa." Combining poetry and prose of local writers, folktales, oral histories and music, the work will tour the state. The estimated number of people served by this grant is 19,000.

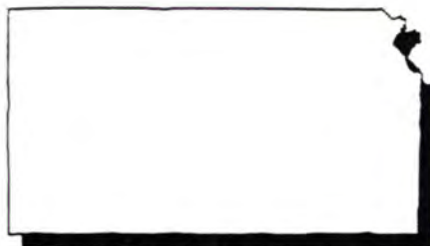
The National Endowment for the Arts awarded the University of Iowa a \$24,000 grant through its Presenting and Commissioning Program to support its 1991-92 season at the Hancher Auditorium. Along with music, dance, theater and musical theater there is a reconstruction of Sir Frederick Ashton's *Cinderella* by the Joffrey Ballet and new works by Meredith Monk, the Kronos Quartet, and David Parsons. School-time performances for young audiences and pre-concert discussions for the mainstage audiences are planned.

The rural communities of Jesup, Fayette, and Decorah are participating in the Arts Endowment's new Chamber Music Rural Residencies, a pilot program which has brought three outstanding young ensembles to the area for a school-year residency. Visiting artists in Jesup are the Ying Quartet, in Fayette, the Boccherini Ensemble of Boston MA, and in Decorah, the Unified Jazz Ensemble of Austin, TX. The aims are to enhance musical life in rural communities and provide experience for the emerging ensembles, with an opportunity to learn more repertoire and increase their performance and teaching experience. The chamber ensembles will present concerts in each location as well as offer musical instruction to children and adults. In addition, the musicians will give workshops and master classes and work with local schools, colleges, band, and orchestra programs. The towns are each providing "their" ensembles with housing, rehearsal space, and one-third of the musicians' stipend of \$1,000 per month. The Arts Endowment and private sector sources are matching the Iowa contribution of \$46,000 in the 1992-1993 season two-for-one (\$92,000).

The State of the Arts: KANSAS

Small town America is alive and well in Kansas, and the configuration of the arts communities reflects the amenities of rural life. Nearly every sizeable town — from Dodge City to Salina — has a local arts council, municipal bands, choirs, museums, arts centers, theaters and festivals which enable local citizens to participate directly in the arts. Wichita, Topeka, Kansas City and Lawrence offer museums, concerts and other performances, and throughout the state, universities and colleges are welcome homes to hundreds of artists. Kansans put a high premium on academic achievement and cultural involvement.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Kansas Arts Commission and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Kansas. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Kansas totaled \$9,141,046. . . .

The NEA granted a total of \$1,778,780 directly to Kansas artists and arts organizations.

The NEA awarded the Kansas Arts Commission an additional \$2,836,700 to provide grants and services to artists and arts organizations.

In addition, the Kansas Arts Commission received \$4,525,566 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Kansas has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 9,903,000 attendees.

Involved 146,145 artists in Kansas.

Provided approximately 29,600 children and 920 teachers in Kansas schools with arts instruction, materials, and performances annually.

Included 1,400 grants to artists and arts organizations in rural Kansas.

Helped generate at least \$18 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Kansas. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 26 to over 400.

The number of community-based local arts agencies grew from 0 to 80.

KANSAS

The Kansas Arts Commission awarded a \$7,500 Rural Arts Program grant to the Norcatur Arts and Humanities Commission to help pay the expenses of the Cornerstone Theater Company residency. Twenty-five local artists joined with 50 from the Cornerstone Theater in a production of Shakespeare's "The Winter's Tale", performed before 900 people. Norcatur next received a Rural Cultural Development grant of \$7,500 to help pay the expenses of a Cornerstone project that brought back the same performers. Their adaptation of "The Winter's Tale," performed by the expanded company, played in Norcatur, then toured other communities around the country.

The Turner Unified School District received a grant from the Kansas Arts Commission to sponsor a dance residency in which teachers included dance and movement in their lesson plans in nine schools. The School District is now writing a dance and movement component to incorporate into the regular K-12 curriculum.

Through a \$20,000 grant from the Expansion Arts Program, the National Endowment for the Arts supported the design development costs for the Buffalo Soldier Monument at Fort Leavenworth. The Monument commemorates the achievements and contributions made by two African-American cavalry regiments formed just after the Civil War in 1866. The memorial was dedicated by General Colin Powell, National Security Advisor, at Fort Leavenworth, in 1992.

The Kaw Valley Arts Council received a \$30,000 grant from the National Endowment for the Arts to conduct an assessment and develop a cultural plan for the bi-state metropolitan Kansas City area. Working together are Kansas City, Missouri, the Overland Park Arts Commission, and the Cultural Alliance of Greater Kansas City. The goal is to create a cultural access plan to bring the arts to the communities in Kansas City on both sides of the Missouri River. The Arts Endowment has also supported the Kaw Valley Arts Council of Kansas City with a \$12,000 grant to assist its Expanding Community Arts Access project, which develops and improves existing arts programs for disabled and handicapped young people. A major resource was the help of volunteers from the area's large senior population as well as faculty and staff of the Kansas State School for the Visually Impaired.

The rural communities of Dodge City and Liberal are participating in the Endowment's new Chamber Music Rural Residencies, a pilot program which has brought three outstanding young ensembles to the area for a school-year residency. Visiting artists in Dodge City are the Antaras Wind Quartet and the Keats Trio, and in Liberal, the Group du Jour, a windwood trio. The chamber ensembles will present concerts in each location, as well as offer musical instruction to children and adults. The towns are each providing "their" ensembles with housing, rehearsal space, and one-third of the musicians' stipend of \$1,000 per month. The Endowment and private sector sources are matching the Kansas contribution of \$33,000 in the 1992-1993 season two-for-one (\$66,000).

The State of the Arts: KENTUCKY

From small mountain towns to large urban centers such as Louisville and Lexington, Kentucky is a hotbed for the arts. Kentucky's arts resources include internationally renowned institutions such as the Actors Theatre of Louisville; Appalshop, a leading rural arts center; and Kentucky Educational Television. Owensboro is expanding its museum and building a performing arts center. Bowling Green is home to one of the strongest local arts agencies. In every community, through participation in the Kentucky Cultural Action Plan, there is a commitment to improving arts education and access to the arts.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Kentucky Arts Council and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Kentucky. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Kentucky totaled \$20,936,200. . . .

The NEA granted a total of \$5,892,790 directly to Kentucky artists and arts organizations.

The NEA awarded the Kentucky Arts Council an additional \$3,070,810 to provide grants and services to artists and arts organizations.

In addition, the Kentucky Arts Council received \$11,972,600 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Kentucky has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 41,200,000 attendees.

Involved 188,589 artists in Kentucky.

Provided approximately 23,100 children and 1,150 teachers in Kentucky schools with arts instruction, materials, and performances annually.

Included 726 grants to artists and arts organizations in rural Kentucky.

Helped generate at least \$41 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Kentucky. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 21 to over 200.

The number of community-based local arts agencies grew from 4 to 51.

KENTUCKY

The mountains of eastern Kentucky have not been fertile ground for dance. But grants from the Kentucky Arts Council and the Ashland Oil Foundation to the American Dance Ensemble of Lexington and New York, and to presenting groups in Ashland, Hazard, Lexington, Pikeville, Richmond and Somerset, supporting Project Outreach 1992, have changed all that. Audiences in schools, residential facilities and at public performances included more than 8,000 people in coal mining, farming, university and petrochemical industry communities across the state. Grants from the Kentucky Arts Council totaled \$18,500 for the series. This development tool has led to bookings of other dance companies.

A grant from the Kentucky Arts Council for \$4,500 to the Logan County Chamber of Commerce helped make possible a reunion concert by the Student Nonviolent Coordinating Committee Freedom Singers in Russellville in the heart of southwestern Kentucky. More than 400 people turned out on a raw February day to remember the Civil Rights Movement. Charles Neblett, a singer and the first African-American to hold office in Logan County, was the project's prime mover. The Kentucky Humanities Council joined with the Kentucky Arts Council in supporting the concert and the weekend's events. The Kentucky NAACP will sponsor a statewide tour with the Freedom Singers next year.

The National Endowment for the Arts awarded a \$14,700 Design Arts Program grant to the City of Covington to support the production of design guidelines to regulate growth and protect its historic character along the Pike Street corridor. When a full interchange under construction at Pike Street threatened increased traffic, Covington decided to adopt guidelines to preserve the area's historic integrity. Implementation of these guidelines will serve as a model for the maintenance and revitalization of other historic commercial corridors nationwide.

Located in the heart of the Cumberland in Whitesburg, Appalshop has long been a grantee of the National Endowment for the Arts. Most recently, a \$25,000 Presenting and Commissioning Program grant went to support Appalshop's 1991-92 season of events in music, literature, film, video, dance, and the visual arts. Included are "Seedtime on the Cumberland," an annual celebration of traditional mountain arts, and the radio series "Bluegrass Alive," as well as string band music, blues, folk, country and gospel music and theater programs. Programs in media training, school residencies, and teacher education programs, reinforce the identity of the mountain culture during the season.

The State of the Arts: LOUISIANA

Culture in Louisiana is an appealing mix of the traditional and the contemporary. Long noted for its folk arts, the Cajun community meshes well with the sophistication of cosmopolitan New Orleans. Parishes from Caddo to the bayou offer a variety of museums, symphonies, and the other performing arts. The folk art festival, in particular, adds much to the flavor of the arts in Louisiana. Celebrations of the many different cultures add to everyone's understanding and appreciation of the diversity and creativity that characterize the state.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Louisiana Division of the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Louisiana. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Louisiana totaled \$10,519,195. . . .

The NEA granted a total of \$2,735,707 directly to Louisiana artists and arts organizations.

The NEA awarded the Louisiana Division of the Arts an additional \$3,051,145 to provide grants and services to artists and arts organizations.

In addition, the Louisiana Division of the Arts received \$4,732,343 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Louisiana has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 31,953,000 attendees.

Involved 126,053 artists in Louisiana.

Provided approximately 134,600 children and 2,070 teachers in Louisiana schools with arts instruction, materials, and performances annually.

Included 132 grants to artists and arts organizations in rural Louisiana.

Helped generate at least \$21 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Louisiana. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 82 to over 145.

The number of community-based local arts agencies grew from 4 to 16.

LOUISIANA

The Louisiana Division of the Arts invested \$94,000, funded partly by the Arts Endowment's State and Regional Program, to support the first year of a three-year Outreach to the Under-served Initiative. This was a cooperative effort of the state and local arts agencies, arts organizations, local governments, educational institutions, individual artists, and lay people. The focus of the first year will be on the performing arts. Strong, well-grounded arts organizations will be matched with developing inner-city and rural arts groups. Arts organizations, directed by a local arts agency, will provide performances for the community and ongoing mentor services.

The Louisiana Folklife Program received a \$22,700 grant from the Division on the Arts to support "Swapping Stories," a 30-minute video documentary which examines Louisiana's cultural diversity through its traditional storytellers. There will be eight storytellers, representing Louisiana's principal ethnic groups. "Swapping Stories" goes beyond storytelling as a quaint custom to convey a deeper reality; oral traditions are both extremely personal creations and broad cultural statements. In the video, care was taken so that the natural setting for storytelling would be undisturbed. Louisiana Public Broadcasting plans to broadcast statewide and offer the program for regional and national distribution.

At the Festival International de Louisiana in rural Lafayette, a renaissance of excellent folk art and international cultural activity is taking place — supported in part by a \$10,000 grant from the Presenting and Commissioning Program of the National Endowment for the Arts. The 1991 theme, "Crossroads of the Americas," explored the influence of Caribbean and Latin American cultures on U.S. art forms. The programs included film, dance, theater, music, visual arts and oral traditions such as poetry readings and storytelling. Special emphasis was on the cultural influence of Creoles of color. An estimated 250,000 people take part in this annual celebration of Louisiana culture.

The Shreveport Symphony received a \$15,500 grant from the Music Program of the National Endowment for the Arts to support three phases of the grade school educational program in the parishes of Caddo, Bossier, and DeSoto. They include the "Magic Carpet Series," designed for kindergarten through 2nd grade students; a program for students in grades 3-5 which brings ensembles to the classrooms, and an inter-disciplinary program for grades 6-8 involving cross-curriculum activities. In previous years, the Shreveport Symphony has received grants for its community and outreach programs which included the Louisiana, Arkansas, and Texas region known as the Ark-La-Tex, benefitting an estimated 40,000 people each year.

The State of the Arts: MAINE

Maine's size, population and geography present some challenges for the arts. But access to the arts is a priority, and Maine has a strong record of support for arts touring particularly to the more isolated and rural areas. Maine is rich with arts organizations and artists of all disciplines. Artists draw on the unique quality of Maine's landscape and people, and its rich tradition--combining French, Canadian, Native American and maritime cultures. Maine, a great state for the arts, is dedicated to preserving traditions and encouraging arts education and new works.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Maine Arts Commission and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Maine. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Maine totaled \$8,047,433. . . .

The NEA granted a total of \$2,113,593 directly to Maine artists and arts organizations.

The NEA awarded the Maine Arts Commission an additional \$2,843,240 to provide grants and services to artists and arts organizations.

In addition, the Maine Arts Commission received \$3,090,600 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Maine has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 14,923,000 attendees.

Involved 22,536 artists in Maine.

Provided approximately 11,600 children and 800 teachers in Maine schools with arts instruction, materials, and performances annually.

Included 1,510 grants to artists and arts organizations in rural Maine.

Helped generate at least \$16 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Maine. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 20 to over 150.

The number of community-based local arts agencies grew from 0 to 45.

MAINE

The Maine Arts Commission gave the Maine Organic Farmers and Gardeners Association of Augusta a grant of \$2,000 for the Common Ground Fair attended by approximately 10,000 people. More than 180 artists participated in the Common Ground Fair, the Association's major educational outreach event. Hands-on crafts and performing arts workshops are the center of the Children's Area, and workshops for adults focus on crafts, agricultural skills, music, dance and improvisation. On stage there were samplings of traditional and contemporary music, comedy and theater.

In Bar Harbor, the Abbe Museum of Stone Age Antiquities received a grant of \$4,482 from the Maine Arts Commission for the Native American Festival. The Abbe Museum, which provides "safe storage of Maine Indian artifacts," has increased its participation with contemporary Native Maine culture in recent years. With funds from an Institutional Support grant, the museum annually co-hosts the Native American Festival where Maine Native Americans demonstrate crafts, skills and dance forms. The "Native Harvest Celebration" enables the public to learn the culture of Passamaquoddy tribe members and sample native foods.

The National Endowment for the Arts, through a \$5,000 grant from the Presenting and Commissioning Program, supports LA Arts in Lewiston. The 1991-92 season presented an array of music, theater, dance, literature and the visual arts. Artist-in-Schools programming is provided to all Lewiston and Auburn schools through workshops, mini-performances and residencies. In addition, LA Arts began a new program, "Artpass", which provided free tickets to high school students for performances and exhibitions. A separate grant of \$17,900 from the Folk Arts Program supported "Acadie-Quebec: A Festival of French-Canadian Music," a tour of traditional music in Maine with Acadian musicians, and singers from Nova Scotia and Quebec.

The Presenting and Commissioning Program of the National Endowment for the Arts awarded a \$5,000 grant to Maine Arts, Inc. of Portland to support costs for Maine Arts' two festivals as well as a new "Maine Arts Outreach" program. The Outreach program includes the Maine Story Project, the Maine Folk Arts Project, the Maine Arts Touring Circuit, and the Maine Arts Quarterly. A separate grant of \$14,500 from the Folk Arts Program supported performances by traditional Maine folk artists in southern, central, Downeast, Aroostook and western Maine, and featured Acadian and Nova Scotian fiddlers, Passamaquoddy singers and dancers, and gospel choirs.

The State of the Arts: MARYLAND

Maryland calls itself "America in miniature," — with western mountains, an ocean border, its metropolitan center of Baltimore, and rural and small town areas. Similarly, the arts reach every niche — from the smorgasbord of arts in Baltimore and around Washington, DC to the folk arts of the Cumberland Valley to arts education programs which stretch from Salisbury to St. Mary's City to Hagerstown. Whether it's an August Wilson play at Baltimore's Center Stage or a fiddler in Garrett County, Maryland is an Arts America in miniature.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Maryland State Arts Council and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Maryland. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Maryland totaled \$8,047,433. . . .

The NEA granted a total of \$45,654,969 directly to Maryland artists and arts organizations.

The NEA awarded the Maryland State Arts Council an additional \$2,360,050 to provide grants and services to artists and arts organizations.

In addition, the Maryland State Arts Council received \$29,677,975 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Maryland has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 61,000,000 attendees.

Involved 507,000 artists in Maryland.

Provided approximately 169,000 children and 1,200 teachers in Maryland schools with arts instruction, materials, and performances annually.

Included 287 grants to artists and arts organizations in rural Maryland.

Helped generate at least \$91 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Maryland. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 65 to over 1,000.

The number of community-based local arts agencies grew from 3 to 24.

MARYLAND

The Maryland State Arts Council awarded a \$7,000 grant to the Baltimore-based touring theater company called "Shakespeare on Wheels." During the summer of 1992, the company performed Twelfth Night and Othello to more than 10,000 Marylanders. Using a flatbed truck for a stage, Shakespeare on Wheels visited towns in rural areas too small to have their own theaters. Performances were followed up with workshops in set design, costume design, and production methods with teachers and other local arts presenters.

Through a \$10,000 grant, the Maryland State Arts Council assisted the Baltimore Festival of the Arts in providing residencies and workshops involving six visiting choreographers at ARTSCAPE '91. Eighty local choreographers and dance company members participated in the city's free summer arts showcase. Public rehearsals by these choreographers and dancers resulted in the commissioning of three new dance works for ARTSCAPE '92 from Baltimore and Washington, DC choreographers. for ARTSCAPE '92.

The Baltimore Museum of Art received a \$400,000 Challenge grant from the National Endowment for the Arts to support the "Close Encounters" initiative in the Baltimore City Public Schools. This program, tied to school curricula, will expand the visual understanding of students through direct personal experience with thousands of great works of art in the museum's collection. It also includes an expanded learning program for 4th grade classes, and research and curriculum development for city teachers.

