

Section 6

National Foundation on the Arts and the Humanities Act of 1965

Section 6, National Council on the Arts, As Amended by PL 105-83,
An Act Making Appropriations for the Department of the Interior and Related Agencies
for the Fiscal Year Ending September 30, 1998, and for Other Purposes

National Council on the Arts

Sec. 6 (a) There shall be, within the National Endowment for the Arts, a National Council on the Arts (hereinafter in this section referred to as the "Council").

(b) APPOINTMENT AND COMPOSITION OF COUNCIL.--(1) The Council shall be composed of members as follows:

(A) The Chairperson of the National Endowment for the Arts, who shall be the chairperson of the Council.

(B) Members of Congress appointed for a two-year term beginning on January 1 of each odd-numbered year as follows:

(i) 2 Members of the House of Representatives appointed by Speaker of the House of Representatives.

(ii) 1 Member of the House of Representatives appointed by the Minority Leader of the House of Representatives.

(iii) 2 Senators appointed by the Majority Leader of the Senate.

(iv) 1 Senator appointed by the Minority Leader of the Senate.

Members of the Council appointed under this subparagraph shall serve ex-officio and shall be nonvoting members of the Council.

(C) 14 members appointed by the President, by and with the advice and consent of the Senate, who shall be selected—

(i) from among private citizens of the United States who—

(I) are widely recognized for their broad knowledge of, or expertise in, or for their profound interest in, the arts; and

(II) have established records of distinguished service, or achieved eminence, in the arts;

(ii) so as to include practicing artists, civic cultural leaders, members of the museum profession, and others who are professionally engaged in the arts; and

(iii) so as collectively to provide an appropriate distribution of membership among major art fields and interested citizens' groups.

In making such appointments, the President shall give due regard to equitable representation of women, minorities, and individuals with disabilities who are involved in the arts and shall make such appointments so as to represent equitably all geographical areas in the United States.

(2) TRANSITION TO THE NEW COUNCIL COMPOSITION.--

(A) Notwithstanding paragraph (b)(1)(B), members first appointed pursuant to such paragraph shall be appointed not later than an December 31, 1997.

Notwithstanding such paragraph, such members shall be appointed to serve until

December 31, 1998.

(B) Members of the Council serving on the effective date of this subsection may continue to serve on the Council until their current terms expire and new Members shall not be appointed under subsection (b)(1)(C) until the number of Presidentially appointed members is less than 14.

(C) Each member appointed under subsection (b)(1)(C) shall hold office for term of six years, and the terms of office shall be staggered. The terms of office of all Council members appointed under subsection (b)(1)(C) shall expire on the third day of September in the year of expiration. No member appointed under subsection (b)(1)(C) shall be eligible for reappointment during the two-year period following the expiration of such member's term. Any member appointed under subsection (b)(1)(C) appointed to fill a vacancy shall serve for the remainder of the term for which such member's predecessor was appointed. Notwithstanding any other provision of this subsection, a member appointed under subsection (b)(1)(C) shall serve after the expiration of such member's term until such member's successor takes office.

(D)(1) The Council shall meet at the call of the Chairperson but not less often than twice during each calendar year. Eight* members of the Council shall constitute a quorum. All policy meetings of the Council shall be open to the public.

(2) The Council shall—

(A) create written records summarizing—

- (i) all meetings and discussions of the Council; and
- (ii) the recommendations made by the Council to the Chairperson; and

(B) make such records available to the public in a manner that protects the privacy of individual applicants, panel members, and Council members.

(E) Members shall receive compensation at a rate to be fixed by the Chairperson but not to exceed the per diem equivalent of the rate authorized for grade GS-18 by section 5332 of title 5 of the United States Code and be allowed travel expenses including per diem in lieu of subsistence, as authorized by law (5 U.S.C. 5703) for persons in the Government service employed intermittently.

(F) The Council shall advise the Chairperson with respect to policies, programs, and procedures for carrying out the Chairperson's functions, duties, or responsibilities under this Act, and review applications for financial assistance under this Act and make recommendations to the Chairperson with respect to the approval of each application and the amount of financial assistance (if any) to provide to each applicant. The Council shall make recommendations to the Chairperson concerning—

- (1) whether to approve particular applications for financial assistance under subsections (c) and (p) of section 5 that are determined by panels under section 10 (c) to have artistic excellence and artistic merit; and

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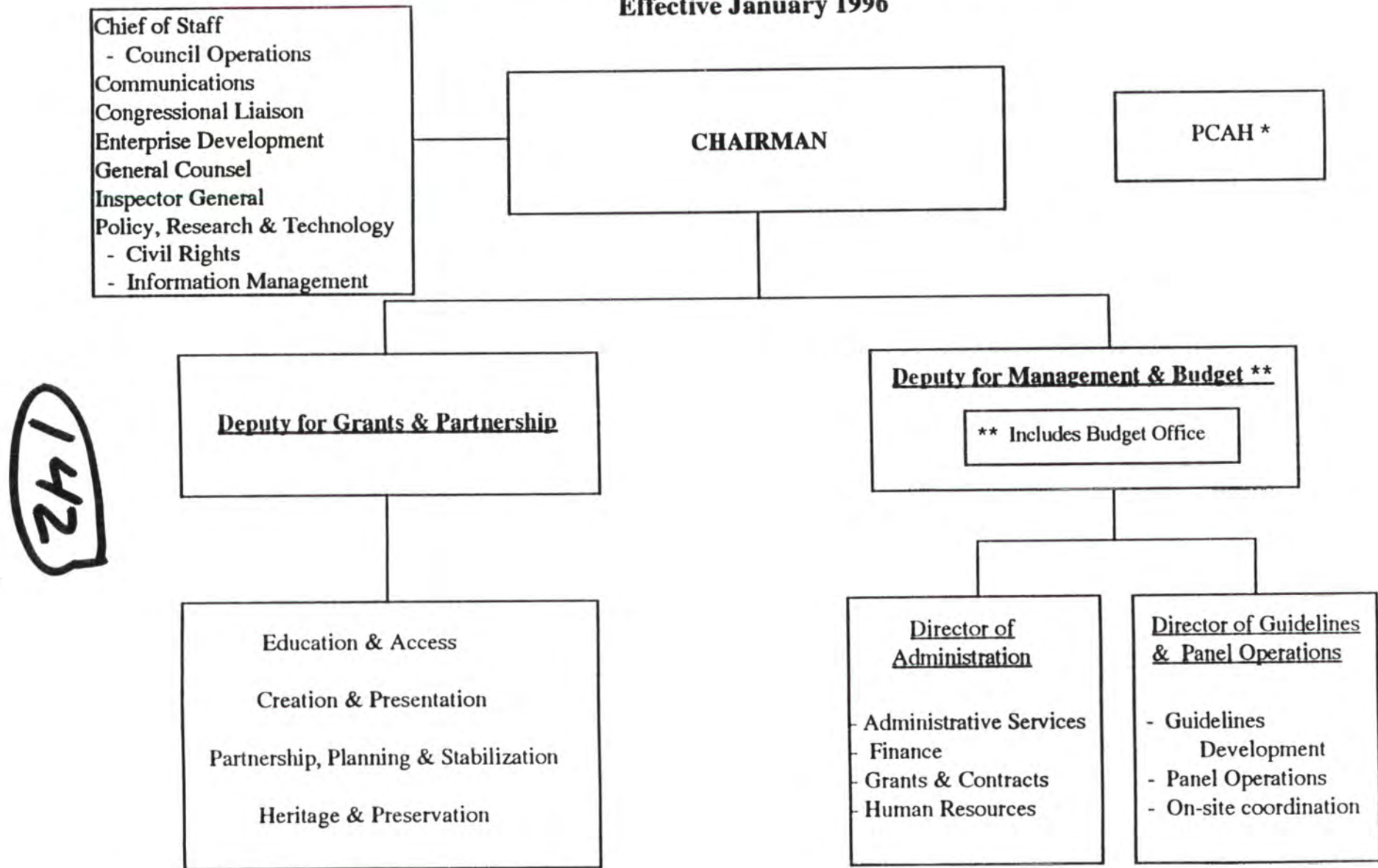
(2) the amount of financial assistance the Chairperson should provide with respect to each such application the Council recommends for approval. The Chairperson shall not approve or disapprove any such application until the Chairperson has received the recommendation of the Council on such application. The Chairperson shall have final authority to approve each application, except that the Chairperson may only provide to an applicant the amount of financial assistance recommended by the Council and may not approve an application with respect to which the Council makes a negative recommendation. In the case of an application involving \$30,000 or less, the Chairperson may approve or disapprove such request if such action is taken pursuant to the terms of an expressed and direct delegation of authority from the Council to the Chairperson, and provided that each such action by the Chairperson shall be reviewed by the Council, and that such action shall be used with discretion and shall not become a normal practice of providing assistance under such subsections, except that the terms of any such delegation of authority shall not permit obligations for expenditure of funds under such delegation for any fiscal year which exceed an amount equal to 10 per centum for the sums appropriated for that fiscal year pursuant to subparagraph (A) of paragraph (1) of section 11(a).

* The quorum requirement, under the old Council structure of 26 members, was 14. It was reduced to 8 in the FY98 Commerce-Justice-State Appropriations, H.R. 2267, PL 105-119.

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NATIONAL ENDOWMENT FOR THE ARTS

Effective January 1996



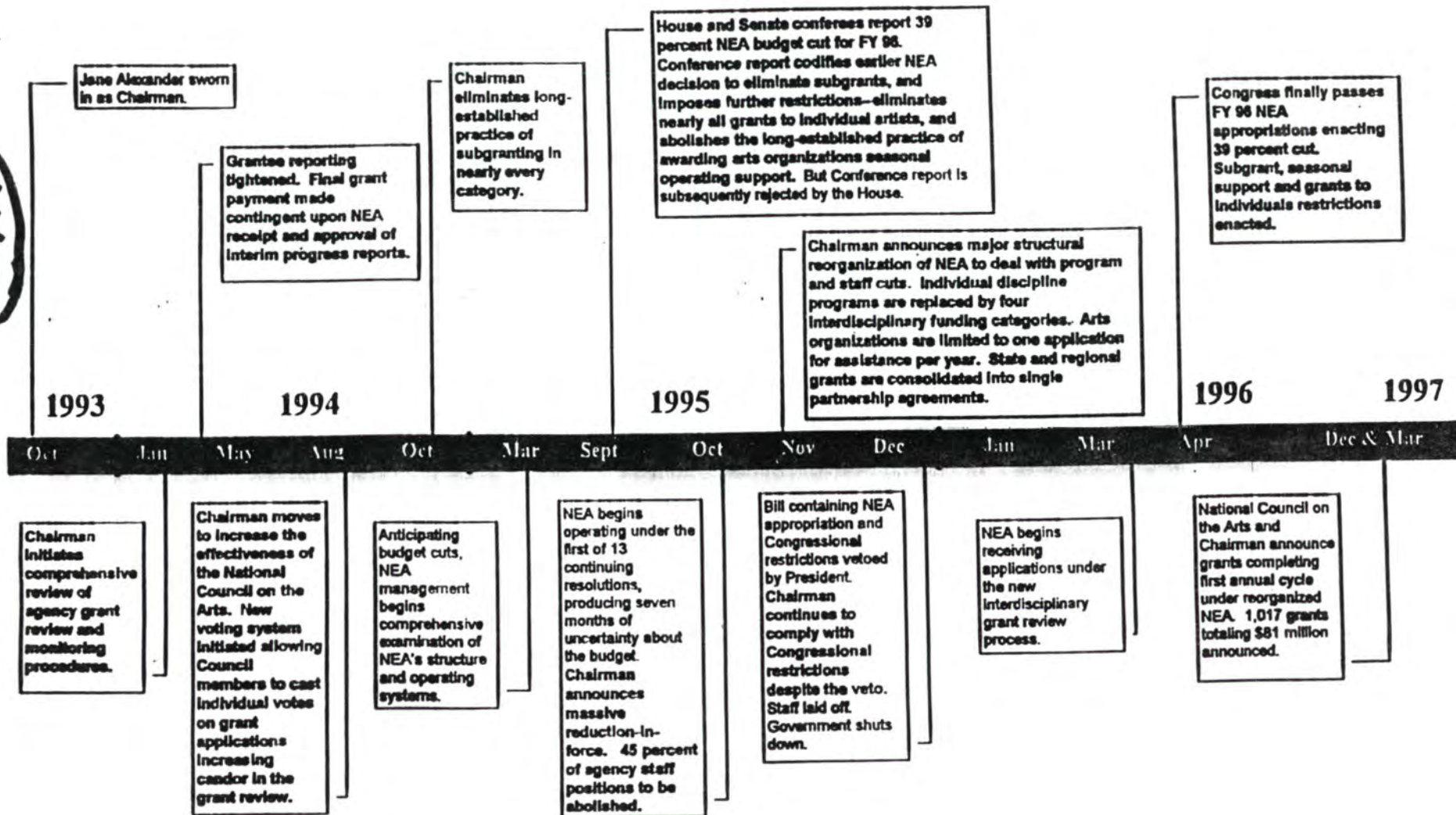
* President's Committee on the Arts & Humanities

Revised January 6, 1997

Exhibit 2. Organization Chart Showing Restructuring

NATIONAL ENDOWMENT FOR THE ARTS CHRONOLOGY OF CHANGE 1993-1997

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(C99YEAR) 1/9/98

THE YEAR IN REVIEW

Fiscal year 1997 was the first year that the Endowment operated under its new Category structure. Most grants in FY 97 were made in one of the four new funding categories: **Heritage & Preservation, Education & Access, Creation & Presentation, or Planning & Stabilization**. In addition we awarded grants to support a limited number of exceptional projects under the **Leadership** category, and we supported state arts agencies and regional organizations in a new, streamlined fashion under the **Partnership** category. Although the Endowment is prohibited from making grants to individuals, there are three areas where we may still do so: Fellowships for Creative Writers, National Heritage Fellowships in the Folk and Traditional Arts, and American Jazz Master Fellowships. Grants were made in all three areas during FY 97.

The Endowment announced more than 1,000 grants in **FY 97** under the new categories and including the limited number of grants awarded as fellowships. Following are examples of outstanding projects funded in FY 97 (or in early FY 98 under the two categories that have already been reviewed: Heritage & Preservation and Education & Access).

Heritage & Preservation

Grants in this category preserve significant artistic accomplishments for future generations and make them visible to many audiences. Some projects make use of sophisticated electronic technology to preserve and disseminate information. Others employ a hands-on approach to preserving objects, performances, and community expressions. In FY 97 the Endowment awarded 121 grants under Heritage & Preservation, and 140 grants have recently been announced for FY 98. Although less funds are available for all categories except Partnership this year, Endowment panels and the National Council on the Arts recommended more grants at smaller average amounts in this category for FY 98 in order to extend the reach and impact of Endowment support. The following are examples of grants under this category.

Bluegrass Tomorrow in Lexington, Kentucky, was awarded \$12,500 to support the development of a regional community design plan based on goals articulated by the local community as part of preliminary background forums, committee meetings, and task forces. The area of central Kentucky impacted by the project is characterized by a rural landscape of manicured farms with active agriculture and economically vital traditional towns and villages. By translating an earlier "regional vision," facilitated by Bluegrass Tomorrow, into a regional plan, the project will give public, private and corporate citizens of the area the vision, tools, and will to necessary to shape future community development.

Farther east, in the coalfields of the central Appalachian mountains, Appalshop, in the town of Whitesburg, Kentucky was awarded \$100,000 to support a multidisciplinary series of arts activities that will identify and celebrate the cultural traditions of Blackey, Kentucky. Appalshop is a rural arts and education center with a long history of innovative projects designed to preserve and enliven the region's culture. As small towns disappear so their history and heritage. This project's goals are to collect oral histories and community stories, create a play that explores the town's transition from an agrarian to an industrial economy, create a community cultural center or local museum and produce a video documentary of Blackey's dance, music, crafts, and folkways.

The largest number of grants in Heritage & Preservation supported projects in the folk and traditional arts. One example is a grant to The Sitka Tribe of Alaska, in Sitka, which received \$70,000 to support commission of major Tlingit or Northwest Coast Indian carvings for a new Community House. This structure, which will be a center of Tlingit community life, is the first Native designed and owned piece of tribal property built in the last 100 years in Sitka, a coastal town 80 miles southwest of Juneau. In an effort to revive and pass along cultural and aesthetic traditions that are centuries old, apprentices will be working with master artists on the carving project, including National Heritage Fellow Nathan Jackson who is the senior carrier of the Tlingit tradition of carving totem poles, screens, and other wooden objects.

In the lower forty-eight states, the Delta Blues Education Fund, Clarksdale, Mississippi was awarded \$15,000 to support the *Delta Blues Education Program*. Through classes, performances, and residencies Delta blues musicians will attempt to pass on the blues tradition to a core group of young apprentices, the most talented of which will be selected to perform at festivals and other venues. Master blues musicians Johnnie "Mr. Johnnie" Billington, Michael James a.k.a. "Dr. Mike," Harvell Thomas, and Dione Thomas will work one-on-one with students for one year.

Preservation of America's unique literary expressions is another area that received support. The University of Houston's Arte Publico Press in Houston, Texas, was awarded \$40,000 to support a two-year project to restore to print several foundational works that have had lasting impact on Hispanic literature in the United States. The largest non-profit literary publisher in the country, Arte Publico publishes more than thirty books per year and its nearly twenty years of experience enables it to reach a national audience with its well-honed promotional and distribution mechanisms. Among the titles planned for reprint are Raul Salinas's *Un Trip Through the Mind Jail*, Jose Yglesias's *A Wake in Ybor City*, Virgil Suarez's *The Cutter*, Angela de Hoyos's *Selected Poems*, and Americo Paredes's *The Shadow*. The project will extend its impact on audiences through a series of author tours.

The contributions of Latino culture to our national picture is also present in the performing arts. For example, La Compania de Teatro de Albuquerque in New Mexico received a grant of \$10,000 in FY 97 to support development and production of the play "La Posada Magica," by Octavio Solis. The play recounts the story of Hispanic Americans in a modern Southwestern city who observe Christmas by presenting the folk ritual *Las Posadas*. Using the humor, characters, and language of the contemporary Hispanic urban landscape, the play invites viewers to consider reclaiming the ritual as a means of healing and enhancing community bonds.

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Dance is an important element in many cultures and African-American dancers and choreographers have made a lasting contribution to American culture. The African American Dance Ensemble of Durham, North Carolina was awarded a grant of \$50,000 in FY 97 to support a project that was part exploration of cultural heritage and part international cultural exchange. To expand the company's African repertoire beyond traditional West African work, the Dance Ensemble explored the dances and music of Zimbabwe and southern Africa. The company worked with guest scholar Dr. Kariamu Welsh-Assante in workshops and training seminars, conducted research in the United States and Zimbabwe, and took a core group of dancers and musicians to Zimbabwe. The result was development and performance of new repertory and documentation of the full process.

The immigrant experience is a major chapter of the American story and preserving artistic, ethnographic, and historical artifacts of that experience is another area where Endowment support can be crucial. An example is an FY 97 grant to the National Center for Jewish Film, Waltham, Massachusetts, which received \$50,000 to support restoration and preservation of two classic American Yiddish feature films, *Motl the Operator* (1940) by Joseph Seiden and *The Singing Blacksmith* (1938) by Edgar Ulmer. The restored films, housed at the center's archive at Brandeis University, will be widely exhibited. Established in 1976, the National Center for Jewish Film's archive holds more than 10,000 reels of film and video covering Yiddish theater and cinema, Sephardic culture, Jewish identity, and the Jewish immigrant experience in the United States. The archive is best known for its preservation and distribution of fragile, unstable nitrate-based films.

In nearby Andover, Massachusetts, a grant of \$125,000 was made in FY 97 to the Addison Gallery of American Art to support a multi-faceted exhibition touring and conservation project. The exhibition, scheduled to open in 1999, is entitled *To Conserve a Legacy: American Art from Historically Black Colleges and Universities*. The holdings in the participating colleges include significant works by major African-American artists including Romare Bearden, John Biggers, Elizabeth Catlett, Sam Gilliam, and Jacob Lawrence. A curatorial team from several institutions will review and select works and conservation surveys will be undertaken. The 80 to 100 chosen works will be treated at the Williamstown Art Conservation Center in Massachusetts, and will include a year-long training program in conservation for minority students from the participating schools. Among the venues for the traveling exhibition will be Howard University, Clark Atlanta University, Hampton University in Hampton, Virginia, and the Studio Museum in Harlem.

Conservation and reinstallation of the world's longest continual mural cycle is the focus of a project at Indiana University in Bloomington, Indiana. A grant of \$85,000 will support work on Thomas Hart Benton's epic "The Cultural and Industrial History of Indiana." The mural consists of sixteen nine- by ten-foot panels commissioned by the State of Indiana in 1932 for the state hall at the Chicago International Exposition of 1933. The greatest artistic treasure of the State of Indiana, Benton's mural will be treated as part of a project to restore the Indiana University Auditorium which is due to reopen at the end of 1999. A book will be published documenting the creation and conservation of the piece, and video documentation will be produced that will be suitable for television and classroom programs on Indiana history, Benton's art, and conservation techniques. An estimated 250,000 people per year will see the restored, reinstalled mural.

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Preservation of important older work in American music and musical theater that might otherwise be lost is another focus of the Heritage & Preservation category. In FY 97 City Center Theater Foundation in New York, New York received \$30,000 to support reconstruction of the score of an important American musical which would then be performed as part of City Center's musical theater series. The musical chosen was *St. Louis Woman*, with music by Harold Arlen and lyrics by Johnny Mercer, based on Arna Bontemps' novel *God Sends Sunday*. The show was produced on Broadway in 1946 with an entirely African-American cast, but it lasted only 113 performances. Although *St. Louis Woman* gave Pearl Bailey the role that made her a star and produced the classic tune "Come Rain or Come Shine," Arlen and Mercer's version of an ethnic opera in the tradition of *Porgy and Bess* somehow dropped from sight. The restored score will be presented in a concert-style performance in April and May 1998 at City Center, played by a full orchestra and sung by a full cast.

Education & Access

This category supports the Endowment's belief that all Americans should have opportunities to experience the arts. Priority is given to education projects that enhance educational experiences for Americans of all ages, and access projects that make the arts more available to those who may lack adequate opportunities to participate as art makers or audience members. A broad array of projects have been funded in all artistic disciplines. In FY 97 the Endowment awarded 172 grants under Education & Access, and 265 grants have recently been announced for FY 98. As with Heritage & Preservation, panels and the National Council on the Arts recommended more grants this year despite a reduction in funds to broaden the impact of Endowment support in this crucial category. The following are examples of Education & Access grants.

More than half of Education & Access grants this year and last went to performing arts organizations. The seven examples cited show the range of dance, music, and theater projects funded and the range of localities, from the Mountain West, across the Great Plains, to the towns of Vermont's "Northeast Kingdom." The Ririe-Woodbury Dance Foundation of Salt Lake City, Utah received a grant of \$45,000 in FY 97 to implement a community-based programming project. The company sends planning teams in advance to residency sites to assess community needs and join with presenters and educators in providing a range of activities to meet those needs. The project reached audiences in Alaska, Arizona, Montana, and Nevada that had little previous access to modern dance.

The Des Moines Metro Opera of Indianola, Iowa (a town of 12,000 twenty miles south of the state capital) was awarded a modest grant of \$7,000 to support a three-state tour of *Rumpelstiltskin*, an original opera by Iowan Amy Tate Williams. OPERA Iowa, the eight-member touring troupe of the Des Moines Metro Opera, will tour Iowa, Illinois, and Minnesota for nine weeks presenting more than 300 interactive classroom workshops and 80 performances at public and private schools, concert halls, retirement homes, and community service agencies. The purpose of this intensive outreach is to educate, entertain, and make opera accessible to new and diverse Midwestern audiences.

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The Children's Theater Company and School of Minneapolis, Minnesota received a grant of \$10,000 to support "Summer in the Cities '98," a consortium project of the grantee, the Plymouth Music Series of Minnesota, and the Saint Paul Public Housing Agency. The project will offer an intensive musical theater workshop designed to serve the ethnically and racially diverse students, ages 9-11, who reside in public housing in Saint Paul. Modeled after existing children's theater summer workshops, the six-week course will provide training in acting, playwriting, music, and movement. The consortium will cover all participants' costs for tuition, materials, and transportation.

Educating the educators is a primary goal of Metro Theater Company (MTC) of St. Louis, Missouri. In FY 97, MTC received a grant of \$40,000 to support a nationwide tour of theater performances integrated with an education component that includes classroom workshops, inservice workshops and intensive institutes for teachers, and community outreach. A professional touring ensemble founded in 1973, MTC commissions and develops original theater productions for young people and families. *Integrating the Arts*, created in 1990, is MTC's nationally recognized professional development program for teachers and it has been replicated in rural Missouri as well as in Winston-Salem, North Carolina.

The largest number of Education & Access grants in the recently completed round went to the Music discipline. While several sizable grants were made to well-known organizations, many awards were quite modest and went to organizations or projects in underserved areas. For example, the Nebraska Choral Arts Society in Omaha received a grant of \$7,000 to support an outreach effort by Ragazzi, a satellite of the Nebraska Children's Choir. Located in South Omaha, the organization will provide performance-based musical training opportunities for disadvantaged young singers in second through sixth grades. Music reading and vocal techniques will be stressed and eventual performances will take place in a variety of community venues.

Chatham Baroque of Pittsburgh, Pennsylvania received a grant of \$5,000 to support a tour of rural West Virginia by an early music group presenting concerts of relatively unknown Latin-American baroque music. In collaboration with local arts councils and presenters in communities such as Fairmont, Lewisburg, Glenville, Parkersburg, and West Liberty the project will introduce listeners to a style of music that, while rarely performed, is quite accessible to a diverse audiences.

The Vermont Symphony Orchestra Association of Burlington was awarded a grant of \$15,000 to support the "Rural Education Concert Tour," a program for underserved, rural communities that is part of the orchestra's 1998 *Made for Vermont* statewide tour. The project will combine performances in small less-revenue producing halls in St. Johnsbury, Barre, Vergennes, Newport, and elsewhere with education programming in local schools. The concerts will feature works by emerging Northeast composers, short orchestral pieces, and a major orchestral work.

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Consortium projects help extend the impact of Endowment grants to a broader constituency. The Pinellas County Arts Council in Clearwater, Florida received a grant of \$95,000 to support a collaboration with the Arts Council of Hillsborough County and Districts 5 and 6 of the Florida Department of Juvenile Justice. A "Juvenile Justice Arts" activity site will be established in St. Petersburg, Florida from which artists' residencies will be coordinated over a four-county area. The "hub" area in the Wildwood area of St. Petersburg will provide for an art gallery, studio space, and a performance space. The visual artists, musician, and writer who participated in the pilot for this program will continue to work on the expanded project.

A consortium project aimed at a very different audience will be led by the Western Folklife Center in Elko, Nevada. An award of \$40,000 will enable the grantee, the Nevada Arts Council, the Elko County School District, and the Shoshone-Paiute Tribe to support "Voices of the West/Voices of Youth." Students from diverse communities will collaborate with audio and visual artists to support documentation of their communities and cultural heritages through photography, audio recording, and writing. Results will be widely distributed through exhibitions, radio and Internet productions, and educational workshops and materials.

Three university campuses in Montana continued a very successful collaboration that has brought leading contemporary visual artists to the state since 1989. In FY 97 Montana State University at Bozeman received a grant of \$8,950 to support a series of residencies that will bring three artists for week-long residencies at each of three schools — MSU Bozeman, MSU Billings, and the University of Montana in Missoula. Realist painter Chuck Forsman, who documents the impact of development on Western landscapes; representational painter Melissa Miller, who creates haunting depictions of animals; and sculptor Andy Goldsworthy, who creates outdoor pieces using only natural materials such as ice, leaves, or stones, will give public lectures about their work and spend several days with students and faculty of the consortium institutions.

Whereas the above project focuses only on the visual arts, another Montana project will bring multidisciplinary programming to schools and other community institutions throughout the state. The YMCA of Billings received a grant of \$12,000 to support residencies by writers, visual artists, and performing artists at schools in rural areas who would otherwise not have access to such expertise. Another component, *Tumblewords*, will send accomplished writers in communities statewide for readings and writing workshops. *The Community Reading Series* runs year-round at various venues in Billings and northern Wyoming, and annually presents 60 regional and nationally-known writers to diverse audiences. The readings are further extended by public television and radio broadcasts that reach several Western states.

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Curriculum development or enhancement is a hallmark of a large number of Education & Access grants. The Downtown Statesville Development Corporation in the North Carolina Piedmont region received a \$12,000 grant to support "Land and Legend of Iredell County — Where Do We Go From Here?" This one-year project incorporates curriculum developed for talented art students from the county's five public high schools, a permanent exhibition of student-created images that depict sites and individuals from local history, and creation of an audiotape on the same subject. The site for the exhibition will be Statesville Depot, a restored historic landmark that will serve a number of community purposes. The review panel remarked on this project's potential to be a model for how arts education can act as a catalyst for community engagement.

In FY 97 the Tacoma Art Museum in Tacoma, Washington received a grant of \$20,000 to support "Art on Saturdays," an extended school day art program for children and parents. The museum has developed a successful after-school and summertime art education program for students in grades K-12. "Art on Saturdays" will bring children and adults involved in the state's foster care system to the museum for "paired art learning." The goal of the program is to teach at-risk youth and their primary caretakers visual literacy through side-by-side learning. They will take part in gallery tours conducted by an artist-in-residence and participate in art-making workshops with the artist and education curators. The museum will develop lesson plans that reflect the state's essential learning requirements.

Technology is a critical element seen more and more in Education & Access projects. The Center for City Building Educational Programs in Los Angeles, California was awarded a \$22,000 grant to support development of an on-line, electronic, multimedia library containing more than 25 years of archival material documenting the center's work. The CBE trains students to think like design professionals while carrying out the functions of businessmen, economists, or scientists. In classroom workshops students design and construct a city based on their knowledge of their own community, using techniques of architects and designers to analyze and evaluate needs as the model city grows. The project will make it possible for educators from around the country to download the time-tested learning materials that can be used to promote higher-order thinking skills in all subjects in the standard curriculum.

Technology is an integral aspect of a project that will bring American poetry to wider audiences. The Academy of American Poets in New York, New York received a grant of \$95,000 to support coordination of National Poetry Month (April) in 1998 and 1999. The Academy collaborates with schools, libraries, bookstores, and cultural organizations to bring poetry to U. S. communities in new and imaginative ways. This includes distribution of free books, a series of programs at hundreds of libraries nationwide, an on-line poetry classroom, and an interactive poetry festival on the Academy's web site. The cornerstone of the celebration will be a live, multi-author event at the Library of Congress. In National Poetry Month's first year, 1996, the nation's two largest bookstore chains, Borders Books and Barnes & Noble, reported a 35 and 25 percent increase respectively in the sale of poetry books.

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A festival of a more modest sort, but no less important to its community, was supported by an FY 97 grant of \$9,000 to Mayfair, Inc. of Allentown, Pennsylvania. Under the theme of "The Community as Artist," six residencies placed artists in greater Allentown for 46 days as a prelude to the annual Mayfair arts festival. Each artist conducted activities proposed by and created in collaboration with the communities they visited. Work was later presented as part of the festival. Visiting artists included a dancer and choreographer, a women's dance company, a French-Canadian vocal ensemble, an Irish dance company from Chicago, and a jazz vocalist and a trumpeter, both from northeast Pennsylvania.