A Folk Arts grant of \$30,000 from the National Endowment for the Arts went to the Maryland Department of Housing and Community Development in Annapolis. This award supports a video program on the rich Chesapeake traditions of Maryland crabbers and fisherman. The video will be used as part of an exhibit for visitors to Smith Island. The focal art forms include storytelling and boat building.

For the fourth consecutive year, the National Endowment for the Arts awarded a Music Program grant to the Maryland Symphony Orchestra of Hagerstown. The most recent grant of \$4,600 went to support the preparation of works that are part of the 1991-92 subscription series. The series includes five two-concert programs, several of which feature American artists and composers. This relatively young organization has created a fairly strong following in the north-central part of Maryland. Approximately 8,000 people are expected to benefit from the grant.

The State of the Arts: MASSACHUSETTS

The spirit of Massachusetts comes through in its arts. From visual artists on Cape Cod to museums in the Berkshires, and everywhere in between, the arts thrive in the Commonwealth, offering children and adults a dynamic array of choices. The 1,500 nonprofit cultural organizations and 32,000 individual artists who make Massachusetts their home represent a continuum of creativity that stretches back to Hawthorne and Dickinson. The investment of public money in Massachusetts' nonprofit cultural industry improves the quality of life, education, and cultural vitality in the state.



The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Massachusetts Cultural Council and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Massachusetts. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.

In the 5 years between 1987 and 1991, combined federal and state arts investment in Massachusetts totaled \$119,137,369. . . .

The NEA granted a total of \$27,175,969 directly to Massachusetts artists and arts organizations.

Nearly 35% or \$10 million of Arts Endowment direct grant money had an impact not only on the Massachusetts citizens but on artists, arts organizations or audiences on a national or regional scale.

The NEA awarded the Massachusetts Cultural Council an additional \$2,700,390 to provide grants and services to artists and arts organizations.

In addition, the Massachusetts Cultural Council received \$89,261,921 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Massachusetts has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 233,306,000 attendees.

Involved 1,660,147 artists in Massachusetts.

Provided approximately 64,700 children and 15,000 teachers in Massachusetts schools with arts instruction, materials, and performances annually.

Included 498 grants to artists and arts organizations in rural Massachusetts.

Helped generate at least \$238 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Massachusetts. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 60 to over 1,600.

The number of community-based local arts agencies grew from 0 to 347.

MASSACHUSETTS

With a \$2,166 grant from the Massachusetts Cultural Council, the Lowell Arts Lottery Council joined the Lowell Office of Cultural Affairs and the City Manager's office to support a youth film festival and contest. This five year-old festival gives Lowell school children the resources and instructional assistance to create, write, shoot and edit their own short film productions. Each year, between 15-25 student films, involving over 500 children, are produced, focusing on the city's rich multicultural heritage. The finished productions are shown and lauded in a public ceremony modeled on the Academy Awards. The films are also showcased on the local cable access channel.

The Roxbury Outreach Shakespeare Experience (ROSE) received a \$15,000 Education grant from the Massachusetts Cultural Council to support its "Shakespeare and Violence" program for a residency and touring program for high school students in Roxbury, Dorchester, Mattapan and Jamaica Plain. ROSE, a multicultural acting company which promotes the use of theater in education, worked with students to explore Shakespeare's themes of jealousy, revenge, ambition and pride and to analyze how these human traits sometimes can become extreme and result in violent behavior and disastrous consequences. The students were then provided with a springboard to address problem-solving and alternatives to violence.

Persistent rumor to the contrary, radio drama is alive and active around the country. Boston is home to one of the more lively radio drama series, "The Radio Play." Through a Media Arts Program grant of \$20,000, the National Endowment for the Arts supports the Public Media Foundation which produces this series of half-hour radio dramas in cooperation with New Voices Writers Theater and the British Broadcasting Corporation. Original scripts and adaptations of the classics by new and established American playwrights are featured. During the most recent season, 28 plays were produced by the Public Media Foundation and 11 were acquired from independent producers.

The National Endowment for the Arts awarded the Pioneer Valley Folklore Society a \$30,000 grant through the Folk Arts Program. The Society is engaged in the Western Massachusetts Rural Folklife Project, a multicultural, intergenerational and regional enterprise which identifies and presents folk arts and artists in rural communities and ethnic neighborhoods in Greenfield, a rural industrialized center of 16,000 in north central Massachusetts, and throughout western Massachusetts. The project celebrates family folklore and provides audiences with the inspiration and tools to help discover their own.

The State of the Arts: MICHIGAN

Despite recent cutbacks at the state arts agency, Michigan lays claim to a wonderful variety of arts that merit public support. Performing arts organizations and museums anchor the cultural life of Detroit, and in towns from Marquette to Ann Arbor, the arts add immeasurably. At a Governor's summit meeting involving legislators and arts administrators, a plan was created to establish a new agency to support the arts and continue Michigan's traditional role as a state hospitable to the arts and to artists.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Michigan Council for the Arts and Cultural Affairs and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Michigan. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Michigan totaled \$66,828,928. . . .

The NEA granted a total of \$5,845,168 directly to Michigan artists and arts organizations.

The NEA awarded the Michigan Council for the Arts and Cultural Affairs an additional \$3,096,250 to provide grants and services to artists and arts organizations.

In addition, the Michigan Council for the Arts and Cultural Affairs received \$57,887,510 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Michigan has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 224,681,000 attendees.

Involved 522,962 artists in Michigan.

Provided approximately 71,000 children and 3,640 teachers in Michigan schools with arts instruction, materials, and performances annually.

Included 773 grants to artists and arts organizations in rural Michigan.

Helped generate at least \$133 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Michigan. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 335 to over 1,040.

The number of community-based local arts agencies grew from 8 to 101.

MICHIGAN

The William Boniface Fine Arts Center was awarded a \$6,000 grant from the Michigan Council for the Arts and Cultural Affairs to support a full gallery schedule of exhibitions, classical music and jazz, musical theater, folk and ethnic dancing, choral music, and theater. The Center also provides classes, workshops and outreach services to local schools. Serving a three-county rural region in the central upper peninsula, the Arts Center also acts as an arts council reaching about 30,000 people. More than 800 artists participated in the Center's activities. The Center has developed a unique fundraising telethon to increase support for the arts in geographically and economically challenged areas.

The Storytellers, a minority arts organization headquartered in Wayne County, was awarded \$20,400 from the Michigan Council for the Arts and Cultural Affairs to support its statewide educational outreach program. The Storytellers provided 200 performances and presentations, including concerts and special constituency programs, at 100 sites; 24 artists participated in the activities which reached more than 25,000 persons. The Arts Council grant has served to leverage other significant private and foundation support.

Support in the form of a \$30,000 Arts Endowment Expansion Arts grant helps the Chinese American Educational and Cultural Center of Michigan (CAECCM) in Ann Arbor provide services to artists and audiences. One recipient, Chaung Che, an acrylic painter, is showing his work professionally in New York and preparing an exhibit in Taiwan. The center provides technical assistance, art directories, economic development, marketing and a newsletter; promotes Chinese culture; and serves as a liaison between the community and educational institutions.

The National Endowment for the Arts awarded a \$60,000 grant from the Opera-Musical Theater Program to the Michigan Opera Theatre in Detroit. This award supported the mainstage production season, community and educational outreach programs, and the Young Artist Apprentice Program during the 1991-92 season. The repertoire included "West Side Story," "Christopher Columbus," and "Samson and Delilah." The company also presents newly-commissioned operas that are targeted to special constituencies. The Michigan Opera Theatre presents Polish and Armenian operas, black outreach studies, and commissioned operas with Native American themes. About 95,000 people are expected to participate in its outreach programs. Local students and residents are enlisted to sing in the choruses and provide technical assistance in stage management, lighting, wardrobe, make-up and props. A model of community participation, Opera-in-Residence has stimulated the formation of local arts councils which continue its mission long after the troupe's departure.

The State of the Arts: MINNESOTA

Since the beginning of the century, Minnesota has placed a premium on public support for the arts. Minnesota is home to some of our country's premier arts organizations, creating a nurturing environment for artists and institutions. Dance, theater, folk art, the visual arts and literature thrive in Minnesota, and the state boasts one of the strongest and most dedicated artists-in-residence programs for its school children. From the Twin Cities to Duluth and all around Minnesota, the traditional and the new flourish.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Minnesota State Arts Board and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Minnesota. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Minnesota totaled \$48,555,214. . .

The NEA granted a total of \$27,852,768 directly to Minnesota artists and arts organizations.

Nearly 40% or \$12 million of Arts Endowment direct grant money had an impact not only on Minnesota citizens but on artists, arts organizations or audiences on a national or regional scale.

The NEA awarded the Minnesota State Arts Board an additional \$3,299,490 to provide grants and services to artists and arts organizations.

In addition, the Minnesota State Arts Board received \$17,402,956 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Minnesota has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 98,083,000 attendees.

Involved 113,000 artists in Minnesota.

Provided approximately 49,000 children and 2,420 teachers in Minnesota schools with arts instruction, materials, and performances annually.

Included 555 grants to artists and arts organizations in rural Minnesota.

Helped generate at least \$101 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Minnesota. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 500 to over 3,244.

The number of community-based local arts agencies grew from 15 to 353.

MINNESOTA

The Minnesota State Arts Board awarded an operating support grant of \$10,000 to the Northfield Arts Guild, an umbrella organization that provides activities in all arts areas. The guild supports a 100-voice children's choir, a regional orchestra, a theater, a gallery, writers conferences, classes, recitals, two arts fairs, and special entertainment activities for the Northfield area. Located in an historic building on the main street, the Northfield Arts Guild recently completed a major renovation project funded through contributions from individuals and corporations and made possible through hundreds of volunteer hours. Over 45,000 individuals are served by this institution on an annual basis.

Through a \$45,000 Artists in Education Organizational Support grant, the Minnesota State Arts Board supported COMPAS in St. Paul. The arts education programs at COMPAS include writing, visual arts, music, creative dramatics, cultural arts residencies, and assemblies and workshops for elementary and secondary schools throughout the state. Each residency is designed to engage students on a personal level, making the arts an exciting and stimulating experience. Assemblies and workshops offer students and teachers the opportunity to explore many cultures by working closely with artists from many different ethnic backgrounds. COMPAS residencies served approximately 39,460 individuals across the state.

Graywolf Press, located in St. Paul, is one of the nation's most prestigious small literary publishers. The Arts Endowment, through a \$30,000 Literature Program grant, supported the production and promotion costs for new books. Included among the five new titles are a poetry collection by Tess Gallagher, an English translation of a story collection by Colombian writer Alvaro Mutis, and Graywolf Annual Eight, the latest in a series of topical anthologies. The eighth annual focuses on stories exploring "The New Family." Founded in 1974, Graywolf has now published almost 100 titles.

The Arts Endowment awarded \$9,000 through the Expansion Arts Program to the St. Francis Music Center in Little Falls to support an artist-in-residence program in piano and harp, advanced training programs for musicians, a composers workshop, and an ethnic dance program. Serving nine counties in rural central Minnesota, the St. Francis Music Center has provided quality arts instruction to gifted students since 1979. The Center offers intensive training at low-cost to over 600 area youth. This grant supports the instruction both at the Center and at its satellites. The school has become a feeder to the Heartland Symphony Orchestra. Many of the teachers, musicians, and advanced students from the Center perform with the Orchestra.

Mayor James Schneibel of Saint Paul, Minnesota was invited to attend the Arts Endowment's Mayors Institute on City Design. His design project was to use cultural facilities to encourage economic development downtown, and to determine how to connect individual arts and cultural organizations there through pedestrian enhancements, design guidelines and other strategies.

The State of the Arts: MISSISSIPPI

Mississippi has added much to America's cultural heritage. Authors William Faulkner, Eudora Welty and Richard Wright, musicians Leontyne Price and B.B. King, media artists James Earl Jones and Morgan Freeman, even Muppeteer Jim Henson — all Mississippians — are a source of pride. Mississippi's cultural heritage is celebrated with an array of festivals and fairs as well as dozens of theaters, museums, arts councils and other institutions. All of this cultural richness in one of the poorest states proves that wealth is not measured merely in dollars, but also in the spirit.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Mississippi Arts Commission and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Mississippi. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Mississippi totaled \$5,998,512. . . .

The NEA granted a total of \$1,251,800 directly to Mississippi artists and arts organizations.

The NEA awarded the Mississippi Arts Commission an additional \$2,045,900 to provide grants and services to artists and arts organizations.

In addition, the Mississippi Arts Commission received \$2,340,812 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Mississippi has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 9,795,000 attendees.

Involved 45,050 artists in Mississippi.

Provided approximately 5,000 children and 230 teachers in Mississippi schools with arts instruction, materials, and performances annually.

Included 477 grants to artists and arts organizations in rural Mississippi.

Helped generate at least \$11 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Mississippi. . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 4 to over 18.

The number of community-based local arts agencies grew from 0 to 30.

MISSISSIPPI

The Mississippi Arts Commission awarded the MACE/Delta Arts Project a \$4,000 grant that provided over 2,000 young Delta residents access to the cultural heritage of the blues. Through this Delta Blues Festival, folklorists and blues artists introduce, interpret and explain the tradition of the blues in classrooms in Greenville, Cleveland, Rolling Fork and Hollandale.

Corinth Theatre-Arts received a \$7,000 grant from the Mississippi Arts Commission to expand its performances and educational programs in the northeast region of the state serving more than 28,000 people. Beyond this theater's impressive interaction with community groups in their productions and activities, Cornith Theatre-Arts also gets involved in community needs, such as a recent blood drive. More than \$100,000 in tourism dollars can be attributed to the theater's productions last year.

The National Endowment for the Arts granted \$10,000 in Design Arts Program funds to the Starkville Municipal School District to support development of a design master plan for the Henderson Elementary School. Previously segregated, the school now offers 4th-6th graders of all ethnic backgrounds a quality classroom experience. What is needed, however, is a more hospitable facility, an environment conducive to education. This means expansion, enhanced circulation and outdoor recreational areas, among other amenities. To promote the use of good design in school complexes statewide, booklets and a video on the design process at Henderson will be distributed to school superintendents throughout Mississippi.

Published by the University of Southern Mississippi in Hattiesville, the Mississippi Review is one of the nation's most respected literary magazines. Through a \$7,000 grant from the Literature Program, the National Endowment for the Arts supported the production and circulation costs as well as contributors' fees for two issues. Founded in 1971, Mississippi Review last year published one general issue of fiction and poetry, and a special double issue composed of interviews with contemporary working writers ranging across the aesthetic spectrum. The magazine has recently received honors from Best American Short Stories, Pushcart Prize, O'Henry Prize Stories, and Anthology of Magazine Verse.

The State of the Arts: MISSOURI

Many of Missouri's major arts organizations and artists are clustered in St. Louis and Kansas City. Each is home to museums, theaters, PBS stations and a variety of other arts institutions. Columbia anchors the middle of the state as a hub for university, community and arts producing groups. The remaining quadrants of the state contain communities with an array of cultural offerings from the Mid-America Old Time Fiddling Championship to the River Arts Festival to the new 2,400 seat Juanita K. Hammon Hall for the Performing Arts in Springfield that will host performers from around the world. This rich mixture makes Missouri a showcase for both traditional and contemporary art.



The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Missouri State Council on the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Missouri. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.

In the 5 years between 1987 and 1991, combined federal and state arts investment in Missouri totaled \$37,074,960. . . .

The NEA granted a total of \$11,153,465 directly to Missouri artists and arts organizations.

The NEA awarded the Missouri State Council on the Arts an additional \$2,666,500 to provide grants and services to artists and arts organizations.

In addition, the Missouri State Council on the Arts received \$23,254,995 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Missouri has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 40,138,000 attendees.

Involved 112,144 artists in Missouri.

Provided approximately 23,600 children and 710 teachers in Missouri schools with arts instruction, materials, and performances annually.

Included 811 grants to artists and arts organizations in rural Missouri.

Helped generate at least \$74 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Missouri. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 37 to over 250.

The number of community-based local arts agencies grew from 3 to 45.

MISSOURI

The Missouri Arts Council awarded the Kansas City Friends of Alvin Ailey (KCFAA) a grant of \$11,799 for their 1991-92 Alvin Ailey Residency and Community Outreach Programs. By 1991 the KCFAA had reached over 160,000 people in the greater Kansas City metropolitan area through public dance performances, school performances, master classes, and a six-week summer dance camp for at-risk youth. Included were 106,700 children at 350 schools and 3,500 handicapped and elderly people who participated in Alvin Ailey projects. Support from the Missouri Arts Council and the National Endowment for the Arts has helped the KCFAA develop new non-traditional audiences, forge new partnerships between civic, cultural, service groups and funding sources, and continue to promote Kansas City.

The Friends of Historic Boonville received several grants totaling \$48,098 from the Missouri Arts Council. The 10-day Missouri River Festival drew an audience of over 4,500 from the region surrounding Boonville. With 175 volunteers working together, the festival featured performances by the Kansas City Symphony, Olivera and Del Moral (a Spanish dance team), and a production entitled "Ninety-five Minutes from Broadway" by David Troupe and Dorothy Kingston of New York.

A \$500,000 Challenge Grant from the National Endowment for the Arts to the Grand Center, Inc., of St. Louis supports the transformation of a late 19th-century church into a 400-seat performing arts theater, located in the heart of the revitalized arts district. Grand Center was established to develop the entertainment district of St. Louis through new facilities, programs and technical support services. Local professional theater companies, including the St. Louis Black Repertory Company, will be able to achieve higher production values and to attract new audiences.

The National Endowment for the Arts supported the Kansas City Ballet Association with a \$38,000 Dance Program grant to support the artistic and administrative partnership for the State Ballet of Missouri during the 1991-92 season. In 1987, the Kansas City Ballet entered a joint venture with Dance St. Louis to establish a second home for the company in St. Louis, adopting the name of the State Ballet of Missouri.