The Education & Access category is epitomized by one final example of a grant in this category. Although radio is by now an "old" technology, it still has the capability of reaching vast audiences and providing immediate experience of musical performance. In FY 97 Minnesota Public Radio in St. Paul was awarded \$50,000 to support production of "St. Paul Sunday," a weekly radio series that demonstrates the vitality, diversity, and excellence of chamber music. Designed especially for radio, each one-hour program combines studio performance before an audience with informal discussions between the series host and the musicians or composers about the works presented. The series is carried nationwide by more than 220 public and commercial radio stations in towns and cities such as Fairbanks, Alaska; Jonesboro, Arkansas; Fort Myers, Florida; New Orleans, Louisiana; Asheville, North Carolina; Bismarck, North Dakota; and Las Cruces, New Mexico.

Creation & Presentation

Through this category -- which is the largest in terms of applications received, grants made, and funds used -- the Endowment seeks to nurture American culture in all its variety. Support is available for artistic work of all periods, and grants will recognize the role of both individuals and organizations in sustaining and making available to the American public our rich cultural legacy and creativity. The Endowment awarded 494 grants under Creation & Presentation in the category's first round in FY 97. Funded were projects that supported development of new work through commissions and residencies; rehearsals, workshops and performances; exhibitions; festivals; literary publishing; design charettes; touring of dance, music, or theater productions, as well as museum exhibitions; and production or broadcast of film, video and audio works.

The majority of grants supported projects in the performing arts. For example, Colorado Dance Festival in Boulder received a grant of \$40,000 to support *Let's Dance: The Americas!*, a four-week festival celebrating African-American and Latino dance legacies through performances, residencies, lecture/demonstrations, and educational outreach. The July 1997 festival focused on the relationship between popular and social dance forms, concert dance, and the way dance functions in a community to bring people together. The festival featured a collaboration between Liliana Valle and her Costa Rican company Merecumbe and Amaniyea Payne of Chicago's Muntu Dance Theater; community outreach activities and performances by artists including Chuck Davis's African American Dance Ensemble, Rennie Harris/True Movement, club-based choreographer Willi Ninja and the House of Ninja, and the Reggie Wilson Company; and a workshop for critics featuring dance critic and scholar Brenda Dixon Gottschild.

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American jazz was the focus of the 1997 Earshot Jazz Festival supported by a grant of \$15,000 to Earshot Jazz Society of Seattle, Washington. Consisting of a series of concerts, residencies, and community events the festival presented jazz masters such as Tommy Flanagan, Kenny Barron, Dave Holland, and Roy Haynes; younger artists such as Maria Schneider and David Sanchez; and West Coast artists Andrew Hill and Peter Apfelbaum. Programming included collaborations with educational institutions that involved workshops with resident artists, culminating in a concert presenting the artists and workshop participants.

Texas Folklife Resources of Austin received a grant of \$150,000 to support a year-long series of residencies for distinguished Texas traditional artists. Building on past collaborative efforts, the grantee and the Texas Commission on the Arts developed a series of week-long (or longer) residencies with performances and instructional workshops in underserved communities throughout the Lone Star state. Musical forms presented included Texas blues, Creole zydeco, Tex-Mex *conjunto*, Polish-American dance music, and Texas Swing fiddling. Among the performers were legendary Texas Swing fiddler and National Heritage Fellow Johnny Gimble, *conjunto* accordionist Santiago Jimenez, Jr., son of Heritage Fellowship recipient Santiago Jimenez, Sr., zydeco accordion player Ed Poullard, and traditional country singer Don Walser.

Support for bringing opera to new audiences was provided to Madison Opera of Madison, Wisconsin, which received a \$20,000 grant to present a new production of Gian Carlo Menotti's "Help. Help. The Globolinks" during 1997 and 1998. Madison Opera will collaborate with the University of Wisconsin Department of Theatre and Drama, area dance companies, and regional businesses to present Menotti's space age fantasy that has particular appeal to youth and family audiences. The production includes eight adult singers, ten youth singers, ten dancers, and 35 members of the Madison Symphony Orchestra. The opera will be marketed to community and school groups throughout a 100-mile radius encompassing largely rural Dane, Columbia, Sauk, and Dodge counties.

Goodspeed Opera House in East Haddam, Connecticut has a thirty-two year history of producing musical theater, both new works and the re-creation of classics. Goodspeed received a grant of \$50,000 to support creation and presentation of new musicals in 1997-1998 as part of its New Musical Development Program. This project makes available a professional production staff, offers Goodspeed's extensive facilities, and provides a substantial rehearsal period and four to twelve weeks of public performance. Audience feedback is an important part of the development process. Thus far the project has produced...(info to be faxed on Monday).

Development of new work is also the goal of a project at Perseverance Theatre in Douglas, Alaska, a suburb of Juneau. Perseverance Theatre received a grant of \$40,000 last year to support development and production of "Johnny's Girl," a new play by Alaskan writer Kim Rich. This production is part of a series initiated in 1995 with the goal of developing five new Alaskan plays in five years. The theater's continuing challenge is to find innovative ways to connect with new audiences, promote community dialogue, and offer opportunities to its artists. Kim Rich worked with playwright Paula Vogel in 1996 to develop a script, and development workshops took place during the 1996-1997 season. "Johnny's Girl," directed by Molly Smith, will premiere on

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Perseverance's main stage later this year, and there are plans to perform the work in Juneau, Anchorage, Fairbanks, and village communities. Despite the theater's geographical isolation, the reputation of Molly Smith was widely known as evidenced by her recent selection as the new artistic director of Washington, DC's Arena Stage.

The University Musical Society in Ann Arbor, Michigan will present work in three disciplines — contemporary music and dance as well as classical opera — that is unfamiliar to many people in its community. A grant of \$50,000 will support the appearance during 1997-1998 of pianist Ursula Oppens and the American String Quartet playing work by John Adams, Elliott Carter, and others; a residency by the choreographer Elizabeth Streb and her company Ringside; and a three full-length performances of Donizetti's "Daughter of the Regiment" by the New York City Opera National Company. The opera performances in particular will target family and school audiences. The grantee will work with a number of community partners including the University of Michigan Museum of Art, various university art departments, and the Ann Arbor Hands-On Museum. In the media and visual arts, grants supported creation or presentation of a wide variety of artistic expressions to broadly inclusive audiences.

Fisk University in Nashville, Tennessee received a grant of \$55,000 to support the traveling exhibition "W.E.B. Du Bois, Charles S. Johnson, and the New Negro Arts Movement. The project, with accompanying catalogue and education programs, will examine the arts movement as an extension of the New Negro Movement's political philosophy of racial uplift through education, first espoused by Du Bois. The New Negro Arts Movement's greatest proponent was Charles Johnson, a figure in the Harlem Renaissance in the 1920's, who left New York to assume a professorship at Fisk and subsequently lured artists and patrons southward. The planned exhibition will focus on activities that took place at Fisk through exploration of art and archival collections there, and explore the legacies of Johnson, Arna Bontemps, James Weldon Johnson, Arthur Schomburg, and the artists who came to Fisk for residencies in the 20's and 30's. The project will complete an unwritten chapter in Nashville's history and expose a national audience to Fisk's important permanent collection. Education materials will include a CD-ROM, a public forum, lectures and panel discussions, and development of curriculum materials for Tennessee schools. The exhibition will open in 1998 then travel nationally for two years.

A grant of \$130,000 to the Mid Atlantic Arts Foundation in Baltimore, Maryland will support visual arts components of a major new effort entitled "Artist as Catalyst." The project will bring together visual artists, critics, community organizations, and art centers in collaborative relationships that will result in the creation of new work and sustained dialogue about the value of art in society. One project element will support residencies by artists in urban and rural communities where they will encourage residents to see how art can be used to address social problems or establish self-esteem and self-worth. Another element will support residencies by writers, scholars, and critics in areas that lack strong visual arts criticism. Participants will be limited to artists, critics, or organizations in the foundation's service area which includes the states of New York, New Jersey, Pennsylvania, Delaware, Maryland, the District of Columbia, Virginia, West Virginia, and the U. S. Virgin Islands.

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Performing arts presentations broadcast nationally via PBS reach vast audiences. For example, a grant of \$30,000 to Pathmakers, Inc. of Washington, DC assisted with the live national broadcasts last year of "A National Memorial Day Concert," and "A Capital Fourth." These two patriotic concerts on the National Mall, co-produced with WETA Television and carried on PBS network affiliates, exposed audiences to live music and dramatic readings that honored veterans and our enduring democracy. Both events have large concert audiences and feature Erich Kunzel conducting the National Symphony Orchestra, popular music performers, military pomp and ceremony, and readings by well-known actors.

Film festivals reach more limited audiences initially, but successful ones generate interest well beyond their locales. Facets-Multimedia, Incorporated of Chicago, Illinois received a grant last year to support the 1997 Chicago International Children's Film Festival, the largest festival of its kind in North America. Now in its 15th year, the festival presents more than 150 of the best children's films and videos from 30 countries. A jury composed of children and media professionals selects the films. In addition to the film screenings, the festival offers children in primary and secondary grades the opportunity to take animation workshops, to participate in a media arts camp that teaches children to view film and television more critically, and to take classes in screen writing, directing, and acting skills.

A handful of grants were made to support multidisciplinary projects that incorporated visual art and performing art. For example, the Ohio Historical Society in Wilberforce was awarded a grant of \$75,000 for a two-year project on African-American dance. The historical society's National Afro-American Museum and Cultural Center is organizing the project "When the Spirit Moves: African American Dance." An exhibition will present works in a variety of styles and media by black artists who were inspired by the rhythms and images of dance. A new work commissioned for this project will be choreographed by Donald McKayle, a leading figure in the field, and David Rousseve, an important younger artist. The work will be performed by the Dayton Contemporary Dance Company, an internationally recognized African-American company. The project will also include a historical exhibition that will travel to five cities, and ancillary components such as a catalogue, educational programming, and an interactive computer program.

Other disciplines supported under Creation & Presentation included literature and design. For example, the University of Virginia in Charlottesville received a grant of \$35,000 to support "Writing the Self and Community: *Callaloo* Writing Workshops." The project will provide creative writing workshops for students at four historically black colleges: Fisk University in Nashville, Tennessee, Spelman College in Atlanta, Georgia, Howard University in Washington, DC, and Morgan State University in Baltimore, Maryland. In addition to promoting writing excellence, the project aims to increase readership for contemporary African-American literature and promote and market the literary journal *Callaloo*. The quarterly was established at the University of Virginia in 1976 and has published the work of internationally acclaimed black writers such as Toni Morrison, Derek Walcott, Rita Dove, and Chinghwa Achebe, as well as the work of younger, emerging writers.

The East Tennessee Community Design Center in Knoxville received a grant of \$50,000 to support FUTURESAPES, a project that is bringing design professionals to underserved areas to explore alternative design and development practices with community residents. More and more, communities are faced with loss of cultural traditions and environmental degradation as a result of economic development. FUTURESAPES has developed a process linking volunteer designers with underserved communities that will help those communities promote healthy development through education about design principles and articulation of a vision for a community's future. The Community Design Center also plans to develop a guide, based on the FUTURESAPES process, that will aid communities around the country.

Support for performing arts touring is a perennial need in many rural and underserved areas. The Hiddenite Center in Hiddenite, North Carolina was awarded \$100,000 for a two-part project that will support touring artists and companies and develop an information network for the Southern Circuit Consortium. By providing fee support for artists, the project will assist the 52 member organizations in the consortium to address rural, ethnically diverse, and other underserved populations. A technology pilot involving 13 Southern Circuit sites will develop a computer network to collect and share professional information about arts presenters and touring activities. Organizations in the Southern Circuit Consortium serve communities in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee.

Fellowships for Creative Writers will continued to be supported under the Endowment's new organizational structure. Since 1990, most recipients of National Book Awards, National Book Critics Circle Awards, and Pulitzer Prizes in fiction and poetry had received these fellowships at crucial points of career development.

In FY 97, 40 fellowships of \$20,000 each were awarded in Poetry or for Poetry Translation projects. In FY 98 we will offer 32 fellowships in Fiction and Creative Nonfiction as well as Fiction and Creative Nonfiction Translation projects. Due to reductions in budget and staff resources we have had to develop an alternate year approach to supporting poetry and prose. In FY 97, poet Cathy Song of Honolulu, Hawaii was awarded a fellowship to continue development of her work which has received substantial critical acclaim and been widely published, but, like most poetry, is known to a limited audience. Upon receiving the award last year, Ms. Song said she was gratified that she lived in a country that saw merit in supporting its writers rather than trying to silence them. Michelle Glazer of Portland, Oregon is using her fellowship to take a sabbatical from her job at the Oregon Field Office of The Nature Conservancy. She will use the support to write a second full-length poetry manuscript and to explore the landscapes of various parts of the United States as to gain subject matter and inspiration for creative work. Linda-Ruth Berger of Contoocook, New Hampshire is also using her fellowship support for a one-year sabbatical from her work as a teacher and counselor complete research for a poetry manuscript that explores the later lives and paintings of visual artists. She hopes to shed light through her writing on the shifts in perception and meaning that aging brings to one's life and work.

Planning & Stabilization

Planning & Stabilization projects can focus on organizational stabilization, planning, or both. The Endowment realizes that arts organizations, large and small, continue to struggle to achieve stability in an uncertain economic environment. Planning and Stabilization grants, offered for the first time in FY 97, will address some of the issues previously addressed by Challenge and Advancement grants, but they will offer applicants more flexibility. The Endowment funded 125 Planning & Stabilization grants in FY 97. Following are several examples.

One of the largest grants in the category was awarded to The MERIT Music Program in Chicago, Illinois which received \$200,000 to support augmentation of an existing endowment. MERIT will use Endowment funds, and matching funds that must total no less than \$600,000, as part of a planned \$2.5 million endowment campaign. The endowment was established in 1992 with a three-to-one matching grant from the Lila Wallace Reader's Digest Fund. For 17 years The MERIT Music Program has been providing high quality music instruction to Chicago children of diverse cultural and socio-economic backgrounds. The Tuition-free Conservatory is the oldest and most selective of its programs, providing comprehensive instruction for talented youth in grades 4-12.

The Piedmont Arts Association in Martinsville, Virginia received a grant of \$75,000 to support creation of an endowment fund. The association works to encourage and develop community awareness and appreciation of the arts in rural southwestern Virginia through programming in both the visual arts and performing arts. It recently launched the Shared Vision Campaign with an overall goal of \$3.5 million; \$2.5 million is targeted to renovate the association's current facility and add a new wing, and one million dollars will go toward an endowment.

Other Planning & Stabilization projects included multiple components for organizations programming in a variety of disciplines. Young Audiences, Inc., Denver Area Chapter in Colorado received a grant of \$60,000 to support establishment of a cash reserve and development of improved program structures and management systems. The long-term goal of the organization is to take the steps necessary to achieve greater stability in its fast-changing arts education environment. To that end, Denver Young Audiences intends to develop systems and a marketing strategy to increase participation by schools and artists in rural and underserved areas; to organize Young Audiences programs into three main service areas and develop consistent "entry points" for acquisition of services; to create and implement a systematic, consistent data collection method in financial, donor, and program activities; and create a cash reserve with new funds raised as match to the Endowment's grant.

Folklore Village Farm in Dodgeville, Wisconsin received a modest \$20,280 to support a comprehensive planning project. Located in rural southwestern Wisconsin, Folklore Village has provided folk, ethnic, and recreational activities for regional audiences for more than 28 years. Programming has expanded greatly in the past five years to include the "Paths to Tradition" concert series, folklife exhibits, school programs, instructional workshops, and outreach programs for many adult and youth groups. Proposed efforts under the funded project include evaluating the organizational mission, programs, and development capabilities; assessing the needs of their constituency; evaluating current marketing activities; and establishing a framework for a long-range plan.

The Friends of the Music Hall is a presenting organization in Portsmouth, New Hampshire. They received a grant of \$22,500 to support acquisition of software and training in conjunction with the implementation of a new box office and ticket delivery system. Over the last seven years, the Music Hall's budget has grown more than 40 per cent, to its current operating level of \$900,000. New software will reduce operating costs by an estimated \$20,000 over the next two years because of increased efficiency inherent with upgraded systems. The Music Hall also plans to employ the new software to improve capacity for fund raising campaigns, financial management, and in other administrative areas; and the new box office/ticket delivery system will improve access to Music Hall events at lower costs to the community.

The South Carolina Arts Alliance in Rock Hill received a grant of \$25,000 to support a planning process that will have impact of the future of arts activities in the entire state. The grant will enable an assessment of current efforts in all sectors in support of the arts in South Carolina, and exploration of strategic approaches to arts funding and cooperation across funding sectors. The project will begin with a research phase to get a snapshot of arts funding in South Carolina and to survey cooperative initiatives in other states. A task force will review research results, assess needs of arts constituencies, discuss new strategic approaches to arts funding, and develop specific recommendations for future efforts. The process will include representatives from corporations, municipal arts agencies, united fund drive agencies, private, corporate, and community foundations, and artists and arts organizations.

Consortium projects were supported in the Planning & Stabilization category. An example is a grant of \$25,000 to the Arizona Theater Company of Tucson to support a consortium with Childsplay, Inc., a children's theater organization. The goal of the two organizations is to explore the feasibility of establishing a formal relationship and a new model of collaboration. Project activity is focusing on several components, including retreats and intensive planning meetings among staff and board members of both organizations, consulting with outside arts management consultants, discussing the nature and potential of future artistic collaborations, and strategizing on specific structural issues regarding organizational governance and artistic decision-making.

Cumberland County Playhouse in Crossville, Tennessee received a grant of \$60,000 to support a "cultural tourism" project that review panelists could serve as a model to other organizations. Cumberland County Playhouse, a highly respected Tennessee arts institution, is in the process of developing a national cultural tourism image campaign for the Cumberland Mountains.



Endowment funds will also support integration of the playhouse ticket office into the region's reservation and multi-venue ticketing system. Cumberland County Playhouse serves more than 100,000 rural citizens and visitors each year with over 400 performances of theater, music, and dance that reflect the heritage of Cumberland area artists as well as our nation's cultural diversity. The plan is to attract larger audiences to the region by creating a destination image for the Cumberland Mountains region that will promote the playhouse and the region's other cultural attractions. New revenue would be generated for Cumberland County Playhouse through lodging commissions and ticket service charges.

The Missouri Review is using its FY 97 Planning and Stabilization grant to complete the third phase of a strategic plan begun with an earlier Advancement Phase I grant. The highly respected literary journal, funded through a \$62,850 grant to the Curators of the University of Missouri at Columbia, plans to increase its Trust Fund from \$100,000 to \$250,000; extend a comprehensive marketing initiative; and add an editorial assistant to deal with expanded growth and development. One of the most democratic of literary journals, with a reputation for openness to the work of emerging writers, *The Missouri Review* now receives more than 10,000 manuscript submissions — many unsolicited — each year. The journal has published the first story of more than 90 authors and its Found Text Series has featured previously unpublished work by Mark Twain, William Faulkner, Jack Kerouac, and Tennessee Williams.

Partnership Agreements

Beginning in FY 97, Partnership Agreements are being used to streamline the funding relationship between the Endowment and its state partners and regional organizations. These organizations are the Endowment's public partners in supporting the arts in every corner of the country, and comprise a public funding network that annually awards 25,000 to 30,000 grants, reaching more than 5,000 communities. Under the "old" Program structure, State Arts Agencies submitted separate applications for Basic State Grants, Arts in Education Grants, and up to four applications for Underserved Set-Aside grants. Basic State Grants, determined by formula, were awarded annually to the 56 state and special jurisdiction arts agencies upon the approval of an application and plan for support of the arts. About 225 grants were awarded annually under the old structure with the help of five or six review panels. Under the new structure, the separate grants to each state and regional arts organization will be consolidated into a single Partnership Agreement; 63 agreements will replace 225 grants. This will reduce paperwork for the states, the regional organizations, and the Endowment and allow a more comprehensive understanding of each state's activities and the interrelationships among the states.

In FY 97, the Arkansas Arts Council received \$410,200 in a single grant to support its state plan, including arts education activities and programs in underserved communities. Although we do not have complete results of the project year which is still ongoing, the results of Arkansas' FY 96 support provides an interesting comparison. In FY 96, the Arkansas Arts Council received a total of \$381,800 under three separately administered grants to support its state plan, arts education, and underserved projects. These federal dollars were combined with \$1.29 million in state

appropriated funds to support activities in communities from Arkadelphia to Yellville. During 1996 the council awarded 382 grants in 98 communities, with thirty percent of the funds going to rural communities. Grants ranged in size from \$40 to the Carnegie Public Library in Eureka Springs for a theater performance to \$85,200 to the Arkansas Arts Center in Little Rock for general support. Grantees included local art councils, schools, arts centers, performing groups, libraries, and other community groups. An award to the Southwest Arkansas Arts Council in Hope enabled photographer Paul Hester to conduct a ten-week residency with high school students and youths living in public housing. Resulting publicity inspired the president of Canon USA to donate cameras to all participants. An award to Ballet Arkansas supported "Ballet Under the Stars," which attracted 3,500 people on two successive evenings for performances held in Little Rock's Riverfront Park amphitheater. These are just two examples of the many projects made possible with Endowment support that made a difference in the lives of people in Arkansas. We expect the FY 97 grant will produce similar results with the added benefit of the economies achieved by the Arts Council in having to administer only a single Endowment grant.

In FY 97, the New England Foundation for the Arts received \$519,300 in a single grant for support of multi-state arts programs in Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont. In FY 96, by comparison, NEFA was awarded five grants totaling \$507,280 to support similar activities. In that year NEFA awarded 541 grants for almost \$1.9 million for presentation of arts events in 198 different New England communities. Grants helped make the performing arts more available to people in places ranging from Groton, Connecticut to Caribou, Maine. Touring events included music and dance of the African diaspora, jazz duos, Native American storytelling, and the Jim Henson Festival of Puppet Theater to name just a few examples. NEFA also served its constituency through an array of other programs and services. They brought together arts and non-arts partners in community-building projects; showcased work of independent film and video artists on cable television; showcased the work of jazz artists on public radio; assisted emerging performing artists from immigrant and refugee communities; supported apprenticeships with master traditional artists; and commissioned nine playwrights to create new works that reflect the diversity of American culture.

Leadership Initiatives

Many of the Arts Endowment's newest, and most far-reaching, efforts are being supported by the new category of Leadership Initiatives. Back in FY 96, funds were set aside to begin support a variety of Leadership Initiatives. This effort has continued into FY 97, and expanded with the funding of leadership projects in almost all disciplines, and the addition of special initiatives such as Leadership Projects in Underserved Areas and Millennium Projects. The Endowment continues to support, under Leadership Initiatives, American Jazz Master Fellowships and National Heritage Fellowships in the Folk and Traditional Arts.

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Several innovative projects supported under FY 96 Leadership Initiatives, and highlighted last year, received continued support in FY 97. These include the Mayors' Institute on City Design, the Federal Property Conversion Leadership Initiative, Your Town: Designing Its Future, the National Writer's Voice Project, and Open Studio: The Arts Online. The largest portion of Leadership funds in FY 97 went to the expanded Millennium effort which drew 296 eligible Letters of Intent requesting more than \$66 million for a wide range of projects. After a multi-step review and ranking process by teams of panelists, 45 organizations were asked to submit full applications. After a six week review period by a distinguished team of panelists, these panelists convened in Washington for a full panel discussion. Among the critical review criteria were the artistic excellence and merit a proposed project and the degree to which the Millennium was an essential stimulus for the project. The result was recommendation of 21 projects totaling \$4.87 million. While the majority of the projects will be carried out by major arts institutions in large cities, there were exceptions. The following three examples provide an idea of the range of projects supported.

The American Music Theater Festival in Philadelphia, Pennsylvania received a Millennium grant of \$300,000 to support a celebration entitled "100 Years of American Musical Theater: Past Legacy and Future Visions." The planned three-year celebration that will culminate in 2000 will include world premieres, interpretations of important works from the past, an international conference, and a youth performance and education program. AMTF plans co-productions with other companies, and will use audio, video, and digital media to extend the reach and document the activities so that there will be a worldwide impact. Three premieres will present works that explore themes of a changing United States and the diverse cultural strands of our national tapestry. The Centennial Series will present new productions of works by major artists including E.Y. Harburg, George and Ira Gershwin, and Kurt Weill. A youth performance festival will provide young people with a platform to create work and to communicate with children around the world through teleconferencing on the Internet. Panels and public presentations with major artists and commentators will explore the evolution of music theater as an American art form.

The Nelson-Atkins Museum of Kansas City, Missouri proposed an innovative project that explores with the concept of time, particularly appropriate as we approach the turn of a century and a millennium. The museum received a Millennium grant of \$175,000 to support two concurrent exhibitions under the title "Tempus Fugit." The project will make use of the museum's permanent collection to examine ideas about time as both a natural phenomenon and a cultural construct. The first exhibition will focus on objects that explore diverse concepts of time such as Egyptian methods of reckoning, Chinese concepts of dynastic time, Mayan intersections of lunar and solar time, and European clock making. The second exhibition, which is also for touring, will investigate time as a dominant philosophical concern in the twentieth century; for example, Einstein's ideas about relativity and space-time, Freud's ideas about time in relationships to dreams and the unconscious, and Jung's notions of time in relation to his theories about cultural archetypes. "Tempus Fugit" will be the cornerstone for a series of millennium-related projects by several museums and galleries in the Kansas City area.

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Atlatl, a national service organization for Native American arts, was awarded a Millennium grant of \$124,000 to support a series of traveling exhibitions for rural and urban communities that will showcase the work of contemporary Native American artists from across the tribal spectrum. Atlatl, located in Phoenix, Arizona plans to work with Native American organizations in Fairbanks, Alaska, Bozeman, Montana, Greensboro, North Carolina, Minneapolis, Minnesota, and elsewhere to select work and organize regional exhibitions. The American Indian Community House Gallery in New York City will partner with Atlatl to curate a composite exhibition that will demonstrate the continuum of Native expression by incorporating historical pieces with the contemporary work. The complete series will open at the Presidio in San Francisco during Atlatl biennial conference in 1998, and then travel in segments to the satellite sites before coming back together for a culminating exhibition in 2000.

A special Leadership effort in FY 97 made a limited amount of Underserved Set-Aside funds available to state arts agencies or regional arts organizations. Eight projects were supported totaling \$1.277 million, and they will result in multi-state collaborations involving 31 state arts agencies and six regional arts organizations. For example, the North Carolina Arts Council in Raleigh received a grant of \$225,000 to support a collaborative effort of state arts agencies in North Carolina, Tennessee, and Virginia to develop heritage tourism trails with a focus on music of the Blue Ridge and Cherokee arts and culture. The three-year effort will involve cultural specialists, tourism consultants, and economic and community developers working with local artists, arts presenters, and community and regional planners to inventory sites that would be most appropriate as heritage tourism destinations. Following selection of sites and development of site infrastructure, the partners will promote the trails through guidebooks, Internet sites, and radio promotions. Great care will be taken to avoid the pitfalls of over development and to maintain sensitivity to the impact that cultural tourism can have on living traditions.

The Idaho Commission on the Arts in Boise received \$110,000 to support "The Spirit of the Northwest," a cooperative effort of state arts agencies in Idaho, Oregon, and Washington. The project, scheduled to take place from 1997 to 2000, will help rural communities regain identity through the arts. A resource team of community development and arts specialists will work with selected communities to identify crucial economic and social needs, and explore how the arts could best address them. Strategies might include artist residencies, neighborhood arts projects, arts in the schools, cultural tourism projects, arts projects that build leadership skills, or arts and small business partnerships. The resource teams will then help communities establish discrete projects to be carried out in collaboration with appropriate federal, state, or local partners. The entire process will be evaluated so that the process could be adapted for use in other communities.

The Arts Endowment continues to seek a limited number of partnerships with other Federal agencies to support and demonstrate the value of the arts in dealing with critical social problems. For example, in FY 96 a Leadership effort was undertaken with the Department of Justice and its Office of Juvenile Justice and Delinquency Prevention. The project provided \$75,000 of Endowment funds to assist arts organizations and artists working with at-risk youth to further develop skills necessary in the design and implementation of youth programs. In May through October 1997 artists and arts organizations staffs at ten selected art-based youth program sites

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received professional training in conflict resolution techniques. This effort was undertaken in response to needs identified by staff at program sites to enhance communication with youth participants who were at risk of drug abuse and violence and strengthen partnerships between arts organizations and community groups that support youth programs. Participant organizations included the Center for Modern Dance Education in Hackensack, New Jersey, the Delaware Theater Company in Wilmington, Arts S.O.S. in Middletown, Rhode Island, the San Jose Repertory Theatre in California, and the Arizona Commission on the Arts APPLE Corps Program in Phoenix.

The Endowment will continue to support, under Leadership Initiatives, American Jazz Master Fellowships and National Heritage Fellowships in the Folk and Traditional Arts. Since 1982, the Endowment has awarded grants to master jazz artists who have significantly contributed to the development of jazz in the African-American tradition. In FY 97, grants of \$20,000 each were awarded to the prolific and influential jazz bassist Ron Carter of New York, New York (he appears on more than 1000 recordings); versatile saxophonist, flutist, and tireless educator James Moody of San Diego, California (he is one of the elder statesmen of bebop); and saxophonist and composer Wayne Shorter of Studio City, California (his work with Art Blakey, Miles Davis, and his own group Weather Report helped to change the face of contemporary jazz).

National Heritage Fellowships, like the Jazz Master Fellowships, are one-time awards, and they recognize nationally meritorious folk and traditional artists for their artistic excellence, authenticity of tradition, and contributions to their art form, community, and cultural life of the United States. In FY 97 ten awards of \$10,000 each were made to artists in many disciplines. Phong Nguyen of Kent, Ohio left his native Vietnam in 1974. He first went to Paris where he earned a doctorate in music at the Sorbonne and later he settled in the United States. Phong Nguyen is a rare combination; a traditionally trained musician expert in the instrumental and vocal styles of Vietnamese folk, ritual, and theater music; and a scholar and cultural advocate who has taught at major universities and performed extensively in an effort to reach Vietnamese Americans who have limited access to their musical heritage. Bluegrass music is a distinctly American creation and its many facets belie the notion that it all sounds the same. Jim and Jesse McReynolds of Nashville, Tennessee are among the finest living exponents of the brother-style close harmony vocal duet and they are outstanding instrumentalists. The McReynolds brothers were reared in a family of coal miners and farmers who were also accomplished musicians and part-time performers. By the early 1940s Jim and Jesse were playing mandolin and guitar and singing together, but their big break did not come until 1964 when they were invited to join the Grand Ole Opry in Nashville, the most coveted of jobs in bluegrass or country music. In the 34 years they have been with the Opry and toured worldwide, Jim and Jesse and their band have stayed true to tradition and first-generation bluegrass sound. Traditional crafts are an important aspect of National Heritage Fellowships. Hystercine Rankin of Lorman, Mississippi is an African-American quilter whose work is at once utilitarian and aesthetically rich. Rankin began learning to quilt at the age of twelve, literally at the knee of her grandmother and other women in the community. She learned traditional techniques and patterns, and became a prolific quilter to supply the needs of a large family. She never thought of herself as an artist until her work began to be recognized in the last twenty years as "more than something to keep you warm." What followed were years of teaching residencies and exhibitions

that presented her striking memory quilts, stitched narratives of her life and recollections. In 1991, Hystercine Rankin received Mississippi's highest award in the arts, and now, like the other artists on the list of Heritage Fellowships recipients, she has received her nation's highest recognition in the folk and traditional arts.