Arts Plus is a multi-year Arts Endowment pilot that encourages art organizations to develop educational programs. The Metro Theater Company of St. Louis, in collaboration with Maryville University, is assisting 40 teachers from 20 schools to view theater as integral to the curriculum. The object is to develop an approach to theater education encompassing history, aesthetics, criticism and the practice of theater arts. The Opera Theater of St. Louis is producing a Gian Carlo Menotti opera with third through fifth graders and Opera America's textbook series is being introduced to classes from kindergarten through eighth grade. An expanded Artist-in-Training program for ninth through twelfth graders will also involve parents and teachers through a mainstage performance.

The State of the Arts: MONTANA

Writer William Kittredge calls Montana the "last best place," and for many artists and arts organizations the Big Sky country is just that. Montana's grandeur, while often the source of inspiration, poses challenges for the arts. The wide spaces create isolated communities, and arts organizations in the state must serve a widely dispersed and largely rural public. Through innovative programs that bring art to the people, over 500 non-profit arts institutions are able to sustain a diverse and vigorous culture that combines elements of Native American, traditional and contemporary expression.



The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Montana Arts Council and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Montana. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.

In the 5 years between 1987 and 1991, combined federal and state arts investment in Montana totaled \$7,583,000. . . .

The NEA granted a total of \$1,400,473 directly to Montana artists and arts organizations.

The NEA awarded the Montana Arts Council an additional \$2,320,102 to provide grants and services to artists and arts organizations.

In addition, the Montana Arts Council received \$3,861,514 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Montana has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 11,000,000 attendees.

Involved 34,000 artists in Montana.

Provided approximately 19,000 children and 650 teachers in Montana schools with arts instruction, materials, and performances annually.

Included 640 grants to artists and arts organizations in rural Montana.

Helped generate at least \$15 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Montana. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 50 to over 500.

The number of community-based local arts agencies grew from 1 to 20.

MONTANA

The Montana Arts Council gave the Missoula Museum of the Arts a \$3,000 grant to document "Speaking for Themselves," a folklife project involving the Hmong community. The focal point will be a commissioned "Story Cloth" embroidery made by local artists which retells the Hmong experience in Montana. After the Vietnam war, many Hmong people immigrated to Missoula, and now the community numbers approximately 1,000 people. The project will ultimately include a multi-media exhibition, music and dance performances, textile workshops, a video/film festival, panel discussions and a publication. Hmong are involved in every phase of the project conducted in this western Montana community of 40,000 people.

The Judith Cultural Committee received a grant of \$1,055 from the Montana Arts Council to support its 1991-92 season. In the tiny community of Hobson (population 300), the Judith Cultural Committee has been a presenter since 1987 and has had a performing arts series for two years. Performers include Montana guitarist John Dunnigan; the Tears of Joy Puppetry Theatre from Vancouver, Washington; and Bits and Pieces — a music and comedy variety show — produced by the Missoula Children's Theatre. Most of the community attends, and this year additional funds will come from the Quick Grant program of the Montana Performing Arts Consortium which is supported in part by the Presenting and Commissioning Program of the National Endowment for the Arts.

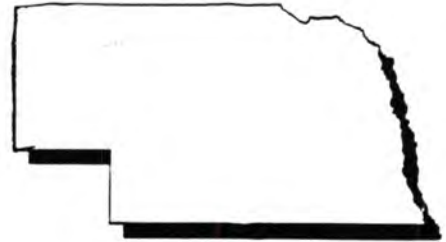
The National Endowment for the Arts awarded a \$12,000 Literature Program grant to the Yellowstone Art Center in Billings to support the Regional Writers Project. Serving the Rocky Mountain Northwest, the project promotes the active exchange of juried regional literature between writers, small presses and the reading public. A network within the seven states of Montana, Idaho, Oregon, Washington, Wyoming and the Dakotas offers literary works through museums and a nationally distributed mail-order catalog. Regional writers and small presses will receive additional exposure through a series of promotional lectures and workshops. The Yellowstone Arts Center benefits about 22,100 people in the region, and the lecture series sponsored by their Regional Writers Project helps develop audiences for the literary arts.

The Custer County Art and Heritage Center in Miles City received a \$5,000 grant from the Expansion Arts Program of the National Endowment for the Arts. The Heritage Center which mounted an exhibition and instruction program directed specifically to a rural audience, serves the immediate community of Miles City including six small townships. Most of the Center's eight yearly exhibits emphasize the works of local or regional artists, focusing on the rural environment and social imagery of eastern Montana and northern Wyoming.

The State of the Arts: NEBRASKA

The Nebraska Arts Council's mission is to be a "dynamic, responsive leader in the arts." This is accomplished with the great support of 54 local arts councils and countless volunteers, educators, artists and arts supporters. The arts programs reach Nebraskans from Auburn to Scottsbluff, into the state's major arts centers in Omaha and Lincoln, and into the inner cities and rural areas of the state. The federal/state/local partnership provides touring performances and exhibitions, basic operating support, arts education residencies and special projects, bringing the arts to all and helping The Good Life of Nebraska grow and respond to the needs of each community.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Nebraska Arts Council and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Nebraska. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Nebraska totaled \$9,289,333. . . .

The NEA granted a total of \$2,632,658 directly to Nebraska artists and arts organizations.

The NEA awarded the Nebraska Arts Council an additional \$2,523,550 to provide grants and services to artists and arts organizations.

In addition, the Nebraska Arts Council received \$4,133,125 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Nebraska has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 11,625,400 attendees.

Involved 49,159 artists in Nebraska.

Provided approximately 1,354,580 children and 24,250 teachers in Nebraska schools with arts instruction, materials, and performances annually.

Included 921 grants to artists and arts organizations in rural Nebraska.

Helped generate at least \$74 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Nebraska. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 325 to over 700.

The number of community-based local arts agencies grew from 0 to 54.

NEBRASKA

The Nebraska Touring Program/Exhibits offers those Nebraskans who live outside the Omaha-Lincoln metropolitan area the opportunity to experience high quality arts through presentations by local sponsors. One such sponsor is the Norfolk Arts Center which booked three NTP events in FY 1991. The Nebraska Arts Council assisted the Norfolk Arts Center with \$26,902 in grants to the Center to bring the Emmy Gifford Children's Theatre, Opera/Omaha, and Ballet Omaha to Norfolk.

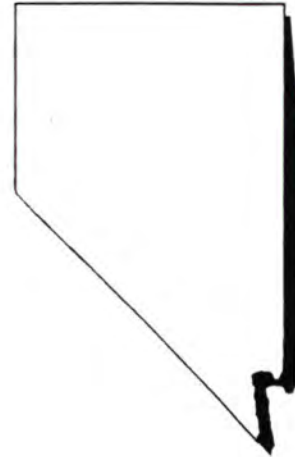
Support from the Nebraska Arts Council to the Atkinson-Stuart Arts Council has made a very big difference in the life of a little boy. An artists-in-schools residency in the Stuart Public School inspired a fourth-grade boy — and his music teacher — to learn to play the accordion. Peter Jardee was so impressed when the Gulizia Brothers played the accordion at his school that he wanted to learn to play it, too. His parents finally bought Peter an accordion, but since no one in the area knew how to play it, his teacher learned how, so that he could give Peter lessons. This year, when the Gulizia Brothers returned for a two-week residency, the Atkinson-Stuart Arts Council made plans for Peter to get private lessons from Tony Gulizia, who had so inspired him. The Gulizia Brothers were a hit with the rest of the school, involving over 600 people in the residency and performing a Valentine's Day dinner dance for 400 people on a foggy night.

At the University of Nebraska in Lincoln, the Lied Center for the Performing Arts is fast becoming one of the most important magnets for the arts in a rural area. The Dance Program of the National Endowment for the Arts awarded a \$9,800 grant to the University of Nebraska to support the Center's dance performances. During the 1991-92 season, the Lied presented such companies as Lucinda Childs and the Alvin Ailey Dance Company. The Lied Center's Educational Outreach Program offers opportunities for students and audiences to meet and work with artists, directors and choreographers. Endowment support for the 1990-91 "Intimate Focus" series helped bring a diverse program of first-rate national and international events, such as the Kronos Quartet, the Lars Lubovitch Dance Company, the Market Theatre of South Africa, the National Theatre of the Deaf, and the Negro Ensemble Company. Educational activities include the "Arts are Basic!" teacher training programs in which teachers are led, using artists and performances as "texts," through a series of explorations of how artists create new work.

The National Endowment for the Arts awarded a \$20,000 Opera-Musical Theater grant to Opera/Omaha to support its 1991-92 production season. The winter/spring season featured Wagner's opera "Der Fliegende Hollander," Puccini's "Tosca," and "Babes in Toyland." Opera in the Park completed the season in May 1992 with an original production of Offenbach's "La Perichole" which then went on a state tour.

The State of the Arts: NEVADA

Many of Nevada's major arts institutions were created in the past 20 years. Before that time, there was a lack of sufficient population to generate indigenous arts organizations. Attendance at events funded by the state arts agency rose from 200,000 in 1975 to 1.2 million today. Professional ballet, symphony, chamber music, opera and art museums are located in Reno and Las Vegas, and the state's rural areas are serviced through 12 rural agencies and 40 arts presenters participating in the Nevada Presenters Network. The arts are blossoming in the Nevada desert.



The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Nevada State Council on the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Nevada. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.

In the 5 years between 1987 and 1991, combined federal and state arts investment in Nevada totaled \$3,983,178. . . .

The NEA granted a total of \$351,604 directly to Nevada artists and arts organizations.

The NEA awarded the Nevada State Council on the Arts an additional \$2,201,596 to provide grants and services to artists and arts organizations.

In addition, the Nevada State Council on the Arts received \$1,429,978 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Nevada has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 7,948,000 attendees.

Involved 41,326 artists in Nevada.

Provided approximately 12,200 children and 420 teachers in Nevada schools with arts instruction, materials, and performances annually.

Included 223 grants to artists and arts organizations in rural Nevada.

Helped generate at least \$7 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Nevada. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 20 to over 200.

The number of community-based local arts agencies grew from 0 to 14.

NEVADA

The Nevada State Council on the Arts awarded a grant of \$85,000 to serve 13 rural communities. Tonopah and Elko are making plans for local arts agencies and facilities, while Fallon is assessing conversion of a school into a community arts center. Yerington was able to hire its first staff person for its only arts organization, while Amargosa used a technical theater consultant to help adapt its community center for live performances. Fernley, Eureka, Austin, Winnemucca, Carson City, Battle Mountain, Incline Village and the North Shore of Lake Tahoe also participated in this most extensive rural outreach program ever attempted by the Nevada State Council on the Arts.

A grant of \$5,099 from the Nevada State Council on the Arts went to SIMBA, a minority nonprofit dance school in Las Vegas. This award enabled 12 professional dancers to perform before 100,000 people. SIMBA also instructed 250 students in ballet, jazz, tap, and modern dance through regular studio classes. During the riots in Las Vegas during the summer of 1992, those students surrounded the SIMBA facility and convinced rioters to let the building stand.

The Nevada Opera is in its 24th year of bringing opera to Reno, northern Nevada and northern California, reaching an estimated 17,500 people. The National Endowment for the Arts awarded a \$5,000 grant through its Opera-Musical Theater Program to the Nevada Opera Association to support its 1991-92 season of performances. Productions have included Verdi's "Don Carlo," Rodgers and Hammerstein's "Carousel," Gounod's "Faust," and Donizetti's "The Daughter of the Regiment." The grant will augment the costs for artistic, production and technical personnel. The Company also puts on productions in schools and makes tours to introduce live opera to rural audiences.

In Elko, home of the Cowboy Poetry Gathering, the Western Folklife Center received a \$31,500 grant from the Folk Arts Program of the National Endowment for the Arts. This award went to support research, documentation and presentation of the traditional art of Hispanic western cowboys at the 1992 Gathering which brings cowboy poets from all over the country for a festival in celebration of this Western way of life.

The Allied Arts Council of Southern Nevada in Las Vegas received a \$5,500 Music Program grant from the National Endowment for the Arts to support a jazz program. Designed to broaden the diversity and develop workshops for outreach purposes, the series includes jazz artists such as Ramsey Lewis, Billy Taylor and Pancho Sanchez. Joe Williams also conducted a workshop at the Allied Arts Gallery, and Walt Blanton gave performance demonstrations in elementary schools.

The State of the Arts: NEW HAMPSHIRE

New Hampshire is home to a number of nationally known organizations serving this largely rural state — from the MacDowell Colony to the Currier Gallery of Art. The majority of cultural organizations are small, volunteer operations. In a state which values self-reliance, the arts rely heavily on earned income and private contributions. In rural towns and villages, this streak of independence has helped many organizations sustain a level of artistic excellence in boom time or bust, giving the citizens of New Hampshire an enduring cultural heritage.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the New Hampshire State Council on the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout New Hampshire. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in New Hampshire totaled \$6,125,154. . . .

The NEA granted a total of \$1,668,750 directly to New Hampshire artists and arts organizations.

The NEA awarded the New Hampshire State Council on the Arts an additional \$2,178,600 to provide grants and services to artists and arts organizations.

In addition, the New Hampshire State Council on the Arts received \$2,227,804 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in New Hampshire has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 9,789,770 attendees.

Involved 54,631 artists in New Hampshire.

Provided approximately 26,500 children and 1,720 teachers in New Hampshire schools with arts instruction, materials, and performances annually.

Included 1,295 grants to artists and arts organizations in rural New Hampshire.

Helped generate at least \$12 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in New Hampshire. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 50 to over 275.

The number of community-based local arts agencies grew from 1 to 8.

NEW HAMPSHIRE

Sanborn Regional High School in Kingston received a \$1,000 Artist in Residence grant from the New Hampshire State Council on the Arts. Mark Ragonese, a New Hampshire woodworker, was hired for a 15-day residency at Sanborn. Using locust trees that fell in a late summer storm, 54 students of art, woodworking and carpentry classes created an outdoor amphitheater by designing and crafting four free-form wood and ceramic totems and 25 free-form benches. The town of Newfields provided the trees; community businesses cut them and provided bricks; and the local school board took part in the planning/design phase. Ragonese located the amphitheater on a spot shaded by a large tree planted by his grandmother when she had attended Sanborn High School. Hundreds of students will be using the newly created performance and study site for years to come, starting with a concert at the culmination of a rural residency this fall.

The New Hampshire State Council on the Arts awarded \$3,000 to First Night in Concord to develop and mount three juried exhibitions of work by New Hampshire photographers, visual artists and craftspeople in vacant downtown business spaces, which then became alive and festive. The free exhibitions attracted about 30,000 people from the Concord area. The venture has led to plans and funding to bring more artists into non-traditional spaces, making their towns more attractive places in which to live and do business.

Through a \$45,000 Museum Program grant, the National Endowment for the Arts supported a special exhibition at the Hood Museum of Art on the campus of Dartmouth College in Hanover. "The Age of the Marvelous" explores the fascination with things unusual, unexpected, exotic or rare in 16th and 17th century Europe. The exhibition was divided into five sections, one of which was "The Wonder Room," a recreation of a cabinet of curiosities. There were also paintings, prints, and drawings of voyages to the New World; spectacles and set pieces designed for gardens and festivals and trompe l'oeil paintings; and finally, the production of images attesting to the truth of miracles.

In support of the 26th season of the Monadnock Music Festival in 1991, the National Endowment for the Arts awarded the Peterborough organization a \$13,500 grant from its Music Program. The festival presents free concerts in 17 towns in the Monadnock region of southwest New Hampshire to keep a sense of discovery alive for both musicians and audiences through a mixture of little-known works, with a special emphasis on new American music.

Arts Corps, funded by the Arts Endowment's Media Arts Program and coordinated by the National Assembly of Local Arts Agencies, provided 11 graduate arts students six-week residencies in small towns and rural areas last summer. In Manchester, a resident conducted a digital imaging project with five senior citizens and three children. The pieces they created were displayed at an open house and arts festival.

The State of the Arts: NEW JERSEY

The Garden State has one of the highest concentrations of artists in the country. More than 47,000 professional artists call New Jersey home and more than 500 arts groups and arts projects are supported annually by public agencies. While much of this activity is concentrated in the densely populated northeastern quadrant, there is a lively arts community in southern New Jersey as well. Diversity is the hallmark of arts activity — from African-American theater in New Brunswick to the Unity Concerts of Montclair.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the New Jersey State Council on the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout New Jersey. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in New Jersey totaled \$93,491,415. . . .

The NEA granted a total of \$6,283,450 directly to New Jersey artists and arts organizations.

The NEA awarded the New Jersey State Council on the Arts an additional \$3,073,965 to provide grants and services to artists and arts organizations.

In addition, the New Jersey State Council on the Arts received \$84,134,000 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in New Jersey has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 73,166,000 attendees.

Involved 439,127 artists in New Jersey.

Provided approximately 24,300 children and 980 teachers in New Jersey schools with arts instruction, materials, and performances annually.

Included 238 grants to artists and arts organizations in rural New Jersey.

Helped generate at least \$247 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in New Jersey. . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 36 to over 150.

The number of community-based local arts agencies grew from less than 100 to over 375.

NEW JERSEY

The New Jersey State Council on the Arts awarded a block grant of \$87,577 to the Middlesex County Cultural and Heritage Commission enabling 85 events by 35 arts groups to be funded. Overall, 1,150 individual artists were hired to participate. Projects included a theater troupe of 20 adults with developmental disabilities, a Chinese folk presentation, a "Meet the Music" series of eight one-hour sessions to introduce children to instrumental music, and two jazz concerts. Of the 35 organizations supported, seven were culturally diverse groups. Over one-third of the 671,780 residents in Middlesex County attended events, and the grant generated \$277,487 from community sources, over three times the amount of state funding.

A \$3,750 Arts Basic to Education grant from the New Jersey State Council on the Arts to the Paper Mill Playhouse helped introduce 260 high school students to live theater. The Paper Mill Playhouse is the principal cultural resource of 20 towns in the area, reaching more than 250,000 people through its programs. Throughout the year, Paper Mill worked closely through free performances with students and faculty members from Newark, Passaic, Keyport, East Orange, Rosa Parks, and Jersey City schools. Study guides on related topics were distributed and students attended seminars and pre-performance workshops that explored the creative process. Alternative non-performance careers in the arts were also examined.