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National Endowment for the Arts
FY 1997 AWARDS BY DIVISION

DIVISION	TOTAL	
	AWARDS	DOLLARS
Creation & Presentation	535	\$24,161,055
Education & Access	172	\$10,802,262
Heritage and Preservation	122	\$6,152,025
Leadership	79	\$10,555,018
Partnership	66	\$29,960,400
Planning & Stabilization	127	\$10,427,877
TOTAL	1,101	\$92,058,637

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NEA FUNDING HISTORY

APPROPRIATIONS FOR THE NATIONAL ENDOWMENT FOR THE ARTS

Fiscal Year	Appropriations	Administrative Funds ^a
1966	\$ 2,534,308	\$ 727,000
1967	7,965,692	1,019,500
1968	7,174,291	1,200,000
1969	7,756,875	1,400,000
1970	8,250,000	1,610,000
1971	15,090,000	2,660,000
1972	29,750,000	3,460,000
1973	38,200,000	5,314,000
1974	60,775,000	6,500,000
1975	74,750,000	10,783,000
1976	82,000,000	10,910,000
Transition Quarter ^b	33,937,000	2,727,000
1977	94,000,000	11,743,000
1978	123,850,000	
1979	149,585,000	
1980	154,610,000	
1981	158,795,000	
1982	143,456,000	
1983	143,875,000	
1984	162,223,000	
1985	163,660,000	
1986	158,822,240	
1987	165,281,000	
1988	167,731,000	
1989	169,090,000	
1990	171,255,000	
1991	174,080,737	
1992	175,954,680	
1993	174,459,382	
1994	170,229,000	
1995	162,311,000	
1996	99,470,000	
1997	98,000,000	

^a From 1966 through 1977, funds were provided jointly for the National Endowment for the Arts and the National Endowment for the Humanities for Administrative costs.

^b In 1976, the Federal government changed the beginning of the fiscal year from July 1 to October 1, hence the Transition Quarter.

**FY 99 NUMBERS EMBARGOED UNTIL BUDGET IS
SUBMITTED TO CONGRESS ON FEB. 2, 1998.**

(\$ Thousands)

	(1) FY 95 Allocations	(2) FY 96 Allocations	(3) FY 97 Allocations	(4) FY 98 Estimated	% Total	(5) FY 99 Request	% Total
Direct Endowment Grants:							
Program Grants (\$1-\$1 match)	69,816	36,017	37,435	31,822		55,614	
Matching Grants (\$3-\$1 match)	28,512	17,235	16,760	16,760		15,500	
(Subtotal)	98,328	53,252	54,195	48,582		71,114	
State Partnerships:							
State & Regional	31,010	21,592	22,250	25,486		37,248	
Underserved Set-Aside	8,175	5,890	6,069	6,952		10,160	
(Subtotal)	39,185	27,482	28,319	32,438		47,408	
Program Support						977	0.72%
Administrative:							
Office of Policy, Research & Technology	571	378	420	440			
Salaries and Expenses	23,417	17,548 a/	15,900	15,880		16,011	
Computer Replacement	810	810	660	660		490	
(Subtotal)	24,798	18,736	16,980	16,980	17.33%	16,501	12.13%
Grand Total	162,311	99,470	99,494	98,000		136,000	

a/ Includes \$2.5 million for downsizing costs.

PROPOSED

includes C+P
H&P
P&S
E&A
Leadership
grants to
states

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NATIONAL COUNCIL ON THE ARTS

PURPOSE AND TERMS OF OFFICE

The National Council on the Arts advises the Chairman of the National Endowment for the Arts (who also chairs the Council) on agency policy and programs, and reviews and makes recommendations to the Chairman on applications for grants.

Pursuant to legislative changes enacted in 1997, the Council membership is in transition. The 18 sitting members were nominated by the President, and confirmed by the Senate, for staggered six-year terms. The 1997 legislation required the appointment of six members of Congress to the Council to serve in an ex officio, non-voting capacity, and limited the overall size of the Council to 20 members beginning in September 1998. Therefore, four Presidential appointees will rotate off, and not be replaced, in September 1998, when their terms expire. Four additional sitting Presidential appointees whose terms expire in September 1998, will serve until their replacements are confirmed by the Senate.

The members of Congress are appointed in the following manner: two by the Speaker of the House, one by the Minority Leader of the House, two by the Majority Leader of the Senate, and one by the Minority Leader of the Senate. The appointments are to be made by December 31, 1997, and expire at the end of 1998. Thereafter the appointments are for two-year terms.

The Presidential appointments, by law, are selected for their widely recognized knowledge of the arts or their expertise or profound interest in the arts. They have records of distinguished service or achieved eminence in the arts. Council members are to be appointed so as to represent equitably all geographical areas of the U.S.

SPECIFIC FUNCTIONS

The following are areas about which the Council advises the Arts Endowment:

- applications for Federal grant funds recommended by advisory panels;
- guidelines stating Arts Endowment grantsmaking policy, application review criteria, and procedures;
- programmatic initiatives;
- agency budget levels, allocations, and funding priorities; and

NATIONAL COUNCIL ON THE ARTS (cont'd)

-2-

- policy involving Congressional legislation and other issues of import to the arts nationally.

The Council also recommends to the President individuals and organizations to receive the National Medal of Arts for outstanding contributions to the arts in America.

The Council's primary responsibility is to adjudicate applications for grant assistance as recommended by the advisory panels. Council rejection constitutes final action on applications for assistance. Council approvals are forwarded to the Chairman for final action.

Council meetings are convened several times a year for one or two days, usually in Washington, D.C. They are open to the public. The day before the Council meeting, members are briefed by discipline staff about the pending grant applications on which they will vote during the next two days, as well as about the deliberations of the advisory panels that reviewed them. These informational sessions are closed to the public.

Council Operations
December 1997

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AMERICAN CANVAS CALLS TO ACTION

NATIONAL ENDOWMENT
FOR THE ARTS

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NATIONAL COUNCIL ON THE ARTS

Chairman, National Endowment for the Arts

Members whose terms expire in 1996

~~Trisha Brown
Dance Company Director/Choreographer~~

~~Donald Hall
Poet~~

~~Hugh Hardy
Architect~~

~~Marta Istomin
Music School President/Musician~~

~~Colleen Jennings-Roggensack
Arts Presenter~~

~~Roberta Peters
Opera Singer/Trustee~~

~~William E. Strickland, Jr.
Arts Administrator/Ceramist~~

~~George White
Theater Director/Producer~~

OFF

Members whose terms expire in 1998

Ronald Feldman
Art Gallery Owner

Barbara W. Grossman
Scholar/Trustee

Kenneth M. Jarin
Patron/Trustee

Wallace D. McRae
Rancher/Poet

Leo J. O'Donovan, S.J.
University President

Jorge Perez
Patron/Trustee

Judith O. Rubin
State Arts Council Member

Rachael Worby
Conductor

Members whose terms expire in 2000

Patrick Davidson
Television Producer

Terry Evans
Photographer

William P. Foster
Music Educator

Ronnie F. Heyman
Patron/Trustee

Speight Jenkins
Opera Company Director

Richard J. Stern
Patron/Trustee

Luis Valdez
Theater Company Director

Townsend D. Wolfe III
Museum Director

Members whose terms expire in 2002

Nathan Leventhal
Arts Presenter

Marsha Mason
Actress/Director

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Congressional members appointed as of 1/9/98
Rep. Nita Lowey by Rep Gephardt
Sen. Spencer Abraham by Senator Lott

Scheduled 1998
meetings of the
National Council on the Arts

Feb. 26-27

June 1-2

Oct. 29-30

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FORMER MEMBERS OF THE NATIONAL COUNCIL ON THE ARTS

Maurice Abravanel (1970-76)*
Kurt Herbert Adler (1980-87)*
Margo Albert (1980-85)*
Marian Anderson (1966-72)*
Martina Arroyo (1976-82)
Elizabeth Ashley (1965-66)
William Bailey (1992-97)
David Baker (1987-94)
James Barnett (1980)
Thomas Bergin (1979-84)
Robert Berks (1969-70)
Phyllis P. Berney (1986-91)
Leonard Bernstein (1965-68)*
Theodore Bikel (1978-82)
Anthony A. Bliss (1965-68)*
Sally Brayley Bliss (1987-94)
Angus Bowmer (1974-79)*
Willard Boyd (1976-82)
David Brinkley (1965)
Nina Brock (1987-1994)
Richard F. Brown (1972-78)*
Albert Bush-Brown (1965-70)*
Philip Brunelle (1992-96)
Henry J. Cauthen (1972-78)
Norman B. Champ, Jr. (1979-86)
Van Cliburn (1974-80)
Phyllis Curtin (1988-91)
Jean Dalrymple (1968-74)
Hal C. Davis (1976-78)*
Kenneth Dayton (1970-76)
Agnes de Mille (1965-66)*
Rene d'Harnoncourt (1965-68)*
J.C. Dickinson, Jr. (1976-82)
Richard C. Diebenkorn (1966-69)*
C. Douglas Dillon (1982-89)
Allen Drury (1982-88)
Charles Eames (1970-76)*
Clint Eastwood (1972-78)
William Eells (1976-82)
Duke Ellington (1968-74)*
Ralph Ellison (1965-66)*
Paul Engle (1965-70)*
Joseph Epstein (1985-94)
Leonard L. Farber (1980)
O'Neil Ford (1968-74)*
Helen Frankenthaler (1985-92)
Martin Friedman (1979-84)
Robert Garfias (1987-96)
Virginia B. Gerity (1970-72)*
Roy M. Goodman (1989-96)
Martha Graham (1985-87)*

* Deceased

cont'd

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FORMER MEMBERS OF THE NATIONAL COUNCIL ON THE ARTS

Sandra Hale (1980)
Lawrence Halprin (1966-72)
Marvin Hamlisch (1989)
R. Philip Hanes, Jr. (1965-70)
Mel Harris (1988-91)
Huntington Hartford (1969-72)
Rev. Gilbert Hartke, O.P. (1965-66)*
Helen Hayes (1966-69; 1971-72)*
Peter deCourcy Hero (1991-96)
Charlton Heston (1966-72)
Margaret Hillis (1985-91)
Celeste Holm (1982-88)
Richard Hunt (1968-74)
Arthur I. Jacobs (1981-87)
Judith Jamison (1972-77)
Robert Joffrey (1980-87)*
Bob Johnson (1987-94)
James Earl Jones (1970-76)
Herman David Kenin (1965-68)*
M. Ray Kingston (1985-92)
Ardis Krainik (1987-94)*
Eleanor Lambert (1965-66)
Jacob Lawrence (1978-84)
Warner Lawson (1965-68)*
Raymond J. Learsy (1982-88)
N. Harper Lee (1966-72)
Erich Leinsdorf (1980-84)*
Harvey Lichtenstein (1987-94)
Samuel Lipman (1982-88)*
Bernard Lopez (1979-84)
Wendy Luers (1988-96)
Talbot MacCarthy (1985-91)
Roger Mandle (1989-96)
Jimilu Mason (1966-72)
Louise McClure (1991-97)
Charles McWhorter (1970-76)
Robert Merrill (1968-74)
Arthur Mitchell (1987-94)
Toni Morrison (1980-87)
Carlos Moseley (1985-91)
Jacob Neusner (1985-90)
Gregory Peck (1965-66; 1968-74)
I.M. Pei (1980-87)
William L. Pereira (1965-68)*
Sidney Poitier (1966-70)
Harold Prince (1976-82)
Lloyd Richards (1985-92)
Jerome Robbins (1974-79)
James D. Robertson (1972-78)*
Kevin Roche (1989)
Richard Rodgers (1965-68)*

* Deceased

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cont'd

FORMER MEMBERS OF THE NATIONAL COUNCIL ON THE ARTS

Lida Rogers (1980-87)
Maureene Rogers (1978-84)
James Rosenquist (1979-84)
Rosalind Russell (1972-76)*
George Schaefer (1982-88)*
Franklin Schaffner (1976-82)*
Thomas Schippers (1974-76)*
Gunther Schuller (1974-80)
Rudolf Serkin (1968-74)*
George Seybolt (1974-80)*
Robert Shaw (1979-84)
Beverly Sills (1970-76)
David Smith (1965)*
Oliver Smith (1965-70)*
Robert Stack (1982-88)
John Steinbeck (1966-68)*
Isaac Stern (1965-70)
George Stevens, Sr. (1965-70)*
Jocelyn Levi Straus (1988-96)
Ruth Carter Stevenson (1969-70)
Geraldine Stutz (1976-82)
James Johnson Sweeney (1965-68)*
Billy Taylor (1972-78)
William Van Alen (1982-88)
Edward Villella (1968-74)
E. Leland Webber (1970-76)*
Harry Weese (1974-80)
Donald Weismann (1966-72)
Eudora Welty (1972-78)
Dolores Wharton (1974-80)
Nancy White (1966-72)
Anne Potter Wilson (1972-78)*
Robert Wise (1970-76)
Otto Wittmann (1965-66)
Catherine Yi-yu Cho Woo (1991-96)
James Wood (1985-94)
Jessie Woods (1979-85)
James Wyeth (1972-78)
Rosalind W. Wyman (1979-85)
Minoru Yamasaki (1965-69)*
Stanley Young (1965-66)*

Roger L. Stevens
(Chairman, 1965-69)
Nancy Hanks*
(Chairman, 1969-77)
Livingston L. Biddle, Jr.
(Chairman, 1977-81)
Frank Hodsoll
(Chairman, 1981-89)

* Deceased

cont'd

FORMER MEMBERS OF THE NATIONAL COUNCIL ON THE ARTS

John E. Frohnmayer
(Chairman, 1989-92)
Jane Alexander
(Chairman, 1993-97)

* Deceased

Office of Council Operations
November 1997

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GOVT. Performance & Results Act

BACKGROUND

In August 1993, President Clinton signed into law the Government Performance and Results Act of 1993. Referred to as "GPRA," or, more recently, "the Results Act," the legislation requires that every Federal Agency submit to the Office of Management and Budget (OMB) and the Congress by September 30, 1997, a five-year Strategic Plan (covering FY 1997-2002), and a one-year Performance Plan (covering FY 1999).

Prior to the September 30, 1997 deadline, each agency is expected to consult with OMB, relevant Congressional committees, and its "stakeholders."

Preliminary work was done during 1994 and early 1995; but the enormous budget cut and massive downsizing and reorganization pushed these efforts onto a back burner. Over the past six months, efforts began again, and at the March 1997 Council meeting, the Chairman advised the Council that she would ask a number of Council members to work together with Endowment staff. An agency-wide staff working group has been working over the past several months to help formulate the agency's draft Strategic Plan; the Council Committee has convened once on a teleconference to discuss background, timetable, etcetera. The membership of the Council Committee and Staff Working Group appear at the end of this paper.

REQUIREMENTS

The Results Act requires that each five-year strategic plan include:

- o Mission Statement
- o Goals and objectives
- o Description of relationship between the 5-year goals and objectives and the annual performance plan
- o Description of how the goals and objectives will be achieved (strategies)
- o Identification of critical external factors that may affect achievement of the goals and objectives

The Results Act requires that each annual performance plan include:

- o Establishment of performance goals (these may be identical or similar to strategic goals and objectives)
- o Performance goals that are, to the maximum extent possible, objective, quantifiable, and measurable

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- o Use of indicators to measure or assess whether/to what extent goals are being achieved
- o Description of processes and resources required to meet the performance goals.

Each agency's annual budget request, to OMB and then to the Congress, is to reflect the agency's strategic plan and, over time, results of measuring performance as well. The intention, long-term, is to focus all government agencies on their results, measure their effectiveness in achieving these results, and, potentially, add resources where programs are working and, conversely, diminishing or eliminating resources where they are not.

STEPS TO DATE

The agency's early work, which included staff, Council, and stakeholders, had a major impact on determining our Mission Statement, which guides everything we do. The Arts Endowment's mission is twofold:

- * To foster the excellence, diversity, and vitality of the arts in the United States, and
- * to broaden public access to the arts.

The agency has been focussing more intently on the purposes of its various funding categories -- they are, themselves, goal-oriented (e.g., Education and Access, Heritage & Preservation). In addition, the Endowment has been revising its Reporting Requirements, so that grantees will report back to the Endowment on whether and how they believe their projects advanced the agency's goals. On the management side, a new Performance Appraisal Program is being implemented for our staff -- it, too, is focussed on results with respect to customer service, teamwork, and quality.

The area in which we are currently experiencing some difficulty -- and we are not alone in this -- is the area of performance measurement. Since we must examine quality as well as quantity, and since annual measurement may not be nearly as telling as long-term results, we are examining ways of meeting the legislative requirements in the most effective way. We hope to use several methods of measuring performance: input from grantees, peer review assessment, "outside" evaluations, and, to the extent relevant and feasible, elements that are numerically or statistically measurable (e.g. how many schoolchildren benefit from arts education support, how many works of art or cultural traditions are preserved for future generations, how many people are reached by broadcasts or tours of arts organizations).

STRATEGIC PLAN FY 1997-2002

NATIONAL ENDOWMENT FOR THE ARTS

Introduction and Background

The National Endowment for the Arts was established in 1965, an independent agency of the Federal government charged with fostering the excellence, diversity and vitality of the arts in the United States and broadening public access to the arts. The Arts Endowment works to achieve its mission primarily through making grants to organizations, public agencies, and, in some cases, to individuals, and through a range of leadership initiatives and activities.

The agency relies on private citizens from all parts of the country having expertise in the arts to review applications and make recommendations for funding. Panel membership rotates regularly; a typical panel is composed of 8-12 persons, including those who are knowledgeable about the arts but do not earn their living as artists or through arts organizations.

The Endowment is further advised by the 26 members of the National Council on the Arts. The Chairman of the agency and members of the Council are Presidential appointees. The Council advises the Endowment on policies, programs and procedures, in addition to making recommendations on grant applications.

In carrying out its activities, the Endowment is committed to ensuring that the arts of all cultures are judged on their intrinsic merits and that all Americans have the opportunity to participate in the arts.

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WHAT THE ENDOWMENT DOES

The Arts Endowment now costs each American **less than 38 cents each year** and helps ensure that art is not just available to the wealthy in urban centers.

That investment helps make possible:

Symphonies & Chamber Music
Children's Festivals
Operas
Poetry Readings
Concerts in the Park
Jazz Festivals
Puppet Theaters
Local Shakespeare Festivals
Arts in education
Folk Festivals

Museum Exhibitions
Dance Touring
Literacy Programs
Children's Museums
Community Celebrations
At-Risk Youth Projects
Research and Publications on the Arts
Historic and Cultural Preservation
Arts programs on radio and TV
Artists in the Schools

These projects are part of the cultural legacy Americans leave to future generations.

The Arts Endowment has put tens of thousands of artists in the nation's schools through artists residencies, school performances, and master classes.

The arts help students develop confidence and creativity, motivation and discipline, self-understanding, problem-solving, reasoning, speaking and writing skills -- all needed to compete in the future high-tech workforce.

The Arts Endowment has awarded over 110,000 grants over 32 years to thousands of American artists and organizations in all 50 states and 6 jurisdictions.

Each Arts Endowment dollar attracts dollars from other funding sources.

Each Endowment grant is a fundraising catalyst leveraging additional contributions from corporations, foundations, businesses and individuals. Most grants must be matched at least dollar for dollar, so recipients use their grants to raise money through public-private partnerships.

Nationally, the nonprofit arts generate an estimated *\$37 billion in economic activity and return \$3.4 billion in federal income taxes* to the U.S. Treasury each year. *More than 1.3 million Americans are employed* in the nonprofit arts industry.

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The arts spur business development, generate urban renewal, and contribute to the economic vitality of America's cities and towns.

Cultural tourism is big business for cities and towns alike, encouraging local communities to preserve and celebrate their unique heritage.

The Arts Endowment helps make American communities better places to live and work.

The Endowment funds museums, folk festivals, school arts programs, theater, dance, and music performances, community arts centers, and artist residencies, all of which draw families and businesses to celebrate and participate in the cultural life of their communities. The arts bring diverse people together and build bridges of understanding.

Between the years of 1995 and 1996, the Endowment experienced massive change, as seen in the chart on the following page.

During this time period, the Endowment also initiated a program of *Leadership Initiatives*; and the Congressionally-mandated grants to State Arts Agencies and their regional organizations, together with funds for the states' arts education programs, were consolidated into what are now termed *Partnership Agreements*.

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AS A RESULT OF CONGRESSIONAL LIMITATIONS AND BUDGET CUTS	
BEFORE 1995	AFTER: 1995-1996
\$162 million agency budget	\$99.5 million agency budget
Seventeen Discipline/Field Programs	Four Interdisciplinary categories (<i>Heritage & Preservation; Education & Access; Creation & Presentation; and Planning & Stabilization</i>)
273 Full-Time Employees	155 Full-Time Employees
16,000-17,000 applications per year (including 9,000-10,000 for fellowships)	3,000 applications per year (including 580 for literature fellowships)
Approx. 3,700 grants per year	Approx. 1,050 grants per year
Groups are eligible to submit several applications per year	Groups are subject to a one application per-year limit (with exception for consortium participants)
Direct support for individuals is available in a full range of arts disciplines	Direct support for individuals is available only through Literature Fellowships, American Jazz Masters, and National Heritage Fellowships in the Folk & Traditional Arts
Seasonal support and other support for organizations' unspecified activities is sometimes provided	Support is available only for specific projects and activities

It is important to note that despite the agency's uncertain future, the Arts Endowment remains the largest single source of national leadership and support for the arts in America. As we approach the 21st century, the need for continuing and strengthening this leadership and support is crucial to our Nation's well-being and to its position in the international arena.

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I. Mission

The National Endowment for the Arts is the Federal grantmaking agency that Congress created to support the visual, literary, design and performing arts, to benefit all Americans. The Arts Endowment's mission is twofold:

- * To foster the excellence, diversity and vitality of the arts in the United States, and
- * To broaden public access to the arts.

This mission derives from the Endowment's legislation, whose "Declaration of Findings and Purposes" says, in part:

- o The arts and the humanities belong to all the people of the United States.
- o The encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter for private and local initiative, are also appropriate matters of concern to the Federal Government.
- o Democracy demands wisdom and vision in its citizens. It must therefore foster and support a form of education, and access to the arts and the humanities, designed to make people of all backgrounds and wherever located masters of their technology and not its unthinking servants.
- o The arts and the humanities reflect the high place accorded by the American people to the Nation's rich cultural heritage and to the fostering of mutual respect for the diverse beliefs and values of all persons and groups.
- o The practice of art and the study of the humanities require constant dedication and devotion. While no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent.
- o It is vital to a democracy to honor and preserve its multicultural artistic heritage as well as support new ideas, and therefore it is essential to provide financial assistance to its artists and the organizations that support their work.
- o To fulfill its educational mission, achieve an orderly continuation of free society, and provide models of excellence to the American people, the Federal Government must transmit the achievement and values of civilization from the past via the present to the future, and make widely available the greatest achievements of art.

II. GOALS

- Encourage the development, availability, and preservation of America's artistic resources.
 - Foster opportunities for the creation and presentation of artistic work.
 - Strengthen the role of the arts in enriching educational experiences, enhancing the vitality of communities, and promoting individual growth and well-being.
 - Enhance the quality of service and efficiency of the agency's operations.
-

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Goal 1: To encourage the development, availability, and preservation of America's artistic resources.

Objective 1: Foster the development and sustainability of the arts.

Strategies:

- o Invest in organizations that support the development of work in a wide variety of art forms.
- o Invest in arts organizations to strengthen their planning and managerial capabilities, including their capacity to secure, broaden and stabilize their base of financial support.
- o Invest, through Partnership Agreements with State Arts Agencies and their Regional Arts Organizations, in activities that help develop and sustain the arts in every state and region.

Objective 2: Provide broad access to the arts.

Strategies:

- o Invest in performances and exhibitions, indigenous cultural expressions, touring, television and radio programs, Internet access, and other ways to help bring the arts to people in every part of the country.
- o Invest, through Partnership Agreements with State Arts Agencies and their Regional Arts Organizations, in activities that bring the arts to people in every state and region.
- o Collaborate with others in the public and private sectors to promote an American artistic presence abroad.
- o Promote collaborations within and across fields and disciplines to increase access to the arts.

Objective 3: Support the preservation of our nation's artistic and cultural traditions.

Strategies:

- o Invest in arts organizations and programs that preserve our nation's art and cultural traditions.
- o Invest, through Partnership Agreements with State Arts Agencies and their Regional Arts Organizations, in activities that preserve our nation's art and cultural traditions.
- o Support and maintain a diverse and dynamic spectrum of artistic styles and work within our nation.

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Objective 4: Develop additional strategies to enhance the development, availability, and preservation of America's artistic resources.

Strategies:

- o Serve as a national leader by promoting the arts as a vital resource and highlighting the contributions that the arts make to our society and economy.
- o Convene, at the national and regional level, representatives from the public and private sectors, to facilitate mutual efforts to sustain and strengthen the arts in America.
- o Invest in national or regional model projects that advance the arts in communities of all sizes nationwide.
- o Use new technologies to enhance and strengthen public knowledge and understanding of the arts and to make the arts more widely available.
- o Promote research and disseminate information on economic, health, and other issues confronting artists and arts organizations in society.

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Goal 2: Foster opportunities for the creation and presentation of artistic work.

Objective 1: Encourage the creation of artistic work.

Strategies:

- o Invest in arts organizations to provide resources, time and space to assist artists in creating work.
- o Invest, through Partnership Agreements with State Arts Agencies and their Regional Arts Organizations, in activities which support the creation of artistic work.
- o Promote collaborations within and across fields and disciplines in the creation of work.

Objective 2: Support the presentation, exhibition, performance, and publication of artistic works of all cultures and periods.

Strategies:

- o Invest in arts organizations that present, exhibit, perform, and/or publish artistic work.
- o Invest, through Partnership Agreements with State Arts Agencies and their Regional Arts Organizations, in activities that support the presentation, exhibition, performance, or publication of artistic works.
- o Promote collaborations within and across fields and disciplines to present, exhibit, perform, and publish artistic works.

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Goal 3: Strengthen the role of the arts in enriching educational experiences, enhancing the vitality of communities, and promoting individual growth and well-being.

Objective 1: Expand opportunities for educational experiences in the arts for Americans of all ages.

Strategies:

- o Promote the arts as essential to basic education in American schools.
- o Encourage lifelong learning in the arts.
- o Invest, through Partnership Agreements with State Arts Agencies and their Regional Arts Organizations, in activities that make the arts basic to the education of children and young adults in grades pre-K through 12.
- o Work with the Department of Education and other public and private partners in making the arts a basic educational element as affirmed in the Goals 2000: Educate America Act.
- o Invest in opportunities for individuals and organizations to participate in arts education activities, such as artists' residencies in schools, after-school programs, ethnically specific traditions of learning, and teacher/artist training.
- o Serve as a national voice in promoting the value of the arts in education as well as arts education.
- o Serve as a national voice in educating the general public on the importance of the arts in our life and communities.
- o Support and encourage research and publications that document the impact of the arts in education and arts education.

Objective 2: Strengthen the role of the arts in the economic and cultural development of communities.

Strategies:

- o Enhance public awareness of the economic benefits of the arts.
- o Invest, primarily through grantmaking, Interagency Agreements, Partnership Agreements, and other intergovernmental arrangements, in activities that recognize the value of the arts in such areas as economic development and cultural tourism.
- o Invest in and encourage research and publications that inform decision-making in the private and public sectors and highlight issues of mutual interest to the arts and to communities.

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- o Invest in and encourage documentation of model projects that recognize the value of the arts in such areas as economic development and jobs/skills training.

Objective 3: Promote the arts as a means of enhancing the quality of life for all citizens.

Strategies:

- o Reinforce the relevance of the arts to our daily lives and the role of the arts in enhancing the vitality of our communities.
- o Invest in and spotlight arts activities in a wide variety of settings, such as schools, libraries, senior citizen homes, neighborhood and tribal cultural centers.
- o Invest, primarily through Interagency Agreements, Partnership Agreements, and other intergovernmental arrangements, in activities that recognize the value of the arts in assisting at-risk youth, older Americans, and individuals with disabilities.
- o Serve as a national voice by promoting the arts as a vital resource and highlighting the contributions that the arts make to our society.
- o Convene, at the national and regional level, representatives of public and private sectors to recognize and explore ways in which the arts enhance the quality of life for all citizens.

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Goal 4: Enhance the quality of service and efficiency of the agency's operations.

Objective 1: Emphasize a customer service, results-oriented approach to everything the agency does.

Strategies:

- o Enhance communication with and be responsive to our customers.
- o Launch new outreach efforts to ensure that organizations of varying sizes throughout the country, particularly in areas rarely reached by direct Endowment grants, will have full access to the Endowment's grantmaking opportunities.
- o Facilitate interactive linkages and communications between artists, arts and cultural organizations and the agency.
- o Design application guidelines that are clear and user-friendly.
- o Implement a streamlined, more results-oriented performance appraisal system.

Objective 2: Seek opportunities to improve quality, effectiveness and efficiency of our operations and processes.

Strategies:

- o Continue to monitor and evaluate the agency's core operations and processes.
- o Sustain and strengthen the efficiency, effectiveness, and integrity of our national merit review system.
- o Maximize the use of a new LAN-based computer system.
- o Enhance opportunities for staff to improve their skills and capabilities.

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III. Performance Goals

The Arts Endowment's performance goals will mirror closely the general Goals and Objectives in the Strategic Plan.

IV. External Factors

Several key factors external to the Arts Endowment and beyond its control could significantly affect the achievement of our general goals and objectives in future years:

- Congressional action on our authorization and/or appropriation for FY 98 and beyond;
 - restrictions and requirements in our legislation combined with greatly reduced staff;
 - growing needs among many of our customers;
 - fluctuations and lack of consistency and reliability in nonfederal support for the arts at the state and local, public and private, levels;
 - changes in tax and other policies at the federal, state, and local levels that affect the nonprofit arts;
 - growing impact of the new technologies on artists, their work, and their audiences;
 - impact of the commercial, for-profit "popular culture" on individuals and communities at home and abroad;
-

V. Program Evaluations

The Endowment did not use program evaluations in preparing the Strategic Plan because the entire structure of the agency changed in January 1996. It seemed pointless to evaluate Programs and categories that had ceased to exist (e.g. the Music Program's support for composers or choruses; the Dance Program's support for dance presenters). The agency is now administering its grant-making in entirely new ways and categories, and will begin to evaluate them after they are in place and results can begin to be seen.

The Endowment plans to use its merit review system, the National Council on the Arts, state arts agencies, arts service organizations, grantee final reports, and the Endowment's customer service survey as among the mechanisms to assess the extent to which the agency is achieving its mission and goals.

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NATIONAL ENDOWMENT FOR THE ARTS

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

 This will not go to the Hill until
the President's FY 99 budget goes
to the Hill in February '98.

JAN 9 1998

NATIONAL ENDOWMENT FOR THE ARTS FY 1999 PERFORMANCE PLAN

INTRODUCTION

The National Endowment for the arts submits the following Performance Plan for the agency for fiscal year 1999. This plan conforms with the Government Performance and Results Act of 1993 and reflects activities covered by the agency's \$136 million FY 1999 budget request to the Congress. This Performance Plan is designed to help gauge the progress that would be made toward achieving the goals and objectives of our Strategic Plan as a result of activities at the FY 1999 request level.

The "outcomes" of many of the Arts Endowment's grants and Leadership activities are essentially qualitative in nature and thus do not easily lend themselves to analytical criteria that are, in the words of the GPRA, "objective, quantifiable, and measurable." We have cast as many performance goals and indicators as possible in terms of criteria that are "measurable" to some degree. The performance of other activities, such as grants to assist the creation of new work, and the artistic process necessary to fuel that work, will be more difficult to quantify. The intent of these efforts is essentially to extend or renew the artistic and cultural capital of the nation. There is normally a considerable time lag, however, between the research and development that artists undertake and the ultimate "outcome" in the form of published, performed, or exhibited work. Many tangible outcomes of FY 1999 funding, for example, would be expected to occur after FY 2002.