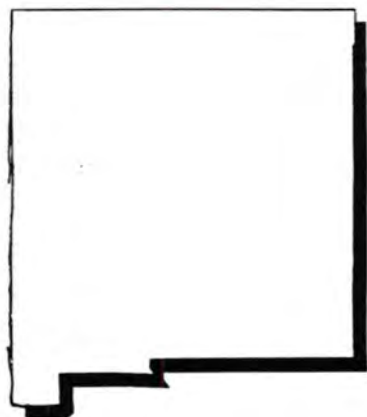
The National Endowment for the Arts awarded a \$2,500 grant from the Museum Program to the Montclair Art Museum. With these funds, the Museum undertook the conservation of two sculptures, Thomas Ball's "Christmas Morning" and Alexander Calder's "Naiad with a Mask," both of great scholarly importance. The Calder is a rarely seen early work, and Ball's "Christmas Morning" typifies the American academic tradition. Once unexhibitable, the treated sculptures were re-presented to the public for the first time in many years in 1992.

After years of Arts Endowment support, Crossroads, Inc., of New Brunswick has become one of the leading African-American theater companies in the United States. The most recent grant, for \$32,000, from the Arts Endowment's Expansion Arts Program, supported, among other needs, production costs for the annual Black History Month Touring project, NewROADS. Crossroads productions have gained national visibility, and the theater company has premiered several works that have become part of the national theater repertoire. Audience participation totals 50,890, reaching primarily African-American inner city audiences. The continued development of the NewROADs touring program has improved the outreach of the Company beyond New Jersey.

The State of the Arts: NEW MEXICO

In New Mexico, the greatest concentration of arts organizations follows the Rio Grande from Taos through Santa Fe and Albuquerque to Las Cruces. Included are a rich array of performing arts, visual and literary arts, and particularly Indian and Hispanic folk arts. The eastern and western expanses of the state have a number of small town hubs that feature cowboy art, music and poetry. Thousands of artists are inspired by the state's history and beauty to create works in a distinctive Southwestern style.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the New Mexico Arts Division and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout New Mexico. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in New Mexico totaled \$19,110,760. . . .

The NEA granted a total of \$12,277,660 directly to New Mexico artists and arts organizations.

The NEA awarded the New Mexico Arts Division an additional \$2,693,300 to provide grants and services to artists and arts organizations.

In addition, the New Mexico Arts Division received \$4,139,000 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in New Mexico has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 4,334,940 attendees.

Involved 52,306 artists in New Mexico.

Provided approximately 26,600 children and 1,530 teachers in New Mexico schools with arts instruction, materials, and performances annually.

Included 204 grants to artists and arts organizations in rural New Mexico.

Helped generate at least \$38 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in New Mexico

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 15 to over 200.

The number of community-based local arts agencies grew from 6 to 55.

NEW MEXICO

Over the past two years, the New Mexico Arts Division has assisted local arts agency development through strategic community cultural plans. Hispanic, Anglo, Navajo, Hopi and Zuni peoples live and work in the Gallup area and, through the Gallup Area Arts Council, these culturally diverse communities are uniting for art. Seven Navajo painters who got together through the Arts Council call themselves "The Gallup Realists." This year a special exhibition, "Route 66 Revisited," is bridging this small New Mexico town with inner city Chicago. The exhibition features photography and poetry from artists in the two regions and is being shown in each city.

The New Mexico Arts Division's Dance on Tour Initiative helped bring the Eugene Ballet to the town of Raton for the past two years and left audiences begging for more. Following an hour-long workshop at an elementary school, the dancers had children literally hanging on their legs, asking them to stay. Following the Eugene Ballet's visit to Silver City, the community was spurred to begin creating a dance company of its own.

The National Endowment for the Arts awarded a \$52,500 grant from the Music Program to the New Mexico Symphony Orchestra in Albuquerque. With these funds, the orchestra ensembles performed in 100 public schools in and around Albuquerque; the full Orchestra gave concerts for 4th and 5th grade students. The Orchestra also undertook a touring program using a variety of programs tailored to local communities' size and facilities. This grant allowed the Orchestra to reach out to many New Mexicans in scattered smaller cities, rural areas, Indian pueblos and reservations from Alamogordo to Socorro.

Through a \$35,200 Design Arts Program grant to the Institute of American Indian Arts, the National Endowment for the Arts supported the design of a 1921 Pueblo Revival style post office in Santa Fe for use as a museum of contemporary Indian art. Although many museums focus on historic Indian artisans, few museums exist that also feature Native American fine art painting, graphics, photography and sculpture. Directed and curated by Native Americans, the new museum will foster new scholarship and understanding of Native American art and culture.

The State of the Arts: NEW YORK

New York is a many faceted state. While New York City is, perhaps, the cultural capital of the United States, the cultural resources of the Empire state also include large and small symphonies, museums, arts presenters, and dance companies in Albany, Syracuse, Rochester, Buffalo and hundreds of rural communities. The New York State Council on the Arts is one of the strongest and oldest state arts agencies in the country.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the New York State Council on the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout New York. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in New York totaled \$449,993,037. . . .

The NEA granted a total of \$179,449,480 directly to New York artists and arts organizations.

Nearly 49% or \$89 million of Arts Endowment direct grant money had an impact, not only on New York citizens, but on artists, arts organizations or audiences on a national or regional scale.

The NEA awarded the New York State Council on the Arts an additional \$4,395,180 to provide grants and services to artists and arts organizations.

In addition, the New York State Council on the Arts received \$266,148,377 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in New York has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 220,142,000 attendees.

Involved 1,503,041 artists in New York.

Provided approximately 978,600 children and 25,950 teachers in New York schools with arts instruction, materials, and performances annually.

Included 605 grants to artists and arts organizations in rural New York.

Helped generate at least \$899 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in New York

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 600 to over 2,000.

The number of community-based local arts agencies grew from 2 to 90.

NEW YORK

The New York State Council on the Arts awarded the Arts Connection of New York City a \$32,360 Arts-in-Education grant. The City's largest arts education organization, Arts Connection reaches 200,000 public school students. It recently relocated its programs to the former High School for the Performing Arts which had been vacant since 1988 as a result of a fire. Arts Connection will work there in collaboration with the Board of Education to offer workshops, art exhibits, lectures, performances and teacher training sessions. Renovation cost about \$25 million and was made possible in part by the sale of air rights of the school to a developer building a skyscraper next door.

The National Book Foundation received a \$3,000 grant in 1991-92 from the Literature Program of the New York State Council on the Arts. A nonprofit literary organization best known for its administration of the National Book Awards, the National Book Foundation offers presentations about "the writing life" by National Book Award-winning authors to audiences of 50-200, primarily low-income and minority people. A recent program brought Elena Castedo, author of Paradise, to a reading group of young mothers at the University Settlement on Manhattan's lower east side. Each participant was given a copy of Ms. Castedo's book translated into Spanish. The participants read aloud stories they had written, inspired by Ms. Castedo's book. Other programs involve latchkey children in the South Bronx — many of whom have never before owned a book — and senior citizens in Queens.

Through a Museum Program grant of \$8,800, the National Endowment for the Arts supported the conservation treatment of a WPA mural series and two oil paintings created for the Hicksville Middle School. This suite of paintings, recently uncovered in the School's auditorium, illustrates local history and lore. All of the panels have suffered water damage and general neglect, and the Arts Endowment's grant enabled a conservator to restore the works and return them to the Hicksville Middle School building, which has been repaired, to safeguard against further damage.

The Design Arts Program of the National Endowment for the Arts awarded a \$25,000 grant to the Buffalo Friends of Olmsted Park to support the research and design for "Buffalo Greenways: Open Space Plan for the 21st Century." This master design plan addresses city-wide parks planning. Six large parks and other smaller parks will be integrated with newly available waterfront land and redeveloped neighborhoods. The final plan will be disseminated to other cities to provide a model for incorporating green space and redevelopment while respecting an area's historical integrity.

The State of the Arts: NORTH CAROLINA

The State of North Carolina began a strong history of public arts support with the establishment of the state symphony and art museum in the 1940's. Since then, a balance of community access and professional growth has nurtured many innovative arts programs. Resident artists have been placed at community colleges since 1971. Local arts councils in nearly all 100 counties helped to distribute per-capita allocated state funds through the Grassroots Arts Program begun in 1977. The arts were included as a curriculum standard in the public schools in the 1984 Basic Education Plan. North Carolina's rich folk heritage, active business and arts cooperation, and international artists' opportunities are among the resources being developed.



The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the North Carolina Arts Council and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout North Carolina. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.

In the 5 years between 1987 and 1991, combined federal and state arts investment in North Carolina totaled \$34,935,311. . . .

The NEA granted a total of \$7,737,930 directly to North Carolina artists and arts organizations.

The NEA awarded the North Carolina Arts Council an additional \$3,317,320 to provide grants and services to artists and arts organizations.

In addition, the North Carolina Arts Council received \$23,880,061 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in North Carolina has yielded significant dividends. Public arts funds supported activities that. . .

Reached approximately 66,500,000 attendees.

Involved 298,000 artists in North Carolina.

Provided approximately 11,036,000 children and 16,770 teachers in North Carolina schools with arts instruction, materials, and performances annually.

Included 3,532 grants to artists and arts organizations in rural North Carolina.

Helped generate at least \$69 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in North Carolina

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 241 to over 1,800.

The number of community-based local arts agencies grew from 17 to 110.

NORTH CAROLINA

The North Carolina Arts Council awarded a \$960 Artists-in-Schools grant to the Isaac Dickson Elementary School in Asheville. Two artists were brought into the school to complement its multicultural program which was initiated this year by a grant from the Z. Smith Reynolds Foundation. Pamela Reid, in residence for two weeks, worked with all 24 classes and met with each twice to prepare for an all-school performance of Jamaican song and dance. Hasita Oza, who stayed a week, met with eight classes and performed Indian dance for a school assembly. A total of 330 students participated in this project which increased their awareness of African American, Jamaican and Indian cultures.

The C.S. Brown Regional Cultural Arts Center in Hartford received a \$7,500 grant from the North Carolina Arts Council. The center presented programs that addressed contemporary social issues of the community. Included were family workshops, music classes for youth, dance classes for Native Americans, concerts, arts and crafts festivals, art exhibits, and a new artists discovery program. The grant provided operating support for the Center and covered a variety of expenses including more and better advertising aimed at improving attendance. Community outreach was expanded through programs by young artists who encouraged and inspired participation by parents and other youth.

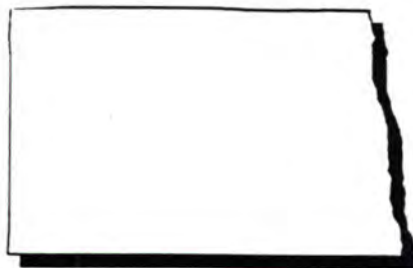
The Charlotte Symphony Orchestra Society recently received a grant of \$35,000 through the Arts Endowment's Music Program to support educational programs and concerts in the surrounding area. The Symphony will continue its educational program in the Charlotte-Mecklenburg school system through performances of the full orchestra in the concert hall and ensemble-lecture demonstrations in the schools. The Symphony will also expand these services to the private and parochial schools in the immediate local area and will bring the program to schools in the 12-county radius of Charlotte, including both North and South Carolina.

The National Endowment for the Arts awarded a \$75,000 Museum Program grant to the Ackland Art Museum at the University of North Carolina at Chapel Hill. The grant supported the first major reinstallation since 1958 of the Museum's collection of Western and non-Western art. As one of the foremost university museums in the country, the collection contains notable examples of European painting and sculpture since the Middle Ages, including works by Rubens and Rembrandt. Other areas of strength include Oriental and Indian art, and North Carolina pottery and folk arts. New gallery labels and guides as well as a symposium on the role of the Museum assist the organization in its mission of introducing students and the public to the visual arts.

The State of the Arts: NORTH DAKOTA

Keeping alive the cultural traditions of the plains — both pioneer and Native American — is a priority in North Dakota. The state arts agency is helping lead the way in support for rural arts and special initiatives to increase access to the arts. Partnerships with South Dakota and with Arts Midwest help to bring arts programming to communities from Williston to Fargo. The Dakotas teamed up in 1989 to draft a "Declaration of Dakota Cultural Identity," a blueprint for recognizing cultural diversity.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the North Dakota Council on the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout North Dakota. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in North Dakota totaled \$3,831,695. . . .

The NEA granted a total of \$179,610 directly to North Dakota artists and arts organizations.

The NEA awarded the North Dakota Council on the Arts an additional \$2,440,990 to provide grants and services to artists and arts organizations.

In addition, the North Dakota Council on the Arts received \$1,211,095 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in North Dakota has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 4,175,000 attendees.

Involved 54,973 artists in North Dakota.

Provided approximately 13,500 children and 810 teachers in North Dakota schools with arts instruction, materials, and performances annually.

Included 595 grants to artists and arts organizations in rural North Dakota.

Helped generate at least \$7 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in North Dakota

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 8 to over 150.

The number of community-based local arts agencies grew from 0 to 35.

NORTH DAKOTA

In Lisbon (population 1,500), the community celebrated an arts project that brought two generations together through the work of a visiting artist. The North Dakota Council on the Arts awarded a \$650 grant to the elementary school in Lisbon to hire artist Carol Kelley for a two-week printmaking workshop together with senior citizens. Since not all of the rooms in the school were accessible to seniors, the children went to the nursing home. The young and older artists produced a body of work that was displayed to the community at the school gym. A side benefit of the week: a petition, started by the students, to restore the art program lost to budget cuts two years ago. Support for Ms. Kelley's residency came from a combination of state and Federal funds.

The Trollwood Performing Arts School in Fargo received a \$20,000 grant from the North Dakota Council on the Arts to complete an original script and production of "Imagines," a play using students from the United States, the former Soviet Union, and China. In the works for several years, the grant enabled the international troupe to tour throughout North Dakota, promoting international understanding. Performers stayed with families during their cross-state tour, and both hosts and visitors found the experience exceptional. Performances were given in the capital of Bismarck and on one of the state's Indian reservations. The finale consisted of performances in Washington, D.C., the former Soviet Union and China. Upon their return, the troupe was recognized by the United Nations with a Peace Messenger Award for its efforts.

The National Endowment for the Arts awarded a \$5,000 grant through its Expansion Arts Program to United Tribes Technical College in Bismarck to support further development of the fourth Annual United Tribes Indian Art Expo. More than 400 tribes from the U.S. and Canada are eligible to enter the Expo's Juried Art Show and Market. Over 100 artists participated and more than 10,000 attended the event, which was held in conjunction with the 23rd United Tribes Pow Wow.

In Mandan, the North Dakota Indian Art Association received a \$10,000 grant from the Design Program of the National Endowment for the Arts. Despite growing interest in Native American art, North Dakota lacks a facility for the artists to share their work with a wide audience. This award supports a master plan for the restoration of the historic Mandan Depot as a Native American art center. Located near the site of prehistoric Native American villages, the General Custer House, Fort Lincoln, and a major archaeological project by the Knife River, the Center will be accessible to many visitors.

The State of the Arts: OHIO

Ohio's demographics are a wonderful mixture of urban areas, such as Columbus, Cincinnati and Cleveland, smaller cities, such as Dayton, Toledo, Canton and Akron, and rural areas. As a result, the arts resources of the state reflect a combination of major, mid-sized and grassroots organizations. Over 6,680 organizations and individuals comprise the arts community, which reaches millions of people each year through programs in every arts discipline. From a community festival in Youngstown to the world-class Cleveland Orchestra, Ohio has something in the arts for everyone.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Ohio Arts Council and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Ohio. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Ohio totaled \$73,418,813. . . .

The NEA granted a total of \$17,048,836 directly to Ohio artists and arts organizations.

The NEA awarded the Ohio Arts Council an additional \$3,505,840 to provide grants and services to artists and arts organizations.

In addition, the Ohio Arts Council received \$52,864,137 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Ohio has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 119,159,000 attendees.

Involved 423,623 artists in Ohio.

Provided approximately 57,200 children and 2,100 teachers in Ohio schools with arts instruction, materials, and performances annually.

Included 729 grants to artists and arts organizations in rural Ohio.

Helped generate at least \$146 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Ohio

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 1,000 to over 2,100.

The number of community-based local arts agencies grew from 13 to 98.

OHIO

Through a \$3,400 grant, the Ohio Arts Council helped generate a \$2,600 contribution from the East Liverpool School District to support an eight-week residency by poet Devon McNamara. Many East Liverpool students had never been outside their home town, so McNamara arranged for them to travel to the city for a taste of literary life. At the International Poetry Forum in Pittsburgh, they heard poets read their work, and later attended a museum reception, visited bookstores and talked with city historians. Back home, a group of students was inspired to meet every day for an hour before school to discuss poetry with McNamara and began writing their own poems. Eventually, they created a "coffee house" in the school cafeteria where they read their poems to more than 200 people. This surge of creativity led to a publication of the students' poems. McNamara helped local residents establish a community writing program that continues to attract support.

With the help of a \$6,026 grant from the Ohio Arts Council, the Near West Theatre in Cleveland produced "Breaking Through," a play about mental health issues that gave people with mental illnesses a chance to perform in a professional theater. The Cuyahoga County Mental Health Board has used the play in its community awareness campaign. The grant also helped support Near West's 1991-92 season which attracted more than 4,500 people. Near West Theatre strives to produce works that reflect the entire cultural spectrum of its Cleveland neighborhood. Their 1991-92 season included "Peoples of Cleveland: Building Cultures," an original drama with a 17-member cast that presents stories of Cleveland's immigrant population.