The Performance Goals that follow are identical to the General Goals in the Arts Endowment's Strategic Plan, and the Performance Indicators tie closely to the Objectives and strategies under each. We have not introduced specific numerical targets or predictions in combination with our Indicators; the total restructuring of most of our grantmaking activities, from 17 discipline or field-specific Programs, each with its own specific funding categories (e.g. Music Program/Orchestra category), to four broad interdisciplinary categories (e.g. Heritage & Preservation), precludes using whatever baseline or benchmark numerical data was available prior to FY 1997 when the reorganization was fully implemented.

We have completely redesigned our application guidelines, various computer logging and tracking systems, and final Report Forms to enable data-collection and analysis based on the new

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system, and should, within the next two years, be in a position to establish baseline data tied directly to our four new categories as well as to our Partnership Agreements and our Leadership Initiatives.

In order to help tie together our FY 1999 budget and our Performance Indicators, we have identified after each Indicator the area or areas of our budget most closely related to that Indicator.

PERFORMANCE GOALS AND INDICATORS AT THE FY 1999 BUDGET REQUEST LEVEL

PERFORMANCE GOAL 1: To encourage the development, availability, and preservation of America's artistic resources.

Performance Indicators:

1a. Americans in all parts of the country experience the arts through exhibitions, books, performances, tours, festivals, broadcasts, artist residencies, school and community programs, and use of new technologies. (Education & Access; Creation & Presentation; Leadership Initiatives; Partnership Agreements)

1b. Communities and their citizens benefit from vital and stable arts organizations that are strengthening their base of support through new or enhanced cash reserves and endowments. (Planning & Stabilization)

1c. People living in other countries of the world learn about America's artistic and cultural richness through tours, residencies, festivals, and exhibitions that include artists and works from the United States. (Leadership Initiatives)

1d. Many of this nation's cultural and artistic treasures and traditions are preserved for present and future generations. (Heritage & Preservation; Leadership Initiatives; Partnership Agreements)

1e. Citizens have an opportunity to participate in public processes for development of state arts plans, which serve as the basis for Partnership Agreements with state arts agencies. (Partnership Agreements)

1f. Individuals and organizations have opportunities for support from other federal agencies that, working with the Endowment, open their programs to include the arts. (Leadership Initiatives)

1g. The public has access to information about the arts through research, publications, national, regional, and statewide forums, and enhanced use of media technology. (Leadership Initiatives; Partnership Agreements)

PERFORMANCE GOAL 2: To foster opportunities for the creation and presentation of artistic work.

Performance Indicators:

2a. Organizations and groups, individually and collaboratively, commission, and develop, new works from many cultures, or provide artists with resources for research and development necessary to the artistic process and the future enrichment of our culture. (Creation & Presentation; Partnership Agreements; Leadership Initiatives; Education & Access; Planning & Stabilization)

2b. Organizations and groups, individually and collaboratively, present, perform, publish, or exhibit new and existing works from many cultures to people throughout the country. (Creation & Presentation; Partnership Agreements; Leadership Initiatives)

PERFORMANCE GOAL 3: To strengthen the role of the arts in (a) enriching educational experiences; (b) enhancing the vitality of communities, and (c) promoting individual growth and well-being.

Performance Indicators for strengthening the role of the arts in enriching educational experiences:

3a. Children and young people in communities nationwide have educational opportunities to understand, appreciate, or participate in the arts. (Education & Access; Partnership Agreements; Creation & Presentation; Heritage & Preservation; Leadership Initiatives)

3b. Adults in communities nationwide have educational opportunities to understand, appreciate, or participate in the arts. (Education & Access; Partnership Agreements; Creation & Presentation; Heritage & Preservation; Leadership Initiatives)

3c. Collaborations among schools, businesses, and arts organizations in a range of communities are spotlighted for their excellence in arts education through an Arts Partnership Awards Recognition Program in cooperation with the U.S. Department of Education. (Leadership Initiatives)

3d. Elementary and secondary schools in all parts of the country provide their students with arts opportunities and insights through artists residencies in classrooms, and working with local schools and classroom teachers. (Partnership Agreements; Education & Access)

3e. The public has access to research and policy studies about the effects and values of arts education and the arts in education, as well as information about model projects. (Leadership Initiatives)

3f. Progress continues toward a comprehensive arts assessment in 2007 as part of the redesign of the National Assessment for Education Progress (NAEP). (Leadership Initiatives)

3g. Criteria on education in the arts are included in the U.S. Department of Education's Blue Ribbon Schools Program for the first time. (Leadership Initiatives)

Performance Indicators for strengthening the role of the arts in enhancing the vitality of communities:

3h. Mayors from cities and towns in all parts of the country have opportunities to learn how to use sound design principles in solving a range of challenges such as unused buildings, urban sprawl, and deteriorating downtown areas. (Leadership Initiatives)

3i. Cultural destinations, events, and programs that draw visitors and tourists into communities create economic benefit and vitality. (Leadership Initiatives)

3j. The public has access to studies demonstrating the contributions of the arts to the economic health and development of communities. (Leadership Initiatives)

Performance Indicators for strengthening the role of the arts in promoting individual growth and well-being:

3k. Community-wide arts events, such as folk festivals or parks concerts, in areas large and small, bring people together from all walks of life for shared experiences. (Creation & Presentation; Heritage & preservation; Partnership Agreements; Leadership Initiatives)

3l. At-risk youth, older Americans, and individuals with disabilities have opportunities to benefit from arts programs and model projects throughout the country. (Education & Access; Partnership Agreements; Leadership Initiatives)

3m. Representatives from all sectors of the community join together to explore ways to help insure the health and centrality of their artistic resources in everyday life. (Leadership Initiatives)

PERFORMANCE GOAL 4: To enhance the quality of service and efficiency of the agency's operations.

Performance Indicators:

- new outreach efforts ensure broader access to the endowment's grantmaking opportunities;
- simpler, clearer, more user-friendly application guidelines are issued;
- a survey is undertaken, and one or more focus groups convened, to improve customer service;

- use of the agency's Web site is expanded to improve communications with the public;
- a streamlined application review process is implemented, assessed, and revised, as appropriate;
- a review of administrative directives is conducted to identify opportunities to improve the agency's operations;
- staff training needs are assessed, and results are prioritized;
- a streamlined and more results-oriented performance appraisal system is implemented, assessed, and revised, as appropriate;
- a new LAN-based computer system is implemented and all staff is trained in its usage;
- e-mail and Internet access is provided for the staff.

The above Indicators-/Outcomes depend largely on the agency's Administrative budget.



NATIONAL ENDOWMENT FOR THE ARTS

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
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NEA SUPPORT FOR ARTS EDUCATION

--NEA leader in arts research. Among major undertakings is Schools, Communities, and the Arts: A Research Compendium, catalogue of major research studies. Early exposure to music encourages cognitive development in very young children. Children exposed to music, dance and drama in school do better on SAT's, more self esteem, work in cooperation with others. Business leaders understand the value in developing the highly creative and flexible employees needed for tomorrow's workplace.

--NEA leading advocate in persuading Department of Education to recognize arts education as core curriculum subject in Goals 2000.

--FY 97 NEA arts-in-education grants to state arts agencies total \$3.839 million, for artists-in residence, teacher training, school curriculum based projects. According to NASAA, those funds are matched six-to-one.

--Also in FY 97, NEA awarded 172 Education and Access grants totalling \$10.8 million for projects to broaden access to the arts, many directed at schoolchildren.

Example: \$40,000 to Metro Theater Company (St. Louis) to support a nationwide performance tour with accompanying education programs for students, teachers, and parents.

--22 of the Education and Access grants totalling \$1.6 million for projects relating directly to arts education in school curriculum.

Example: \$40,000 to New York University for expansion of the Early Learning Through the Arts program, which provides drama and other arts to Pre-K and Head Start classrooms that have limited or no access to the arts.

Example: \$200,000 to Milwaukee Symphony Orchestra, to expand the Orchestra Arts in Community Education Partnership's series of integrated arts experiences into middle schools in the Milwaukee area.

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MILLENNIUM PROJECTS UPDATE

The NEA has been funding Millennium projects since FY 1994, when it began investing in television programs about the development of American art forms in the 20th century. In FY 1997, a specific Millennium category was open to application, and we received over 400 letters of interest for funding of Millennium projects. The Endowment was able to fund 21 projects totaling \$4,874,000.

In FY 1998, the Endowment seeks to fund a limited number of Millennium projects that will have a national impact and increase opportunities for public participation in the arts to celebrate the turning of the Millennium. This is an opportunity for all Americans to reflect upon who we are, where we have been, and where we are going.

In FY 1998, we plan on funding a limited number of Millennium Initiatives, and have set aside \$2.5 million for cooperative agreements. An additional \$1 million will be available through the Underserved Set-Aside for cooperative agreements with state arts agencies and their regional organizations. We are also exploring our Grants to Organizations pool to see if any of those projects we fund in FY 98 are potential Millennium Projects. In FY 1999, organizations will be able to apply to the Grants to Organizations category to support millennial projects.

Millennium projects will engage people in communities across the country to make, do, see, and experience the arts. Based on the discussions held here with staff and the Council, the White House Millennium Initiative, and the PCAH report Creative America, we will use the following themes as the basis for our funding decisions: Public participation; Education; Preserving our Heritage; and Technology.

Review panels and a committee of National Council members will help to shape the awards.

In addition to funding new initiatives in FY 1998, we are also involved in a number of programs designed to promote the arts as a way to mark this moment in time. We are working with the White House Millennium Program to assist in the President's efforts to celebrate the Millennium by "honoring the past and imagining the future." It will highlight projects that recognize the creativity and inventiveness of the American people. By focusing on American culture, scholarship and scientific exploration, the White House Millennium Program will provide the nation with opportunities to learn our history, preserve our cultural heritage, and give permanent gifts to the future.

To that end, we are joining a partnership with the President's Committee on the Arts and Humanities, the Institute of Museum and Library Services, and the National Endowment for the Humanities to develop "Millennium Trails," a series of programs to give local communities a tool kit to take historical, intellectual, and cultural journeys in the year 2000. We are also exploring other partnerships with federal agencies to increase the artistic dimension of their millennial celebrations.

At this point in time, it is premature to speculate as to the exact nature of our Requests for Proposals for FY 1998 Millennium projects. We are discussing possibilities internally, with the Council, with potential partners, and with private sector funders.

FEDERAL INTERAGENCY PARTNERSHIPS
OF
THE NATIONAL ENDOWMENT FOR THE ARTS

- The NEA currently maintains 17 formal interagency agreements with other Federal agencies, including Agriculture, Education, Justice, Interior, and USIA.
- Overall, these agreements are supported by a total of \$2.4 million in funds from other agencies and \$1.3 million in NEA funds — a 2:1 ratio.
- Interagency agreements are typically designed to provide direct funding support for arts-based programs or to broaden recognition of the arts in those Federal program areas, such as economic development, criminal and juvenile justice systems, social services, and health, that have not traditionally been perceived as inclusive of the arts.
- Examples of recent interagency partnerships include:
 - **Creative Partnerships for Prevention**, a collaboration between NEA and the Department of Education's Safe & Drug Free Schools Program. This program provides drug and violence prevention training and technical assistance to youth arts programs and includes a Resource Guide and World Wide Web Site.
 - **Conflict Resolution Education in the Arts**, a partnership between the Arts Endowment and the U.S. Department of Justice, is designed to support artists and arts organizations working with youth in high risk environments through conflict resolution education, training, and technical assistance.
 - **Arts and Rural Communities Assistance Agreement**, a collaboration between NEA and the Department of Agriculture's Forest Service, supports 36 rural arts-based community development projects.
 - **Partners in Tourism: Culture and Commerce**, a partnership of the NEA, NEH, IMSL, and the President's Committee on the Arts and the Humanities, supported a series of regional cultural tourism leadership forums designed to encourage collaborations between local businesses, arts organizations, and government.
- Examples of long-term Federal partnerships maintained by the Arts Endowment include:
 - **Goals 2000 Arts Education Partnership** sustains a national arts education coalition supported by the NEA and the Department of Education.
 - **Federal Design Improvement Program**, a partnership with the General Services Administration, supports a wide-range of design arts projects within the Federal sector.
 - **Fund for U.S. Artists at International Festivals and Exhibitions** is a partnership supported by NEA, the US Information Agency, and the Pew & Rockefeller Foundations.

INTERAGENCY PARTNERSHIPS

By Federal Department/Agency as of October 1, 1997

Department	Unit	NEA Staff	Program/Project; Contact Person	MOU/ IA	FY	NEA \$	\$ from Others	Description/ Status/Notes/Next Step
Agriculture	Deputy Secretary for Rural and Small Community Development	Tony Tighe	National Rural Development Partnership; Jim Scanlon	MOU				Endowment is member of National Rural Development Council and encourages SAA participation in state rural development councils
Education	Educational Research and Improvement, Office of	Doug Herbert	Arts Edge; Lois Weinberg	IA	96 (NEA) 97 (ED)	200,000	200,000	NEA/ED/Kennedy Center project to implement a national arts ed information network; NEA funding first year, received \$200,000 from ED in FY 97
Education	Educational Research and Improvement, Office of	Doug Herbert	Goals 2000 Arts Education Partnership Sarah Howes Rita Foy	IA	97	350,000	130,000	Endowment working with ED to sustain a national arts education coalition. CCSSO and NASAA manage (CA); FY 98 NEA \$60,000 and ED \$150,000
Education	National Institute on Disabilities Research and Rehabilitation	Paula Terry	Cooperative Agreement with Kennedy Center	IA	96	30,000	20,000	For national forum on careers in the arts scheduled for June 1998; funding also from DOE/RSA, HHS/ADD
Education *	Rehabilitation Services Administration, Office of Special Education and Rehabilitative Services	Paula Terry	Beverly Stafford, Tom Fitch; Cooperative Agreement with Kennedy Center	IA	96		11,780	For national forum on careers in the arts scheduled for June 1998; funding also from HHS/ADD and DOE/NIDRR
Education	Safe and Drug Free Schools Program	Marianne Klink	Creative Partnerships for Prevention	IA	97	108,000	540,000	A collaboration to provide schools, arts agencies, and youth-serving orgs with drug and violence prevention strategies incorporating arts & culture
General Services Administration	Public Buildings Service	Christine Saum	Federal Design Improvement Program	MOU				To support the Federal Design Improvement Program (separate interagency agreement for each initiative)
General Services Administration	Public Buildings Service	Christine Saum	Federal Design Improvement Program	IA	96		85,000	To support the National Register of Peer Professionals (to be renewed in FY 98)

* One of several agencies participating in an agreement as noted under "Description" column

INTERAGENCY PARTNERSHIPS

By Federal Department/Agency as of October 1, 1997

Department	Unit	NEA Staff	Program/Project; Contact Person	MOU/ IA	FY	NEA \$	\$ from Others	Description/ Status/Notes/Next Step
Health and Human Services *	Administration on Developmental Disabilities	Paula Terry	Gail Evans; Cooperative Agreement with Kennedy Center	IA	96		10,000	For national forum on careers in the arts scheduled for June 1998; funding also from NEA and DOE/RSA and NIDRR
Housing and Urban Development	Public and Indian Housing	Christine Saum	HOPE VI Program	IA	97		75,000	To implement conference on "Housing and the City: Investing in Urban Design" with Mayors' Institute on City Design at Harvard
Institute of Museum and Library Services		Jennifer Dowley	Learning in Museums Diane Frankel Becky Danvers	IA	96	100,000	300,000	For a 5-year comprehensive research project on learning in museums in collaboration with NEH, NSF, and IMLS
Institute of Museum and Library Services *		Tony Tighe	Partners in Tourism: Culture and Commerce; Mamie Bittner	IA	96		5,000	To support regional leadership forums for cultural organizations and the travel industry; also funded by NEH
Japan-US Friendship Commission	(independent Federal agency)	Pennie Ojeda	U.S. - Japan Creative Artists' Program	IA	97	75,000	150,000	Supports three fellowships/year for creative artists in two-way exchange; Japanese government contributes \$500,000 for their artists in U.S.
Justice	Bureau of Prisons	Paula Terry	Artists in Residence; Sylvia McCollum, Darlene Veltri	IA	97-98	29,000	51,000	Artists-in-residence at Federal correctional institutions in FL, MD and NJ; FBP also provides supplies, space, supervision
Justice	Office of Juvenile Justice and Delinquency Prevention	Marianne Klink	Conflict Resolution Education in the Arts Robin Delaney-Shabazz	IA	96	75,000	200,000	To augment \$200,000 OJJDP grant to Illinois Inst. on Dispute Resolution for conflict resolution ed. and training for arts-based at-risk youth programs
Library of Congress	American Folklife Center	Dan Sheehy	Federal Agencies Committee/AFC Board of Trustees	MOU				Representatives from Smithsonian, NEH, NEA, and others report and consult on folklife activities