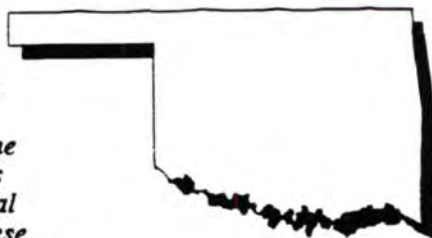
The Toledo Symphony Orchestra Association received a \$47,000 grant from the Music Program of the National Endowment for the Arts. This award went to support educational concerts for school children presented by the Orchestra's small ensembles. The brass quintet, woodwind quintet, harp and flute duo, and Jazz Trio appeared in 40 communities in 16 counties in Michigan, Indiana and Ohio. The grant also made it possible for the Toledo Symphony to engage a guest artist, conductor or composer for each of the nine subscription series concerts. Program collaborations with the Toledo Museum of Art, Toledo Opera, and the Toledo Ballet continue.

CityFolk in Dayton received a \$10,000 Presenting and Commissioning Inter-Arts Program grant from the Arts Endowment to support the 1991-92 American Music Masters series, two music and dance collaborations, and a comparative dance residency program. The American Masters series featured senior musicians Bill Monroe, Flaco Jimaco and Jay McShall. The dance/music collaborations brought together Sweet Honey in the Rock with the Dayton Contemporary Dance Company, and Rhythm in Shoes (a clogging group) with Horseflies, a new music string band. The dance residency program brought Muntu Dance Company, Rhythm in Shoes and Kevin Locke to Dayton City Arts Magnet Schools.

The State of the Arts: OKLAHOMA

Oklahoma is a young state, and many of its arts organizations are young and emerging. Yet some major institutions have achieved national acclaim, such as the Tulsa Philharmonic, the Tulsa Ballet and the Oklahoma Arts Institute. The real strength, however, is in the hands of its 70 theaters, 40 arts councils and numerous music and visual arts groups. The focus for the next decade will be to increase access, improve education and reach out to the growing population in Oklahoma.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the State Arts Council of Oklahoma and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Oklahoma. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Oklahoma totaled \$16,212,035. . . .

The NEA granted a total of \$1,136,080 directly to Oklahoma artists and arts organizations.

The NEA awarded the State Arts Council of Oklahoma an additional \$2,620,200 to provide grants and services to artists and arts organizations.

In addition, the State Arts Council of Oklahoma received \$12,455,755 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Oklahoma has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 13,640,000 attendees.

Involved 116,015 artists in Oklahoma.

Provided approximately 63,000 children and 3,200 teachers in Oklahoma schools with arts instruction, materials, and performances annually.

Included 1,447 grants to artists and arts organizations in rural Oklahoma.

Helped generate at least \$32 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Oklahoma. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 50 to over 400.

The number of community-based local arts agencies grew from 2 to 70.

OKLAHOMA

The Lawton Arts and Humanities Council, located in far southwestern Oklahoma, received \$7,020 from the State Arts Council of Oklahoma to produce their annual "International Festival," attended by more than 20,000 people. The festival brought the experience of over 40 performing and visual arts presentations of diverse cultures to this corner of the state. Included in this collaboration of many organizations was Fort Sill, a major U.S. Army post located in Lawton.

The Oklahoma State Arts Council awarded \$1,560 to the Allied Arts and Humanities Council of Bartlesville for two performances of "Treasure Island" by the National Theatre of the Deaf, one for the community; the second for elementary school children. The production was a culmination of an arts education theater program presented in each fourth grade classroom in the Bartlesville Public Schools. Through this program, students toured the Community Center, were educated in theater etiquette, and were introduced to live theater as an art form. Over 3,000 persons benefitted from this project.

Through a Folk Arts Program grant of \$6,700, the National Endowment for the Arts supported the Metropolitan Library Commission of Oklahoma County in Oklahoma City. This award helps the Commission defray expenses associated with "A Celebration of Tradition," a crafts and performing arts event featuring presentations by Oklahoma's master senior traditional artists. Included are artists of Seminole, African-American, Anglo-American, Cherokee, Cheyenne and other ethnic backgrounds, who appear before an audience of senior citizens from across the state. A separate Folk Arts grant of \$10,300 went to the Commission to support an Oklahoma Cowboy Poetry Gathering at the National Cowboy Hall of Fame.

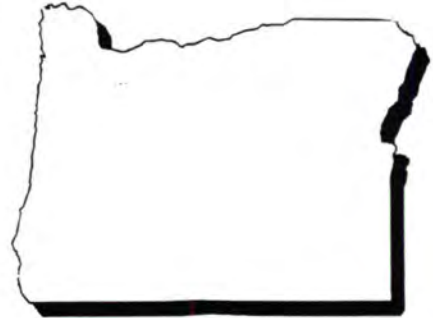
In Oklahoma City, an \$11,200 Folk Arts Program grant from the National Endowment for the Arts supported the Red Earth Native American Cultural Festival. Traditional arts presentations by Kiowa, Ponca, Cherokee, Comanche, Caddo, Creek, Apache, and other tribal artists highlight the Red Earth Festival, one of the largest venues for Native American traditional artists.

The Expansion Arts Program of the Arts Endowment awarded a \$7,500 grant to Theater North of Tulsa to support their 1991-92 season of productions such as Wedding Band, Paper Dolls, Eyes of the American, and Raisin in the Sun. Theater North has for the past 14 years served as a proving ground for amateur performers, offering them an opportunity to test and develop their crafts.

The State of the Arts: OREGON

The culture of the Northwest flavors much of the arts in Oregon. Salem, the state capital and its largest city, offers programs in every arts discipline. Nationally renowned arts institutions in dance, music and theater make their home in Oregon. In the rural areas, outside of the Interstate 5 corridor, the need for arts accessibility is great, and Oregonians have come up with imaginative solutions to bringing the arts to the people, including model programs in touring and arts education in the state's public schools.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Oregon Arts Commission and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Oregon. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Oregon totaled \$12,593,542. . . .

The NEA granted a total of \$3,863,760 directly to Oregon artists and arts organizations.

The NEA awarded the Oregon Arts Commission an additional \$2,592,790 to provide grants and services to artists and arts organizations.

In addition, the Oregon Arts Commission received \$6,136,992 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Oregon has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 32,573,000 attendees.

Involved 104,137 artists in Oregon.

Provided approximately 82,000 children and 3,500 teachers in Oregon schools with arts instruction, materials, and performances annually.

Included 370 grants to artists and arts organizations in rural Oregon.

Helped generate at least \$25 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Oregon. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 30 to over 300.

The number of community-based local arts agencies grew from 3 to 60.

OREGON

The Oregon Arts Commission awarded a \$7,000 grant to Bridges Teen Theatre in Portland. To develop solutions to the growing problems of racial violence and intimidation in Washington County, a coalition of private citizens and county agencies was formed in 1991 under the title of **BRIDGES** — Bridging Racial Identities & Developing Greater Education Resources. Recently, BRIDGES approached the Miracle Theatre Group, the Northwest's only Hispanic theater troupe, to create a teen company to perform in Washington County Schools. Racism is the central issue addressed in their performances. The participants are at-risk teens with minimal or no theatrical background, whose life experiences form the content of the performance work. This grant is expected to serve over 3,000 people in elementary, middle and high schools in Washington County.

A grant of \$10,000 was awarded by the Oregon Arts Commission to the Eugene Ballet for outreach to the eastern Oregon communities of Nyssa on the Idaho border, and Hermiston on the Washington border. The Eugene Ballet helped these two communities build audiences, providing each sponsor with a "Guide to Marketing," and extensive promotional materials. They organized community performances, in-school educational activities, and a seminar as part of the residency. As a result, the Hermiston performance sold out and the Nyssa performance was well above average. Both communities have booked the Eugene Ballet for return performances next season. The Ballet used the residency ideas developed during this project in their subsequent month-long Dance-on-Tour residencies in Arizona and New Mexico.

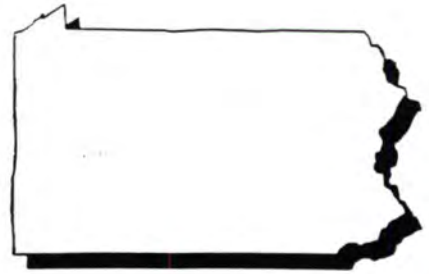
Through a \$47,500 Theater Program grant, the National Endowment for the Arts supported the 1991-92 season of performances at the Oregon Shakespeare Festival in Ashland. One of a handful of classical theater companies in the United States, the Oregon Shakespeare Festival's repertoire also includes classics of world literature from Aeschylus to Moliere.

The Oregon Symphony Association in Portland received a \$122,000 grant from the Arts Endowment's Music Program. This award supported the "Symphony Sunday" series of family concerts offered at modest price and the "Music for Youth" series for children in grades 3-12 with pre and post concert discussions. Three part-time string players, and additional administrative support staff could now be hired. The Symphony reaches 450,000 people each year.

Arts Corps, funded by the Arts Endowment's Media Arts Program and coordinated by the National Assembly of Local Arts Agencies, provided 11 graduate arts students six-week residencies in small towns and rural areas last summer. A resident brought the capacity of video to Newport, for screening works and providing people with the skills to produce their own. As a bonus, a local cable company is providing editing studios and a local arts agency is printing and circulating the work for use in schools.

The State of the Arts: PENNSYLVANIA

Pennsylvania has a rich cultural life, as broad and diverse as its people and geography. The Keystone State is home to world-class museums, theater, dance, symphonies, literature and virtually every arts discipline. Culture enriches the lives of all Pennsylvanians, from Philadelphia and Pittsburgh, to the mid-sized cities and communities that constitute the largest rural population in the United States. Over 3,000 arts organizations reflect the ethnic, racial and geographical diversity of the Commonwealth and reach audiences in every corner of the state.



The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Pennsylvania Council on the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Pennsylvania. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.

In the 5 years between 1987 and 1991, combined federal and state arts investment in Pennsylvania totaled \$85,273,685. . . .

The NEA granted a total of \$26,971,785 directly to Pennsylvania artists and arts organizations.

Nearly 19% or \$6 million of Arts Endowment direct grant money had an impact not only on Pennsylvania citizens but on artists, arts organizations or audiences on a national or regional scale.

The NEA awarded the Pennsylvania Council on the Arts an additional \$3,470,900 to provide grants and services to artists and arts organizations.

In addition, the Pennsylvania Council on the Arts received \$54,831,000 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Pennsylvania has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 126,192,000 attendees.

Involved 404,112 artists in Pennsylvania.

Provided approximately 231,800 children and 33,480 teachers in Pennsylvania schools with arts instruction, materials, and performances annually.

Included 547 grants to artists and arts organizations in rural Pennsylvania.

Helped generate at least \$170 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Pennsylvania. . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 300 to over 3,000.

The number of community-based local arts agencies grew from 0 to 75.

PENNSYLVANIA

The Pennsylvania Council on the Arts awarded a grant of \$1,695 in audience development funds to the Altoona Community Theatre to support a marketing campaign in its community of 63,000. The Theatre advertised its productions through billboard promotion and a newsletter. The positive result of this grant was evident in the attendance figures for the 14 performances. Over 6,000 people came out for the play, and sponsors for the show emerged from the community, donating both funds and a high visibility space for the billboard.

The Council of Spanish Speaking Organizations of Lehigh Valley received a grant of \$5,315 from the Pennsylvania Council on the Arts through the Arts Endowment's Arts in Education Program. This award supported a 50-day residency in the multi-disciplinary arts. Located in Bethlehem, the Council of Spanish Speaking Organizations conducted a summer arts program to promote the arts as a means of aiding the social, economic and cultural advancement of Hispanic students. Over 100 children ages 9-16 participated, and the Council is proposing a follow-up program to bring in professional artists from the community to work one-on-one with the children during the 1992-93 school year.

The Carnegie Museum of Art in Pittsburgh was awarded a \$100,000 grant from the Museum Program of the National Endowment for the Arts to support the 1991 Carnegie International. A triennial event begun in 1896, the International's purpose is to present to American audiences an overview of current American and foreign artistic activity. For the first time, the International extended into the city at sites such as Schenley Park and Duquesne University. Over 40 artists from the United States, Europe and Japan were featured.

The Philadelphia Orchestra received a \$265,500 grant from the Music Program of the National Endowment for the Arts to support the 1991-92 season at the Academy of Music. The award also assisted the pre-concert lecture series "Orchestra Insights," post-concert "Composer Encounters" and "Retrospective Encounters," and a chamber music series performed by Orchestra members and guest artists. Educational programs, including a free concert for 5th graders, and a concert commemorating the life and work of Dr. Martin Luther King were all part of the programs supported by the Arts Endowment.

Through a \$12,000 Music Program grant to Central Pennsylvania Friends of Jazz, the National Endowment for the Arts supported the 11th annual jazz festival in Harrisburg. Festival presentations included concerts by instrumental and vocal big bands, small ensembles, and soloists with styles ranging from Dixieland to Latin jazz. Free clinics and workshops for high school music students are also features of the festival.

Mayor Janice C. Stork of Lancaster, Pennsylvania was invited to attend the Arts Endowment's Mayors Institute on City Design. Her design project was to determine how best to develop a 130-acre peninsula near downtown, where an auto salvage, a hazardous waste-polluted quarry and scattered ownership present obstacles to housing or recreational development.

The State of the Arts: RHODE ISLAND

Due to its size, Rhode Island often functions as a "city-state," and its major cultural institutions are located in the capital of Providence. Despite this concentration, arts organizations have been growing in other regions of the state, from Aquidneck Island to Woonsocket. Recently, individual artists have teamed up in imaginative ways. An association of playwrights has emerged; visual artists work together on space issues; chamber music groups and dancers have formed coalitions — all of which bodes well for a healthy future for the arts in Rhode Island.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Rhode Island State Council on the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Rhode Island. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Rhode Island totaled \$10,251,115. . . .

The NEA granted a total of \$2,242,160 directly to Rhode Island artists and arts organizations.

The NEA awarded the Rhode Island State Council on the Arts an additional \$2,506,250 to provide grants and services to artists and arts organizations.

In addition, the Rhode Island State Council on the Arts received \$5,502,705 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Rhode Island has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 8,325,000 attendees.

Involved 38,894 artists in Rhode Island.

Provided approximately 4,000 children and 990 teachers in Rhode Island schools with arts instruction, materials, and performances annually.

Included 92 grants to artists and arts organizations in rural Rhode Island.

Helped generate at least \$20 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Rhode Island. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 99 to over 1,000.

The number of community-based local arts agencies grew from 0 to 6.

RHODE ISLAND

The Rhode Island State Council on the Arts awarded a grant of \$2,500 to the Everett Dance Theatre to support their ongoing collaboration with a nationally recognized physics teacher. The result is an integrated dance/physics curriculum at a public high school of 3,000 students. In addition, an innovative public performance — "A Night of Arts and Science" — was presented twice to this community. This project, funded through the state agency's Arts as Basic in Curriculum category, increased physics enrollment by 19 percent and increased advanced physics enrollment by 35 percent.

Libraries in Woonsocket, Foster, Tiverton, Harmony, Kingston, Coventry, East Providence and Warwick were the sites of concerts by the Charleston String Quartet. Sponsored by the Rhode Island Department of State Library Services through a \$4,000 arts programming grant from the Rhode Island Council on the Arts, these concerts enabled 750 people who might not ordinarily attend a concert to experience live chamber music. Four musicians were employed. The State Library Services has previously used grants from the Council on the Arts to bring storytellers and dancers to the libraries.

The National Endowment for the Arts awarded a \$24,000 grant from the Design Arts Program to the Greater Providence Community Foundation. With these funds, the Foundation is developing an urban design plan for the city's waterfront on the Providence River, an area made available by the relocation of Interstate 195. The plan will establish land use and street patterns, identify private development and public park sites, and establish historical and new links between the ring road, riverwalks and the river. For cities nationwide, the project will demonstrate the efficacy of public-private partnerships.

Through a \$10,000 Expansion Arts Program grant to the Langston Hughes Center for the Arts, the Arts Endowment supported a series of professional performances focusing on the diverse cultural and artistic contributions of African Americans. Audiences in Providence enjoyed programming which included tributes to the late George Houston Bass, an innovative playwright and director who founded the Rites and Reason Theater. Through grants in previous years, the Langston Hughes Center has included tributes to legends Maxine Sullivan, Alberta Hunter, Bessie Smith, and Count Basie.

The Rhode Island Philharmonic Orchestra in Providence received a \$23,000 grant from the Music Program of the National Endowment for the Arts to support its youth concerts and in-school ensembles program. To cooperate with area schools, pre-performance educational materials were revised so that the focus was toward a curriculum-based program. The classical concerts in schools were enhanced by post-performance discussions with the students.

The State of the Arts: SOUTH CAROLINA

Combining the best of a proud cultural heritage and the vitality of the New South, the arts in South Carolina serve a largely rural and culturally diverse population. Nationally known for its commitment to arts education, South Carolina leads the way in establishing comprehensive arts instruction as a basic element in the education of all students. In addition to the state's arts education efforts, the South Carolina Arts Commission is devoted to bringing the highest quality cultural activities to all areas of the state.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the South Carolina Arts Commission and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout South Carolina. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in South Carolina totaled \$25,714,562. . . .

The NEA granted a total of \$5,715,490 directly to South Carolina artists and arts organizations.

Nearly 22% or \$2 million of Arts Endowment direct grant money had an impact not only on South Carolina citizens but on artists, arts organizations or audiences on a national or regional scale.

The NEA awarded the South Carolina Arts Commission an additional \$4,101,145 to provide grants and services to artists and arts organizations.

In addition, the South Carolina Arts Commission received \$15,897,927 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in South Carolina has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 17,354,000 attendees.

Involved 78,100 artists in South Carolina.

Provided approximately 195,100 children and 8,010 teachers in South Carolina schools with arts instruction, materials, and performances annually.

Included 927 grants to artists and arts organizations in rural South Carolina.

Helped generate at least \$51 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in South Carolina. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 20 to over 200.

The number of community-based local arts agencies grew from 1 to 48.

SOUTH CAROLINA

The Anderson County Arts Council, located in a predominately rural upstate area, received a grant of \$28,110 from the South Carolina Arts Commission. Activities in 1992 include nine visual arts exhibitions combined with a series of gallery talks and workshops, Youth Art League classes and exhibitions, a Board retreat, a subgranting program, summer art camp, a celebrity auction, theater and art demonstrations in a sidewalk cafe setting. The Anderson County Arts Council was able also to continue its involvement with community organizations such as Anderson College, the City of Anderson, Anderson Heritage, and the Chamber of Commerce. Over 50,000 individuals participated in various Arts Council programs.

Camp Baskervill, a community services center run by a local Episcopal church, received a grant of \$7,590 from the South Carolina Arts Commission. Serving a largely African-American and poor constituency in this rural, coastal region, Camp Baskerville sponsored the "Of Time and Value Cultural Arts Series." Projects included a Folk Arts Research Program, an Arts Therapy Program for children victimized by Hurricane Hugo and other traumatic events, and a Martin Luther King Leadership and Performing Arts Seminar where potential leaders learn about a variety of career possibilities in the arts. Approximately 5,000 people were served.

The National Endowment for the Arts, through its Presenting and Commissioning Program, awarded the Spoleto Festival in Charleston a \$100,000 grant. The 1991 festival presented a diverse range of national and international works in opera and musical theater, dance, theater, music, and visual arts, including a new production of founder Gian Carlo Menotti's opera Maria Golovin. A number of newly commissioned works by American dance, theater, and music arts were presented for the first time as well at this world famous festival.

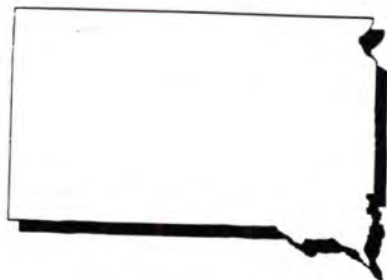
In Bennettsville, the Marlboro Civic Center Foundation received a \$10,000 Design Arts Program grant from the National Endowment for the Arts. Marlboro County currently lacks an adequate facility to host either cultural events or community meetings. The award went to support renovation and adaptation of an abandoned opera house as a cultural facility. Located in the center of Bennettsville, the building's renovation will help revitalize the commercial area and enhance the main street's appearance.

The ETV Endowment of South Carolina in Spartansburg received a \$30,000 Media Arts Program grant from the National Endowment for the Arts to support the 15th season of Marion McPartland's Piano Jazz. This one-hour public radio series brings together outstanding jazz artists for performance and discussion. Among the jazz greats who have appeared are Cleo Laine, Wynton and Branford Marsalis, Ray Charles, Leonard Slatkin, and the Hickory House Trio. The series is currently carried by 250 public radio stations.

The State of the Arts: SOUTH DAKOTA

Vision 2000, a five-year plan involving the state arts agency, artists, administrators, educators, business and the general public, is South Dakota's plan for growth. Serving its largely rural population is a priority for the cultural community, and this plan promises to address the access, arts education and arts stability needs. Partnerships with North Dakota and Arts Midwest help to bring arts programming to communities from Spearfish to Sioux Falls. The Dakotas teamed up in 1989 to draft a "Declaration of Dakota Cultural Identity," a blueprint for recognizing cultural diversity.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the South Dakota Arts Council and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout South Dakota. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in South Dakota totaled \$4,420,322. . . .

The NEA granted a total of \$305,410 directly to South Dakota artists and arts organizations.

The NEA awarded the South Dakota Arts Council an additional \$2,407,190 to provide grants and services to artists and arts organizations.

In addition, the South Dakota Arts Council received \$1,707,722 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in South Dakota has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 8,529,000 attendees.

Involved 65,339 artists in South Dakota.

Provided approximately 26,200 children and 1,240 teachers in South Dakota schools with arts instruction, materials, and performances annually.

Included 880 grants to artists and arts organizations in rural South Dakota.

Helped generate at least \$8 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in South Dakota. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 40 to over 350.

The number of community-based local arts agencies grew from 3 to 40.

SOUTH DAKOTA

The Aberdeen Area Arts Council received a \$680 grant from the South Dakota Arts Council to initiate an art competition. Featuring works from over 30 South Dakota and North Dakota artists, "Dakota Visions '91" was on exhibition at the Dakota Arts Congress in Jamestown, North Dakota in October, 1991, and is now on a two-year tour through the two states. The Arts Congress, which brings together artists and administrators from both states, is one of the highlights of the cultural year in the Dakotas.

The South Dakota Arts Council awarded a \$2,000 grant to the Freeman Academy Heritage Archives Museum to assist with a new exhibit, "Quilts — A Life's Work." This folk arts exhibition features quilts made by the renowned quilter Anna Preheim Graber who lived from 1873 to 1960. Two dozen quilts toured five arts centers in South Dakota, ending at Freeman's annual Schmeckfest in 1992. The quilts were also shown in Pierre at the Governor's Awards in the Arts in February.

American Indian Services embarked upon an ambitious project of cultural and economic development for the tribes of South Dakota and the Northern Plains states. With \$7,000 from the National Endowment for the Arts, AIS held a tribal arts show and market based on the successful Santa Fe model. Now in its fifth year, the project has had a dual effect: it has enhanced the economic life of the Northern Plains Indians, some of whom live in dire poverty, and it has helped to preserve the traditional crafts while exposing the contemporary artists to a wider market.

The State Historical Preservation Center in Vermillion received a \$27,200 grant from the Arts Endowment Folk Arts Program to support the folk arts and folklife program for South Dakota. Over the past few years, the coordinator has worked with traditional arts from many regions and cultures in the state: Sioux, Polish, Anglo, Norwegian and Czech background celebrating their cultural heritage. She has implemented touring exhibits, a radio series on South Dakota folk artists, and a state folk arts apprenticeship. Hundreds of thousands are expected to benefit from this grant.

The National Endowment for the Arts awarded a \$3,500 Music Program grant to the South Dakota Symphony Orchestra in Sioux Falls to support its 1991-92 production season, which includes concerts in under-served communities.

Arts Corps, funded by the Arts Endowment's Media Arts Program and coordinated by the National Assembly of Local Arts Agencies, provided 11 graduate arts students six-week residencies in small towns and rural areas last summer. In Madison, SD, the resident taught dance to children, adults, disabled adults and senior citizens as well as giving a lecture series, and workshops for local gymnasts and dancers. In the resident's wake was a citizenry awakened to the joy of dance.

The State of the Arts: TENNESSEE

Although Tennessee has one major cultural institution sitting in a meadow on a mountain, most of its larger arts organizations are located in urban areas. Fortunately, each of the three geographical divisions has at least one hub for the arts. East Tennessee has three population centers and the most people and arts institutions. Middle Tennessee, especially Nashville and environs, is the fastest growing part of the state. West Tennessee has the largest city, Memphis, yet it is mostly rural. By using these centers as launching points, genuine outreach efforts touch every part of the state.



The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Tennessee Arts Commission and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Tennessee. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.

In the 5 years between 1987 and 1991, combined federal and state arts investment in Tennessee totaled \$20,359,650. . . .

The NEA granted a total of \$2,939,060 directly to Tennessee artists and arts organizations.

The NEA awarded the Tennessee Arts Commission an additional \$2,927,290 to provide grants and services to artists and arts organizations.

In addition, the Tennessee Arts Commission received \$14,493,300 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Tennessee has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 17,912,000 attendees.

Involved 91,856 artists in Tennessee.

Provided approximately 131,400 children and 28,660 teachers in Tennessee schools with arts instruction, materials, and performances annually.

Included 367 grants to artists and arts organizations in rural Tennessee.

Helped generate at least \$40 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Tennessee. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 24 to over 150.

The number of community-based local arts agencies grew from 5 to 55.

TENNESSEE

Using both Federal and state funds, the Tennessee Arts Commission awarded a \$6,000 grant towards a collaboration between Barry Scott, a Nashville-based actor, and the Tennessee Repertory Theatre (The Rep) in Nashville. From that investment came Scott's one-man show based on the speeches and writings of Dr. Martin Luther King, Jr., and that play became a mainstage production with music and other actors. Thousands of Tennessee students in Nashville at the Tennessee Performing Arts Center and in school performances across the state have seen the show, "Ain't Got Long to Stay Here." A New York production company, which tours plays across the country, has hired Scott and a dozen other Nashville actors, musicians and crew to tour the show next winter. In all, the \$6,000 investment may yield as much as a million dollar economic impact.

The Ft. Sanders Educational Development Center in Knoxville has received a number of grants from the Tennessee Arts Commission over the years. The Center houses physically and mentally disabled students from the Knox County school systems. Most recently, the Center received \$7,300 to support four artists in residence at the Center and in schools where students have been sent during the de-institutionalization process. Because of the principal's commitment, the Center has added a full-time visual arts teacher, and its students have received a number of National Scholastic Art Awards. The Tennessee Arts Commission has supported residencies by artists which have consistently resulted in outstanding exhibits and performances by the students. Each year, approximately 250 children are directly affected by this grant.

Through a \$5,000 Expansion Arts Program grant, the National Endowment for the Arts supported the Jellico Children's Theatre, run by the Mountain Women's Exchange in Jellico. The theater was created to make the youth of this rural community aware of the theater — as they would not be otherwise. The Arts Endowment grant went to support basic costs as well as workshops in drama and performance for the community.

Support through an Expansion Arts grant of \$25,000 from the National Endowment for the Arts helps Jubilee Community Arts make Knoxville a better place to live. Jubilee produced 15 concerts and two festivals of bluegrass, blues, old harp singing and other traditional music forms of the Southern Appalachians. Jubilee also presented a New and Emerging Artist season that showcases rising young musicians. Dale Stansbury, who began playing banjo six years ago with Jubilee, won his first prize at the Gala Old Time Music Festival in 1990. Jubilee dance groups have been invited to attend several national shows, including one held in Washington, DC for the 70th anniversary of the Country Dance and Song Society. Nearly 4,000 benefit directly from the grant, while an additional 150,000 are reached through Jubilee's radio show.

The State of the Arts: TEXAS

From rural West Texas to the metropolitan centers of Dallas, Houston and San Antonio, the arts in Texas reflect the diversity of its citizenry. Whether it's the Dallas Symphony's new American work, the Tejano Folk Arts and Crafts in South Texas, new dance in Houston, or folk arts in Texarkana, the cultural life of Texas is as big and expansive as the state itself. Rural areas are served through touring programs which bring the visual and performing arts to all corners of the Lone Star State.



The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Texas Commission on the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Texas. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.

In the 5 years between 1987 and 1991, combined federal and state arts investment in Texas totaled \$38,650,527. . . .

The NEA granted a total of \$19,500,480 directly to Texas artists and arts organizations.

The NEA awarded the Texas Commission on the Arts an additional \$3,280,220 to provide grants and services to artists and arts organizations.

In addition, the Texas Commission on the Arts received \$15,869,827 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Texas has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 22,539,000 attendees.

Involved 134,054 artists in Texas.

Provided approximately 50,000 children and 1,990 teachers in Texas schools with arts instruction, materials, and performances annually.

Included 283 grants to artists and arts organizations in rural Texas.

Helped generate at least \$77 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Texas. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 362 to over 2,093.

The number of community-based local arts agencies grew from 20 to 140.

TEXAS

The Texas Commission on the Arts, with the support of the Arts Endowment's State and Regional Program, invested \$76,000 to support the second year of PROJECT BRIDGE. The community-based artist residency program is designed to stimulate artistic effort and awareness in inner-city communities in Houston, Dallas, San Antonio, Austin, and El Paso through hands-on art experiences, concerts and exhibits and other activities. Funds will support the expansion of model residency programs implemented in public housing developments in cooperation with local housing authorities. Resident artists will be selected from the Commission's artist-in-education roster based on a survey of the arts experiences and interests of members of the target community. Housing development residents will participate in activities designed by the artist and a community advisory team.

The Educational and Technical Assistance Program (ETAP) was created by the Texas Commission on the Arts to enhance agency accessibility services to rural, inner-city and geographically isolated areas of the state. ETAP also encourages the highest quality artistic, educational and cultural programs and provides funds to local arts agencies in Texas for training opportunities and management assistance services. Funding from the National Endowment for the Arts and the Texas Commission on the Arts will provide 75 percent of the costs, and the approved local arts agencies will provide the remaining 25 percent. This project is supported by a \$50,000 grant from the Arts Endowment's Locals Program through the Under-Served Communities Set-Aside.

Through a Music Program grant of \$64,000, the National Endowment for the Arts supported the Fort Worth Symphony Orchestra's touring program and local youth concerts. The Orchestra performs in 20 communities, providing symphonic music to areas too small to support orchestras of their own. The educational program includes free Young Person's Concerts for 4th and 5th graders in Tarrant County, family concerts, performances in elementary schools and recreation centers, and Lollipop concerts for pre-schoolers. 90,000 people attend Fort Worth Symphony concerts each year.

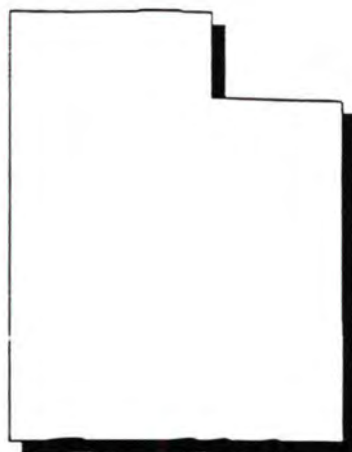
Providing access to museums is one reason that Austin's Laguna Gloria Art Museum received a \$12,000 grant from the Arts Endowment's Museum Program. Funds will support a children's outreach program aimed at parts of the community which, because of low income, disability, or distance do not participate in museum activities. Included are after-school classes, a film series, museum tours, and artist workshops in the schools. Projects are designed to give children confidence in their creative abilities and train students in visual perception and creative thinking. 12,850 students are expected to participate next year.

Arts Plus is a multi-year Arts Endowment pilot that encourages art organizations to develop educational programs. The Guadalupe Cultural Arts Center of San Antonio is working with students from four economically underprivileged schools to provide dance instruction supplemented with Mexican American cultural and historical education. The project will be perpetuated through a teacher's guide providing folk dance curricula.

The State of the Arts: UTAH

Utah supports a relatively dense proportion of cultural resources, and its citizens support major institutions such as the Utah Symphony, Ballet West, the Utah Shakespearean Festival, the Ririe-Woodbury Dance Company and scores of other organizations both in Salt Lake City and the surrounding rural areas. Utah is home to the world famous Mormon Tabernacle Choir. A young and growing population makes arts education a priority for the state which has valued culture from its beginnings. Utah was the first state to create a branch of government devoted to the arts, in 1899. This long and proud tradition endures.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Utah Arts Council and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Utah. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Utah totaled \$18,909,800. . . .

The NEA granted a total of \$4,294,100 directly to Utah artists and arts organizations.

NEA awarded the Utah Arts Council an additional \$2,716,690 to provide grants and services to artists and arts organizations.

In addition, the Utah Arts Council received \$11,899,000 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Utah has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 18,685,540 attendees.

Involved 171,722 artists in Utah.

Provided approximately 137,000 children and 28,660 teachers in Utah schools with arts instruction, materials, and performances annually.

Included 671 grants to artists and arts organizations in rural Utah.

Helped generate at least \$38 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Utah. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 20 to over 450.

The number of community-based local arts agencies grew from 0 to 60.

UTAH

The Utah Arts Council awarded a \$43,000 grant to the Utah Shakespearean Festival in Cedar City to support its 1992 summer season. The Festival includes free literary seminars, actor seminars, orientations, and other shows. Nearly 300 artists participated in the 1992 Festival, and the total estimated audience was more than 120,000. Ticket sales for the Festival have been increasing at a rate of 10-12 percent each year. And there is a tremendous economic impact on the community of Cedar City (population 13,442). Festival visitors generally stay to see more than one show, and hotels, motels, restaurants and businesses all benefit.

The Utah Arts Council awarded a grant of \$500 to the New Hope Multi-Cultural Center in Salt Lake City to develop an exhibition of works by Eastern European Artists. The works of five Soviet immigrant artists were displayed at the exhibition in the Finch Lane Gallery of the Salt Lake City Arts Council in May and June of 1992. The city's arts council hosted an opening reception, followed by a gallery talk on "Culture and History Through Art" by a professor of ethnic studies from the University of Utah. An estimated 1,500 persons attended the exhibition, including many of the 500 Soviet immigrants who now live in Salt Lake City.

The Arts Endowment supported Ballet West in Salt Lake City with a \$500,000 Arts Endowment Challenge Grant. Ballet West's innovative concept of "hub and spoke" split-company touring is enabling the Ballet to bring quality dance programming to under-served communities. This unique touring model combines full company performances in "hub" urban areas such as Salt Lake City, Denver, Albuquerque, Anchorage, Cheyenne, Billings, Tucson, and Boise and split-company touring to outlying communities ("spokes") with more limited performance facilities. More recently, the Arts Endowment awarded a \$108,000 Dance Program grant to Ballet West to support the acquisition and development of new choreography. Company member Raymond Van Mason created a new work to the music of Scott Joplin, and guest choreographer Donald Mahler created a work to music by Frederick Delius.

The Sundance Institute for Film and Television, founded by Robert Redford, received a \$13,850 Professional Theater Companies grant to support its 1991 Playwrights Laboratory. Located in the mountains, the Sundance Institute's laboratory program is unique in that for several weeks, directors, dramaturgs, actors and playwrights gather in quiet surroundings to work on new plays. Writers find this immensely liberating. Discussions are intensive, the level of critique high, and the benefits profound.

Arts Plus is a multi-year Arts Endowment pilot that encourages arts organizations to develop educational programs. In Salt Lake City, the Children's Dance Theater and a consortium of other groups is working with the Utah Alliance for Arts and Humanities Education in Utah's 90-school Model Site Network. Included are dance performances for student's and faculty, and workshops for teachers to prepare them to bring dance instruction into elementary school classrooms.

The State of the Arts: VERMONT

A small, rural state, Vermont is home to a dynamic arts community. While slightly more than half a million people live in Vermont, over eight million visitors come to the state each year. Once there, they find wonderful music and theater, folk arts and exhibitions in the visual arts. The future of cultural life in Vermont is dependent on its children. The state is addressing the challenges of improving arts education.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Vermont Council on the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Vermont. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Vermont totaled \$6,510,140. . . .

The NEA granted a total of \$1,715,100 directly to Vermont artists and arts organizations.

The NEA awarded the Vermont Council on the Arts an additional \$2,734,500 to provide grants and services to artists and arts organizations.

In addition, the Vermont Council on the Arts received \$2,060,540 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Vermont has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 4,172,000 attendees.

Involved 41,279 artists in Vermont.

Provided approximately 18,600 children and 1,300 teachers in Vermont schools with arts instruction, materials, and performances annually.

Included 2,071 grants to artists and arts organizations in rural Vermont.

Helped generate at least \$13 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Vermont. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 6 to over 100.

The number of community-based local arts agencies grew from 0 to 5.

VERMONT

The Vermont Council on the Arts awarded a \$3,000 grant to the Champlain Valley Festival in Fletcher to present festivals, concerts, dances and other events in the traditional folk arts. Champlain Valley Festivals serve approximately 10,000 people in both Franklin and Chittenden Counties. Their events have a positive economic impact on these communities, and help to preserve and nurture the folk arts of the region.

The Town of Hardwick in northeastern Vermont received a \$3,500 grant from the Vermont Council on the Arts to support a new art park being created on Main Street. The park will feature a mosaic wall consisting of shards of local pottery and glass casts made by residents of this town of 3,000 people. Many of those citizens from this poor community have become involved in the arts for the first time. The artists overseeing the project have shared their expertise with the community. The art park is providing a new place for performances and should have a positive economic impact in the future.

The Flynn Theatre for the Performing Arts in Burlington received a \$14,400 grant from the Dance Program of the National Endowment for the Arts. This award supported dance presentations during their 1991-92 season, the 10th anniversary of the Flynn Theatre. Among the dancers and companies listed were: Paul Taylor Dance Company, Incredible Feets and Les Grandes Ballets Canadiens. A separate \$10,000 grant from the Inter-Arts Program covered costs for music, theater and other performance art. The Flynn Theatre has committed itself to expanding and improving dance presentations for the northern Vermont area. A previous grant from the Arts Endowment enabled choreographer Liz Lerman and her inter-generational company of dancers to spend a week in Burlington. During the Lerman residency, the dancers gave classes for children, adults and seniors and trained local dancers to work with the elderly. The result has been a significant expansion in dance audiences for the Flynn as well as more extensive programs in movement and dance in local senior citizen centers.

The Catamount Film and Arts Company in St. Johnsbury received a \$13,000 grant from the Presenting and Commissioning Program of the National Endowment for the Arts to support their 1991-92 performing arts showcase, including events in dance, music, theater, visual arts, literature and film. Located in the "Northeast Kingdom" of Vermont, Catamount has long been respected for bringing excellent art to a largely rural region of northern New England. Catamount also coordinates school and community artists residencies.

The State of the Arts: VIRGINIA

Virginia enjoys a rich tradition of cultural activities in every corner of the Commonwealth. About 25,000 professional artists reside in Virginia and 400 nonprofit arts organizations are scattered around the state. There are first-class museums in Richmond, Norfolk and Roanoke, 20 symphony orchestras, a variety of choral groups and several excellent chamber music groups. Although K-12 arts education remains a need, Virginia has made a substantial investment in educating artists through its public college and university system.



The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Virginia Commission for the Arts and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Virginia. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.

In the 5 years between 1987 and 1991, combined federal and state arts investment in Virginia totaled \$27,978,589. . .

The NEA granted a total of \$6,508,333 directly to Virginia artists and arts organizations.

Nearly 33% or \$3 million of Arts Endowment direct grant money had an impact not only on Virginia citizens but on artists, arts organizations or audiences on a national or regional scale.

The NEA awarded the Virginia Commission for the Arts an additional \$2,295,427 to provide grants and services to artists and arts organizations.

In addition, the Virginia Commission for the Arts received \$19,174,829 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Virginia has yielded significant dividends. Public arts funds supported activities that. . .

Reached approximately 29,842,000 attendees.

Involved 138,427 artists in Virginia.

Provided approximately 73,500 children and 3,010 teachers in Virginia schools with arts instruction, materials, and performances annually.

Included 1,645 grants to artists and arts organizations in rural Virginia.

Helped generate at least \$55 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Virginia. . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 10 to over 200.

The number of community-based local arts agencies grew from 3 to 65.

VIRGINIA

The Virginia Commission for the Arts awarded a general operating support grant of \$29,579 to Theatre IV, the second-largest theater for young audiences in the nation. Located in Richmond, Theatre IV tours statewide and nationally with adaptations of classic fairy tales and original productions that deal with social issues such as child sexual abuse, runaways, drug and alcohol abuse, teen pregnancy and sexual responsibility. In 1991-92, Theatre IV gave 1,189 performances for children in Virginia alone, reaching many remote and under-served areas. The grant also helped make possible study guides for teachers, libraries and other institutions. During the season, Theatre IV added a home season of adult plays after moving into the newly restored Empire Theatre. The combined audience for all its productions totalled 670,251.

The Margaret Beeks Elementary School in Blacksburg received \$7,212 from the Virginia Commission on the Arts to support an extended residency involving several traditional Appalachian folk artists. One of the folk artists — celebrating his 100th birthday this year — shared his unique century-long perspective on cultural changes, in addition to demonstrating his musical skill. Part of the rural Montgomery County Public School System, Margaret Beeks Elementary is located in the mountainous western part of the state. The residency featured an interdisciplinary approach to the study of Appalachian art. Student and teacher workshops and public performances took place over 55 days and involved 1,433 individuals.

Though a young company, Lime Kiln Arts in Lexington has become one of the leading theater companies in the U.S. With Arts Endowment support through an Expansion Arts grant of \$5,000, the company researches the rich history and traditions of the Southern Appalachians to create some of the best original theater in the South. Approximately 28,000 people will benefit from the Lime Kiln's touring activity. The company has targeted middle and high school audiences in Virginia and is reaching communities that might not otherwise be able to offer live theater to their students. "The performance did more to create an interest in drama and music in one presentation than could be done in a month of classroom teaching," said a Lexington school teacher after her class attended a performance of "Three Drops of Blood."

An \$11,000 grant from the Arts Endowment's Expansion Arts Program supports the Carter Family Memorial Music Center in Hiltons. This grant assists one of the first families of bluegrass music to perpetuate a salient American music form. Regular performances of traditional music are held in a family setting, featuring both older "back porch" musicians and younger developing artists. Approximately 24,000 people will benefit from the concert and festival program. Dance teams and gospel music are also part of most performances.

Mayor Alvin Edwards of Charlottesville was invited to attend the Arts Endowment's Mayors Institute on City Design. His design project was to determine the strategies for addressing the commercial and residential potential of the main street linking the university to downtown.

The State of the Arts: WASHINGTON

The arts in Washington form a pyramid. At the peak stand the major artists and institutions of the Puget Sound region. Artists such as Jacob Lawrence and Wendy Wasserstein have their roots there, and institutions such as the Seattle Repertory Theatre and the Bumbershoot Festival have won renown. At the base of the pyramid is the extensive network of cultural institutions all over the state which nurture the arts in Washington. From the work of the statewide university system to small community festivals, culture flourishes in the Northwest.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Washington State Arts Commission and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Washington. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Washington totaled \$24,664,476. . . .

The NEA granted a total of \$11,771,870 directly to Washington artists and arts organizations.

The NEA awarded the Washington State Arts Commission an additional \$2,792,250 to provide grants and services to artists and arts organizations.

In addition, the Washington State Arts Commission received \$10,100,356 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Washington has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 34,407,210 attendees.

Involved 63,602 artists in Washington.

Provided approximately 2,158,540 children and 175,000 teachers in Washington schools with arts instruction, materials, and performances annually.

Included 216 grants to artists and arts organizations in rural Washington.

Helped generate at least \$49 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Washington. . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 28 to over 230.

The number of community-based local arts agencies grew from 6 to 74.

WASHINGTON

A \$1,000 grant from the Washington State Arts Commission made possible a month-long Latin American Folk Art Exhibit at Bellevue Community College in the outskirts of King County. Called "Raices del Alma" (Roots of the Soul), the exhibit featured the work of Hispanic artists drawn from collections of international folk art from Argentina, Bolivia, Brazil, Ecuador, El Salvador, Guatemala, Haiti, Mexico, Panama, Peru and the United States. An audience of 1,200 people visited the exhibit. "The very soul of these objects reflect their naive charm, whimsical magic and colorful expression," said Dr. Antonio Sanchez, at the opening. "The true value of this folk art originates in the creative cultural climate of Latin America and in the talented men and women who have dedicated their lives to the folk art tradition."

The Washington State Arts Commission awarded a \$47,772 grant to the Seattle Repertory Theatre to mount a production of Shakespeare's Twelfth Night. The grant funded 367 performances of the play, using 540 artists and attracting an audience of 202,225, half of whom were high school students taking advantage of special matinee performances. Recipient of the 1990 Tony Award for Outstanding Regional Theatre, the Seattle Repertory Theatre operates with a professional company of actors, designers and stage technicians at its home in the Bagley Wright Theatre at Seattle Center. Twelfth Night was part of a varied 29th mainstage season, which also included M. Butterfly, and Hedda Gabler.

Through a \$15,000 Media Arts Program grant, the National Endowment for the Arts supported Otherworld Media in Freeland. This grant assisted this production team of the radio show RadioNoir, a series of half-hour radio mystery dramatizations of short stories and novels by Sue Grafton, Raymond Chandler and Gahan Wilson. The series can be heard throughout Washington and on many public radio stations. An earlier grant helped support The War of the Worlds 50th Anniversary Production, which was aired on 250 public radio stations.

The Tears of Joy Theatre has received several grants in recent years to support the International Children's Festival in Vancouver, Washington. The most recent was a \$6,000 Presenting and Commissioning Program grant from the National Endowment for the Arts. More than 13,000 school children visit the site with their classes during the weekdays as part of their curricular studies. Susan Hamilton, a teacher in the Evergreen School District, said, "It is organizations like Tears of Joy Theatre that help make Vancouver a wonderful place to live." Nearly 25,000 children and their families participated in the International Children's Festival.

The State of the Arts: WEST VIRGINIA

Nestled in the Appalachians, West Virginia has a small but vibrant arts community. In the state capital of Charleston, all of the traditional performing, visual and literary arts thrive, and extensive outreach programs and touring bring these arts to the more isolated, rural sections of the state. West Virginians are optimistic about the future of the arts in their state. Public arts agencies at the state and local level aggressively promote access to the arts for all citizens, and have made arts education a priority for the state.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the West Virginia Arts and Humanities Section and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout West Virginia. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in West Virginia totaled \$12,466,021. . . .

The NEA granted a total of \$945,240 directly to West Virginia artists and arts organizations.

Nearly 14% or \$467,500 of Arts Endowment direct grant money had an impact not only on West Virginia citizens, but on artists, arts organizations or audiences on a national or regional scale.

The NEA awarded the Arts and Humanities Section, Division of Culture And History, West Virginia Department of Education and the Arts an additional \$2,386,850 to provide grants and services to artists and arts organizations.

In addition, the Arts and Humanities Section, Division of Culture And History, West Virginia Department of Education and the Arts received \$9,133,931 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in West Virginia has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 12,268,000 attendees.

Involved 39,339 artists in West Virginia.

Provided approximately 24,600 children and 670 teachers in West Virginia schools with arts instruction, materials, and performances annually.

Included 905 grants to artists and arts organizations in rural West Virginia.

Helped generate at least \$24 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in West Virginia. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 5 to over 150.

The number of community-based local arts agencies grew from 3 to 30.

WEST VIRGINIA

The West Virginia Arts and Humanities Section awarded an Arts-in-Education grant to Harrison County Schools to assist with the second year of a writer in residence. The artist worked also with physically and developmentally disabled people, senior citizens and teachers through several successful public workshops. Student anthologies were published, and a reading of students' work was presented to a packed house at the conclusion of the residency. A two-week Summer Writing Camp was held for students in grades 6-12 and will continue next year. Over a dozen community groups participated in the residency, and as a result many are working in partnership with Harrison County Schools to present a theater artist in residence in 1992-93. In all, 30 schools and 7,000 students were involved in a county with a population of over 69,000.

The Contemporary American Theater Festival received \$10,000 in grant funds from the West Virginia Arts and Humanities Section to produce a six-week resident summer theater festival which presents new and recent plays, develops new works, and holds dramatic readings for the region around Shepherdstown (population 1,287) in West Virginia's Eastern Panhandle. The success of the festival was due in part to the partnership among Shepherd College (which provided the festival space and housed the Equity actors), community businesses (who sponsored and took part in outreach projects), community actors (who served apprenticeships), and the professional theater. The project provided the first intensive contemporary theater experience produced locally for the growing population of this area.

The EcoTheater of Lewisburg has received an Arts Endowment grant in the amount of \$8,000 to support the documentation and cataloguing of indigenous theatrical works, based on the oral traditions of the regions which have been previously collected and utilized in the development of the theater's productions. Defining and acknowledging EcoTheater's roots, philosophy, and history, this collection will be available for the first time as "institutional memory," a resource to researchers. EcoTheater performs throughout the community in outdoor amphitheaters, college auditoriums, high schools and other sites. Between their workshops and performances, EcoTheater reaches approximately 7,000 people. Two former students of EcoTheater performed in the film "Matewan" set in West Virginia and directed by John Sayles.

The Friends of West Virginia Public Radio received an Arts Endowment grant of \$60,000 to support "Mountain Stage," a weekly two-hour live arts performance program. The format provides for the showcasing of a wide variety of nationally and regionally prominent musical artists ranging in style from traditional and ethnic to jazz and classical, and non-musical artists from poets to traditional storytellers and humorists. International artists from Africa, the Slavic countries, Great Britain and Ireland, and Latin America have appeared on the "Mountain Stage." The program is distributed to over 120 National Public Radio member stations.

The State of the Arts: WISCONSIN

From the northwestern city of Superior to the southeastern town of Kenosha and all points between, Wisconsin boasts a vibrant and innovative arts community. Educational centers and major cultural institutions grace the largest cities of Milwaukee and Madison, and the arts have become an integral part of life in smaller communities as well. Outreach, touring and arts education are continuing priorities. With a flourishing base of artists and arts organizations contributing to the economy and the quality of life in the state, Wisconsin looks forward to a culturally rich future.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Wisconsin Arts Board and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Wisconsin. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Wisconsin totaled \$14,365,950. . . .

The NEA granted a total of \$2,268,760 directly to Wisconsin artists and arts organizations.

The NEA awarded the Wisconsin Arts Board an additional \$2,859,890 to provide grants and services to artists and arts organizations.

In addition, the Wisconsin Arts Board received \$8,825,300 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Wisconsin has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 23,795,000 attendees.

Involved 102,720 artists in Wisconsin.

Provided approximately 11,500 children and 650 teachers in Wisconsin schools with arts instruction, materials, and performances annually.

Included 307 grants to artists and arts organizations in rural Wisconsin.

Helped generate at least \$28 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Wisconsin. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations has grown to 1,154.

The number of community-based local arts agencies has grown to 193.

WISCONSIN

The Wisconsin Arts Board funded a project called "Rise to the Sky" at the Ixonia Elementary School. Set on the school grounds along Highway 16 in Ixonia, the project consists of telephone poles planted in the shape of a falcon, the school's mascot, decorated with two-sided medallions painted by the students. Artist Caryl Yasko was hired to lead the children through this project designed to unify the two town schools and the community. The 5th graders were the project engineers, the 6th grade handled publicity, and the 4th graders, the lawyers of the group, researched legal "access," power/cable lines, and road right of way. The community was involved at every level. The bank helped raise funds, a service club donated labor, an engineering firm lent the students a computer to design the project, and the local utility donated the services of a two-man crew and a digger truck.

Grant funds awarded through the Wisconsin Arts Board made it possible for the Wisconsin Folk Museum of Mount Horeb to hire a rural outreach coordinator to increase the impact its arts and education programs. The museum has upgraded its exhibits, instituted a free admission policy, and intensified its publishing efforts. Included among the new publication is Threshing Days, a book on the farm paintings of retired dairy farmer Lavern Kammerude of Blanchardville. Kammerude's paintings accurately depict his memories of the yearly cycle of farming tasks as they were done in his youth, with horse-drawn and steam-powered equipment. The book has been enthusiastically received; two printings of 15,000 have already sold out.

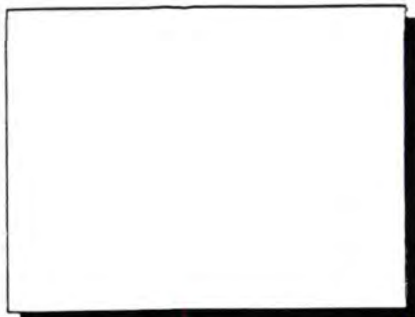
The Expansion Arts Program of the Arts Endowment awarded a \$5,000 grant to the Oneida Tribe of Indians of Wisconsin to support a working forum. Artists who are skilled in the Oneida arts of quill work, the making of the headdress, and other components of the traditional outfit were filmed as they worked, to produce an educational video. The Oneida have augmented clan collections through a recent purchase. This grant helped them to document and exhibit their collection, and also to produce an educational publication on Oneida traditional art for the surrounding school districts.

The Madison Civic Center received a \$6,000 grant from the Music Program of the Arts Endowment to support American artists and related costs for their 1991-92 multi-music presentation season. Artists and ensembles that appeared include the National Symphony Orchestra, Jeffrey Siegel in continuation of his "Keyboard Conversations" series, and the Paul Drescher Ensemble. Week-long residencies by professional artists are scheduled with the University of Wisconsin, the Madison Metropolitan School District, other area school districts, libraries and community centers. Over 65,000 people are directly affected by the Arts Endowment-sponsored programs.

The State of the Arts: WYOMING

A big state with a small population faces challenges in arts delivery to those in rural and isolated areas. Add long, harsh winters, and the logistics of bridging the arts and the people in Wyoming can be fully understood. Fortunately, Wyoming relies on imagination to provide answers. Presenting and exhibiting organizations bring the best to many communities, and Wyoming is working on offering the arts to more of its people. From Cody to Cheyenne, audiences are eager to participate in the cultural life of Wyoming.

The National Endowment for the Arts (NEA) has invested in the cultural life of communities throughout the United States since 1966. Together with the Wyoming Arts Council and the state's local arts agencies, the Arts Endowment and its partners assist artists, strengthen arts organizations, and provide cultural opportunities enjoyed by the people throughout Wyoming. These investments in our artistic resources enhance and transmit the richness of our nation's cultural legacy for the benefit and enrichment of present and future generations.



In the 5 years between 1987 and 1991, combined federal and state arts investment in Wyoming totaled \$4,099,059. . . .

The NEA granted a total of \$893,900 directly to Wyoming artists and arts organizations.

The NEA awarded the Wyoming Arts Council an additional \$2,038,027 to provide grants and services to artists and arts organizations.

In addition, the Wyoming Arts Council received \$1,167,132 in state funds to serve artists, arts organizations, and the public.

During this time, public arts investment in Wyoming has yielded significant dividends. Public arts funds supported activities that. . . .

Reached approximately 3,277,000 attendees.

Involved 59,387 artists in Wyoming.

Provided approximately 33,100 children and 1,560 teachers in Wyoming schools with arts instruction, materials, and performances annually.

Included 444 grants to artists and arts organizations in rural Wyoming.

Helped generate at least \$8 million in private funds to match public monies.

Overall, in the 27 years of federal and state support for the arts in Wyoming. . . .

The number of performing arts companies, museums, arts centers, and other arts organizations grew from 15 to over 60.

The number of community-based local arts agencies grew from 12 to 100.

WYOMING

In 1991, the Wyoming Arts Council established an easy-access granting program, Arts Across Wyoming. A highlight of this program is a grant awarded to the Desert School of Wamsutter. For only \$200, the community was able to raise enough money to present a musical history of Wyoming, performed by a Wyoming folk group, The Grizzlies. This husband and wife team play a variety of folk instruments and sing historical songs, intertwining their music with historical photographs in a multi-media show which tells the history of the state. The Desert School presented the musical at an all-school assembly and tied the program into the U.S. History curriculum. Not only did the entire school attend, but an audience of 132 people were on hand, representing over half of the 240 people who live in Wamsutter.

The Crest Hill School Writing Center in Casper was awarded \$600 through a Wyoming Arts Council grant. Through this award, Crest Hill was able to bring in Wyoming writer Dainis Hazners to conduct a residency to assist in the development of the Writing Center through workshops. Approximately 500 students participated in this project, including 15 minority students, 29 learning disabled students, and one physically challenged student. The students were motivated to publish an anthology of their own writings and illustrations. The Writing Center will be maintained as an integral part of each Crest Hill student's education.

In Teton Village, the Grand Teton Music Festival received a \$16,000 Music Program grant from the National Endowment for the Arts to support the 1991 Festival featuring orchestral and chamber music performances. Through a separate grant of \$4,000, the Arts Endowment supported the Festival's program of scholarship aid for post-secondary minority students preparing for professional careers in music. About 25,000 people enjoyed the Grand Teton Music Festival this past summer.

The Buffalo Bill Historical Center in Cody received a \$15,000 grant from the Arts Endowment's Museum Program to support the presentation of "Discovered Lands, Invented Places: American Art and the American West." This exhibition, organized by Yale University and the Thomas Gilcrease Institute of American History and Art, includes 88 works from these two major collections. Residents of Cody and visitors to the Buffalo Bill Historical Center enjoyed a wide range of visual art, from intimate watercolors, sketches and drawings to major oil paintings by artists such as Georgia O'Keeffe and Frederic Remington.

STATE OF THE ARTS:

SPECIAL JURISDICTIONS

PROFILES

The State of the Arts: SPECIAL JURISDICTIONS

AMERICAN SAMOA

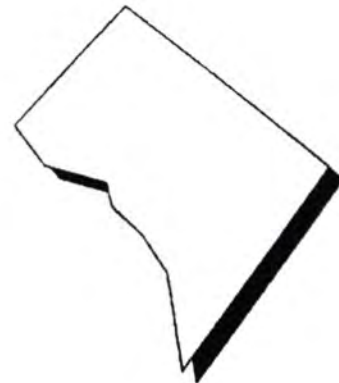
The Samoan archipelago is located in the South Pacific, with a population of 50,000; it is some 9,500 miles from Scotland, yet Gareth MacKenzie of Washington, D.C., a Scottish harpist and storyteller, was right at home there in an art residency. The NEA's Arts in Education and Folk Arts Programs, in cooperation with the American Samoa Council on Culture, Arts and Humanities have implemented programs to expose young people to the arts of the broader world and to strengthen their awareness and appreciation of the arts.



For 1991, combined federal and Samoan arts investment totaled \$288,300. The NEA awarded the American Samoa Council on Culture, Arts and Humanities \$240,800 to provide grants and services to artists and arts organizations, supplemented by \$47,500 in territory funds. Over the past five years, public arts investment in American Samoa has yielded significant dividends, supporting activities that reached approximately 250,000 individuals; involving 12,584 artists in American Samoa; and helping to generate at least \$250,000 to match public monies.

DISTRICT OF COLUMBIA

The District of Columbia's local arts community flourishes alongside cultural institutions of national and international significance. Local and national institutions often join forces to create some of their most valuable programs. A \$10,000 Arts Endowment grant went to support the "adoption" of the Duke Ellington School for the Arts by the Smithsonian Institution's National Museum of American History. Activities included a 10-week lecture series for Duke Ellington School teachers hosted by the museum and performers illustrating American history in the classrooms.



For 1991, combined Federal and District arts investment in the District of Columbia totaled \$12,326,396. The NEA granted a total of \$8,485,396 to artists and arts organizations in the District of Columbia, and awarded an additional \$641,000 to the District of Columbia Commission on the Arts and Humanities to provide grants and services to the arts community. Over the past five years, public arts investment in the District of Columbia has yielded significant dividends, supporting activities that reached approximately 16,200,000 attendees; involving 69,666 artists in the District; and helping to generate at least \$30 million in private funds to match public monies. Of the NEA funds, \$6,459,882 supported arts activities with an impact not only on District residents but on artists, arts organizations or audiences on a national or regional scale.

GUAM

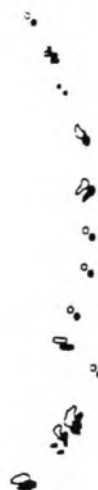
Guam is a small Pacific Island with a population of less than 120,000 and with the nearest artistic center, Hawaii, 7 hours away. Yet, with support from the NEA and the Guam Council on the Arts and Humanities, the island has its own symphony orchestra and thriving arts programs including the development of rural Inarajan as a traditional folk arts village. Guam was recently the locale of an eight-day exhibition of traditional handicrafts from 16 of the 27-member nations of the South Pacific Commission Conference, which included local artisans. The project was one of several supported by a NEA Basic State Grant for \$201,000 and matching local grants.



For 1991, combined Federal and Territorial investment in Guam totaled \$873,655. The NEA awarded \$254,000 to the Guam Council on the Arts and Humanities to provide grants and services to artists and arts organizations, which was supplemented by \$619,655 in territory funds. Over the past five years, public arts investment in Guam has yielded significant dividends, supporting activities that reached approximately 2,035,000 attendees; involving 2,672 artists on Guam; including 160 grants to artists and organizations in rural areas; providing approximately 4,384 children and 284 teachers in Guam schools with instruction, materials, and performances; and helping to generate at least \$4 million in private funds to match public monies.

NORTHERN MARIANAS

The Commonwealth of the Northern Mariana Islands consists of 16 islands in a chain more than 6,000 miles southwest of San Francisco. Last year, tourism, the islands' most influential industry, brought 415,146 people to an island with a population of less than 45,000. With such an influx of other cultures, promoting, documenting, and preserving the work of native artists, traditional craftspeople, and performers is an imperative. Grants to folk artists like Vicky Olopia, an expert in backstrap loom weaving, help keep the tradition alive. Other projects include the exchange of artists and art students with the International Modern Artists of Japan, funded by the NEA and the Commonwealth Council for Arts and Culture.



For 1991, combined Federal and Commonwealth arts investment in the Northern Marianas totaled \$330,100. The NEA awarded the Commonwealth Council for Arts and Culture \$216,000 to provide grants and services to artists and arts organizations, which was supplemented by \$114,100 from the Commonwealth. Over the past five years, public arts support in the Northern Marianas has yielded significant dividends, supporting activities that reached approximately 750,000 attendees; and involving 20,132 artists in the Northern Marianas.

PUERTO RICO

Puerto Rico, the smallest of the Greater Antilles, encompasses the natural and cultural richness of areas many times its size. The NEA has made grants to the Opera de Camara in Old San Juan and the Ballet Concierto de Puerto Rico, which enabled the restaging of the signature ballet, "Don Quixote". The enrichment extends far beyond San Juan. A \$72,000 grant through the NEA's State and Regional Program is providing year-round art workshops to a youth center in Culebra and the Hope Centers for seniors in Mayaguez.



For 1991, combined federal and territorial arts investment in Puerto Rico totalled \$14,227,868. The NEA granted \$243,660 to artists and arts organizations in Puerto Rico, awarded the Institute of Puerto Rican Culture an additional \$649,300 to provide grants and services to the arts community, which was matched by \$13,334,908 in territorial funds. Over the past five years, public investment in Puerto Rico has yielded significant dividends, supporting activities that reached approximately 20,000,000 attendees; involving 91,521 artists in Puerto Rico; providing approximately 1,136 school residencies and 265 grants to rural artists and organizations; and helping to generate at least \$112 million in private funds to match public monies.

VIRGIN ISLANDS

The Virgin Islands has a population of 100,000 on its three islands. When Hurricane Hugo struck in 1989, many artistic facilities, like those of the Caribbean Dance Company, had to be completely rebuilt. A special grant of \$90,000 from the NEA and \$15,000 from the Mid-Atlantic Arts Foundation have assisted in this recovery. Other projects have also proceeded, such as a pilot program to develop the artistic skills of young people in Bordeaux, a rural community on St. Thomas, supported by a \$17,500 grant through the NEA's State and Regional Program to the Virgin Islands Council on the Arts.



For 1991, combined federal and state arts investment in the Virgin Islands totaled \$531,800. The NEA awarded \$238,500 to the Virgin Islands Council on the Arts to provide funds and services to artists and arts organizations and an additional \$17,500 to arts groups directly. Over the last five years, public investment in the Virgin Islands has yielded significant dividends, supporting activities that reached approximately 1,500,000 attendees; involving 8,101 artists in the Virgin Islands; and helping to generate at least \$1.5 million in private funds to match public monies.

STATE OF THE ARTS:

**NATIONAL/REGIONAL
IMPACT**

The State of the Arts: NATIONAL/REGIONAL IMPACT

While every National Endowment for the Arts grant directly supports a project, it also indirectly benefits the community and state in which the artist or arts organization is based. Some grants have an even broader impact. Nearly 30% of the grants that the Arts Endowment awards have either a national or regional impact.



NATIONAL IMPACT

Through broadcasting, publication, recordings or major art tours, approximately 20% of Arts Endowment grants annually reach national audiences or have an impact on the art field nationally.

NATIONAL IMPACT EXAMPLES

The Arts Endowment awarded \$100,000 in FY 1992 to Learning Designs and WNET/Channel 13 in New York to complete work on "Behind the Scenes", a television series on the arts for children and their families, which premiered nationally on PBS in September 1992. The grant complemented a total of \$1.5 million to create the series, the largest amount ever awarded by the Arts Endowment. Matching support for the series, which is expected to be viewed by millions of children at home and in the classroom, came from the private sector, particularly McDonald's Corporation.

Another example of investment in future creativity and audience access is the Arts Endowment's \$100,000 grant in FY 1991 to support the Dance Theatre Workshop's National Performance Network. Through the Network's 45 cultural institutions in 24 cities, choreographers and audiences throughout the country have the opportunity to see the best in evolving new dance works.

Grants that support subgranting programs are yet another way the Arts Endowment reaches out across the nation. A 1991 grant of \$160,000 to Meet the Composer--a Reader's Digest/Arts Endowment Commissioning Program--helps underwrite the commissioning of works from creative artists in music, opera, musical theater and jazz.

Arts Endowment grants to national arts service organizations and those supporting design or research also have national impact. A 1991 grant of \$150,000 to the University of Virginia in Charlottesville, VA, supported the Mayor's Institute on City Design. Started in 1986, the Institute has hosted mayors, civic leaders and professional designers from across the country at many forums and has provided materials to help improve the quality of design in 170 cities.

The Arts Endowment's Media Arts Program funded 58 media arts centers nationwide in FY 1992. These centers serve the public through a range of programs and services. The Rocky Mountain Film Center at the University of Colorado, Boulder, was awarded \$28,000 in FY 1990 to support their media art center activities. The grant enabled the community to conduct video and filmmaking seminars and conduct an extensive film exhibition program reaching a population of more than 200,000. Arts Endowment funding allowed the University of Colorado to co-sponsor the Academy of Motion Picture Arts and Sciences' Student Film Awards Competition and a film information service to handle phone requests and on-site research.

MORE NATIONAL IMPACT EXAMPLES...

A three-part public television series on the history and influence of the blues was supported in part by grants in FY 1991-92 to Vanguard Films totalling \$150,000. The series, to be broadcast nationally, draws from musical and photographic archives and such Hollywood films as the 1929 St. Louis Blues starring the great Bessie Smith. Like other Arts Endowment supported public television and radio series -- Great Performances; Live From Lincoln Center; The Metropolitan Opera Presents; Wonderworks; American Masters; Point of View; BluesStage; Marian McPartland's Piano Jazz; Soundprint; and St. Paul Sunday Morning -- these programs will be seen and heard in small towns and rural areas, as well as cities across the United States.

The Mexican Museum in San Francisco has received a three year Challenge grant of \$110,000 to support a national touring program showcasing the work of Mexican and Mexican-American artists. The traveling art show has targeted areas where there is a high concentration of Latino people such as Albuquerque, NM; San Antonio, TX; Milwaukee, WI; and New York City. The exhibition includes instructive materials and catalogues in Spanish and English. In addition, local school districts will be provided with "traveling trunks" filled with hands-on materials reflecting the messages of the exhibit.

A 1991 grant of \$75,000 went to the Writer's Center in Bethesda, Maryland, to support the PEN Syndicated Fiction project which places works of fiction in newspapers and on the radio, nationwide.

As part of the Arts Endowment's Universal Design Leadership Initiative, \$185,000 has been provided to Design Access, Inc., in Washington, DC, for a video and portable exhibit of high quality products and facilities for people of all ages, sizes and abilities. The purpose is to apprise professionals and lay people of the benefits of the universal design concept that goes beyond "special" features and elements that make a space or product accessible. The exhibit and video are expected to be shown extensively at meetings of designers, city planners and groups representing older and disabled people.

The Arts Endowment has initiated many arts education projects that are national in scope and undertaken in partnership with other federal agencies or with national organizations. The projects include: curriculum development, student achievement assessment, teacher recognition and staff development, research, and publications. One example is the Arts Endowment's supports of the development of voluntary, world-class standards for the arts as well as for a consensus framework for a national assessment in the arts planned for 1996 under the National Assessment of Educational Progress (NAEP). Each project is of national importance and has long term significance for arts education in America.

The Arts Endowment has also collaborated with five national professional arts education associations on a booklet, 'Three "Rs" for the Nineties.' Available nationally from the Consumer Information Center in Pueblo, Colorado, the booklet gives parents tips on introducing young children to a range of arts activities. The publication was underwritten by the Hallmark Foundation and Texaco.

REGIONAL IMPACT

If a grant reaches people in two or more states, it's identified as having a REGIONAL impact. In 1991, approximately 8% of Arts Endowment grant dollars supported projects of regional significance. Examples are: archives of regional organizations, media arts centers that serve regional artists and audiences, performing arts company tours, touring visual arts exhibitions, publications with regional distributions, and regional fellowships.

REGIONAL IMPACT EXAMPLES

Audiences in nine Southern states will benefit from a 1991 grant of \$25,000 to the Southern Arts Federation, Inc., in Atlanta, Georgia. The money supports artists' fees for performances on tour during the 1992-1993 season. These performances have helped to increase employment opportunities for actors as well as audience participation.

The effect of demographic and cultural changes on midwestern parks was the focus of a symposium and exhibition supported by a 1991 grant of \$20,000 to the Walker Arts Center, Inc. in Minneapolis, MN, which collaborated with the Minneapolis College of Art and Design.

The Arts Endowment also provides regional visual arts fellowships to help ensure geographic distribution of visual arts support. These grants are offered annually to professional artists in six regional areas of the country and across five disciplines of visual arts -- painting, sculpture, photography, crafts, and works on paper. In 1992, \$610,000 was awarded to 122 artists for regional fellowships.

Another grant reaching a regional audience is the Arts Endowment's support of the biennial Western States Arts Federation (WESTAF) Book Awards. These awards, given in the categories of fiction, poetry and creative non-fiction, provides Western writers and publishers with greater regional attention and better access for regional audiences.

The Arts Endowment initiated a pilot program to distribute grant monies to independent video and film makers in the late 1970's. The Regional Fellowship Program, created in FY 1981, provides funding to seven regional media centers to administer fellowships in documentary, animation, narrative and experimental media. The program has funded nearly 1,300 artists with individual grants ranging from \$1,000 to \$5,000 to date. An example of one such grant was \$50,000, awarded in FY 1989, to the Southwest Alternate Media Project to administer fellowships for media artists in Arkansas, Kansas, Missouri, Nebraska, Oklahoma, Texas, Puerto Rico, and the Caribbean. One of the artists funded was Richard Linklater, whose experimental film, Slacker, received national acclaim on the cover of Film Comment.