* One of several agencies participating in an agreement as noted under "Description" column

INTERAGENCY PARTNERSHIPS

By Federal Department/Agency as of October 1, 1997

Department	Unit	NEA Staff	Program/Project; Contact Person	MOU/ IA	FY	NEA \$	\$ from Others	Description/ Status/Notes/Next Step
National Endowment for the Humanities*		Jennifer Dowley	Learning in Museums	IA			100,000	For a 5-year comprehensive research project on learning in museums in collaboration with NEH, NSF, and IMLS
National Endowment for the Humanities		Tony Tighe	Partners in Tourism: Culture and Commerce; Patti Van Tuyl	IA	96	50,000	50,000	To support regional leadership forums for cultural organizations and the travel industry;also funded by IMLS
National Science Foundation *		Jennifer Dowley	Learning in Museums	IA			200,000	For a 5-year comprehensive research project on learning in museums in collaboration with NEH, NSF, and IMLS
Smithsonian Institution	National Museum of American Art	Jennifer Dowley	NEA Visual Artists Fellowships Archive Project	IA	97	180,000		Phase II: Transfer and digitizing of slides and a publication (Phase I was research)
State		Christine Saum	Federal Facilities Council	IA	97	10,000		Endowment is member of Council responsible for Federal government's built environment
US Information Agency		Pennie Ojeda	Cooperative Agreement with Arts International	IA	97	185,000	350,000	Participates in Fund for U.S. Artists at international festivals and exhibitions; total: additional \$730,000 from Pew & Rockefeller
			TOTALS			1,392,000	2,477,780	

of agreements:

17

of agencies:

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* One of several agencies participating in an agreement as noted under "Description" column

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NATIONAL ENDOWMENT FOR THE ARTS

Office of Communications

NEWS RELEASE

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AMERICAN CANVAS REPORT **RELEASED BY THE NATIONAL ENDOWMENT FOR THE ARTS**

Washington, DC -- Marking her fourth anniversary as Chairman of the National Endowment for the Arts, Jane Alexander today released the *American Canvas* report, an analysis and examination of the current state of the nonprofit arts in America. The report, the culmination of a year-long process that included regional forums across the country, is a cautionary tale about America's cultural legacy, the economic and social conditions surrounding the nonprofit arts, compartmentalization of the arts in community life, the place of the arts in education, and the opportunities and risks presented by new technologies. The report also includes challenges for individuals and organizations to take future action to sustain and preserve the nonprofit arts in their own communities.

"The *American Canvas* report represents all that I have been trying to do these past four years," said Chairman Alexander. "It signals the complex and pressing needs of the nonprofit arts, the hunger for culture in our communities, and the urgency for action if we are to pass on our cultural legacy, undiminished, to the children of the new millennium."

The *American Canvas* public forums brought together -- first on the community level, then at the national level -- representatives from the arts, education, business, government, civic groups, consumer organizations, religious groups, and foundations. The dialogue from these forums informed the *American Canvas* report, which lays out in detail the fundamental questions concerning the evolving role of the arts in American society, the health of the nonprofit sector in general, and its coexistence with increasingly dominant commercial forces. Additional information gleaned from other public dialogues, reports, and research paints a picture of an aspect of American culture -- the nonprofit arts -- struggling financially to survive.

In its concluding chapters, *American Canvas* offers an array of practical solutions that are working across the country to address these concerns -- from the Arts Consortium of Delaware to a citizens' movement based on the tactics of the natural conservation movement. The final chapter of the book presents a "Challenge to Act": a series of Calls to Action endorsed by the national steering committee of the *American Canvas* initiative and recommendations to the arts community, the civic sector, mass media, the entertainment industry, private funders, the corporate sector, parents, individuals and communities to step in and help save the arts in America.

The *American Canvas* report is an invaluable tool to anyone interested in helping nurture and preserve our cultural legacy. In its sweep of the major issues in the arts, the report identifies practical steps that artists and communities can undertake to:

more -
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American Canvas p. 2

- Expand the definition of American culture
- Support the nonprofit arts in their communities
- Develop innovative partnerships and collaborations
- Identify and meet community needs
- Educate young people in the arts
- Enter the information age

Taken together these six areas add up to a seventh, which in one way or another informed all of the *American Canvas* discussions. Simply put: What kind of culture will future generations enjoy? How can we ensure that the finest achievements of the past and present will endure in the future? And what needs to be done today to prepare our children -- artists, audiences and patrons of tomorrow -- both to appreciate and to participate in the culture of their time?

As we draw toward the beginning of a new century and new millennium, organizations across the nation are taking stock of their mission and their future. *American Canvas* measures where the arts are today and what must be done to ensure their viability for tomorrow.

Quotes from American Canvas

"Artists, arts administrators and those who support the arts can no longer exist in isolation. It is time to bring to the table various segments of the community--religious, philanthropic, civic, business and the arts in a way that will utilize the creative thinking and energy that is the basis of all artistic endeavor, to join in the endeavor to reform our schools, to rejuvenate our neighborhoods and to re-instill in our people a sense of civic responsibility and pride."

--Anna White, Executive Director, Young Audiences of Indiana,
at the American Canvas forum in Columbus, Ohio

"We need to make people aware of how the arts fill their lives if we want their support. . . . We need to take down the barriers. To win over our adversaries we can begin by taking art off the pedestal. It is the feeling of being separate from art that brings the opposition."

--Kate Vogel, glass artist, at the American Canvas forum in
Charlotte, North Carolina

"We must move away from the notion that art can only be found on the museum wall, at the concert hall, or on the performing stage. We must understand that art includes the expressive behaviors of ordinary people. . . as they respond creatively to the circumstances of everyday life."

--William Wilson, folklorist, Brigham Young University, at the
American Canvas forum in Salt Lake City, Utah

Copies of the *American Canvas* report can be obtained, free of charge, by contacting the Office of Public Information, National Endowment for the Arts, 1100 Pennsylvania Avenue, NW, Washington, DC 20506, or calling 202/682-5400. The report and additional information about the *American Canvas* initiative can be found online at <http://arts.endow.gov> in the "American Canvas" section of the *Endowment's web site*.

January 1997



NATIONAL ENDOWMENT FOR THE ARTS

The Nancy Hanks Center
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The United States Government's
Arts and Artifacts Indemnity Program

The Arts and Artifacts Indemnity Program was created by Congress in 1975 in response to a need expressed by U.S. museum directors to minimize the costs of insuring international art exhibitions. Since 1975 the Program has indemnified more than 500 exhibitions, sparing the organizers some \$90 million in commercial insurance premiums. The government's costs have been limited to two claims paid (for a total of \$104,700) and modest administrative costs.

The Indemnity Program is administered by the National Endowment for the Arts on behalf of the Federal Council on the Arts and the Humanities. The Program is competitive, with applications received under two deadlines per year. First, the applications are reviewed by the Indemnity Advisory Panel, which is comprised of eight museum directors, curators and a registrar. The Panel then makes recommendations to the Council's nineteen members, who head Federal agencies having arts-related programs. The Council determines which exhibitions will receive indemnification.

The organizer of an exhibition submits the indemnity application on behalf of any participants in the tour. Applicants must provide complete packing and shipping information for every object to be indemnified from "wall to wall" (meaning, literally, from the lenders' walls, through the entire tour, and back to the lenders' walls). This can involve a considerable amount of technical and logistical detail, since an exhibition scheduled to be sent to several venues may contain hundreds of objects, from multiple private and institutional lenders in many different countries.

Obviously it is necessary to assure the Council of adequate security and climate controls at each exhibition site. Applicants must report the number and placement of guards, types of electronic surveillance, fire protection measures, the ranges and means of controlling temperature and humidity in the galleries, and the number of foot candles of light to which light-sensitive art will be exposed. A key indicator of the effectiveness of a museum's security system is the previous loss record: any loss over \$5,000 from the permanent collection of the organizer and participating institutions in the last five years must be documented and explained.

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Of equal importance to the plans for the care and handling of an exhibition is the list of objects for which indemnity is requested, since this determines the extent of the government's liability. All objects must be fully described: artist, title, medium, size, name and country of residence of the lender, etc. Some private lenders wish to remain anonymous, for tax or security reasons, but the Council must know their identities before indemnity can be provided.

Each object must be assigned a value in U.S. dollars since this will be the basis for payment if a claim is made. To assist the Advisory Panelists in assessing the reasonableness of the lender values, applicants are also asked to furnish an opinion on the lender's evaluation from an outside expert. Under any given deadline, applications are received for coverage of thousands of art objects and artifacts. While the professionals who serve on the Advisory Panel are chosen in part for their knowledge of the international art market, it is extremely useful to them to learn the opinion of a dealer or curator who has specific expertise in a given area. If the expert advises that a value is overstated, and the Panel and Council concur, the amount of indemnity coverage is reduced or denied.

Even when an expert opinion is provided, however, assessing lender-given values can be problematic. Many objects for which indemnity is requested have been classified as national treasures in their country of origin. Valuations of such treasures will reflect historical significance as well as intrinsic value and artistic merit. Valuation is difficult because their rarity and uniqueness often mean that they have not recently been offered on the art market, if ever, and there is no meaningful replacement value. The owner's willingness to lend the treasure and the benefits to the American public to see very valuable, otherwise inaccessible works of art must be weighed against the risk to the U.S. Treasury.

Once an application is approved by the Council and the exhibition has been certified by the Director of the United States Information Agency as being in the national interest, a Certificate of Indemnity is awarded. The Certificate is a contract between the Council and the applicant on behalf of the lenders, pledging the full faith and credit of the United States to pay the agreed upon amount. The Certificate includes most standard fine arts policy coverage provisions, with few exclusions: Losses or damage occurring as a result of war are covered, for example, while damages resulting from normal wear and tear, or inherent vice, are not.

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If a claim for loss or damage is certified as valid by the Council, an appropriation for payment is requested from Congress. After payment for a loss, the Council is subrogated to all the indemnitee and owner's rights of recovery against any person other than the indemnitee, participating institutions, their trustees, officers, employees and agents, all of whom are liable only for willful misconduct and gross negligence. Provision is made for the reimbursement of any monies recovered, and the owner has the option to buy back any recovered property before it is sold at public auction. If an owner of an indemnified object is a sovereign or agent of a sovereign (e.g. the Louvre, which is a state-owned museum), the owner may elect to be covered under an alternate subrogation paragraph which eliminates the provision that an object which is part of a nation's patrimony can be sold at public auction.

At any given time, some thirty to forty exhibitions are being indemnified. Any changes in plans from those approved in the original application must be reported to determine if the revisions involve increases either in risk or the amount of coverage. Occasionally there are requests to increase the total value of a Certificate because of the decline in value of the U.S. dollar in relation to some foreign currencies. The Council attempts to be sympathetic to such requests, so long as the overall ceiling limit of the Program is not exceeded. It is recommended, however, that applicants attempt to anticipate currency fluctuations when the application is first submitted, for the duration of the indemnity time period. This may be done by increasing the lender value, from 5 to 10%, for example, and including a note of explanation with the application.

The Indemnity Program was designed to facilitate international exhibitions but the Council has a legal mandate to protect the financial interests of the United States. Since the Council does not have the flexibility of a commercial insurer to simply increase premiums for high risk situations, it has adopted policies which help to reduce risks. Certain fragile media such as oil on wood panel and oil on copper paintings, pastels and some types of glass, for example, are generally excluded from indemnity coverage. The Program guidelines are continually be revised to reflect the opinions of the Advisory Panelists, and recently some new high-risk items have been added to our exclusion list: these are works on parchment or vellum, and marquetry (in-laid furniture). Requests for coverage of oversize works (usually paintings with dimensions exceeding ten by ten feet) are scrutinized, since these may involve extraordinary handling during shipping.

In addition to policy safeguards, the Council enforces limits outlined in the statute and Federal Regulations which govern the program. There is a sliding scale deductible based on the total value of the exhibition, ranging from the first \$15,000 up to \$200,000 of loss. And, a maximum of \$50 million in indemnified objects can be transported in a single conveyance. The rationale for this limit is that dividing an exhibition during shipping diffuses the concentration of risk. If an organizer chooses to ship more than the allowable limit on a single airplane or truck, the amount above \$50 million must be commercially insured.

In 1990, Congress passed legislation increasing the amount of indemnity available at any one time from \$1.2 billion to \$3 billion; the legislation also raised the per exhibition ceiling from \$125 to \$300 million. The original limits of the Program set in 1975 were \$250 million overall, with a \$50 million per exhibition ceiling. The increases over the years have been justified by heightened international exhibition activity, coupled with demand for indemnity coverage and higher art market prices.

When the Program was established, eligibility was limited to exhibitions coming from abroad to the United States. If coverage was requested for an exhibition of U.S. loans being sent abroad, an exchange of exhibitions had to take place and only one part of the exchange could be indemnified. In 1985, the statute was amended to enable loans from the United States to be indemnified abroad whether or not an exchange or exhibitions was planned. Furthermore, if reciprocal exhibitions were planned, both parts could be indemnified. The Solomon R. Guggenheim Museum (NYC) took advantage of the latter in its exchange of contemporary art with the National Gallery of Prague, in which loans to and from Czechoslovakia were indemnified.

The most recent Program development was the publication of a Final Rule in the Federal Register, effective September 15, 1995, to amend the eligibility requirements. The Council voted to amend the Federal Regulations to permit coverage of U.S.-owned objects when they are part of an exhibition of loans from abroad, so long as the foreign-owned loans are integral to the exhibition. For example, last month the Los Angeles County Museum of Art opened an exhibition called Exiles and Emigres: the Flight of European Artists from Hitler,

a sequel to their widely acclaimed Degenerate Art exhibition of several years ago. Many of the photographs, paintings, books and ephemera which document the achievements of the exiles are held in European collections, so there was no question of the importance of the foreign loans to this exhibition. But the artists also migrated to the U.S., and there are now significant American-owned holdings of their art. Under the new Regulations, the entire exhibition was eligible for indemnity.

This change in the Regulations has meant that a greater portion of the \$3 billion ceiling is being encumbered at any one time. But the fact that the American owned loans do not have to be transported overseas offsets some of the additional risk. The Council believes this limited domestic indemnity provides additional relief to museums at an acceptable level of risk to the Treasury.

Recent examples of indemnified exhibitions include Johannes Vermeer, organized by the National Gallery of Art; Claude Monet at the Art Institute of Chicago; Splendors of Imperial China: Treasures from the National Palace Museum, Taipei, which was organized by the Metropolitan Museum of Art and has traveled to Chicago, San Francisco and is now at the National Gallery of Art; and last summer's Cezanne retrospective organized by the Philadelphia Museum of Art. Most visitors to these exhibitions were probably not aware they were insured by the United States government, but the museum profession appreciates this assistance and bears the responsibility for its perpetuation. The exceptionally low loss record of the Indemnity Program over its twenty years is directly attributable to the care taken by museum personnel. Maintaining this level of performance assures that the U.S. Government can continue to participate behind the scenes to help make international exhibitions possible.

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MEMBERSHIP

FEDERAL COUNCIL ON THE ARTS
AND THE HUMANITIES

Chairman, National Endowment for the Arts

Chairman, National Endowment for the Humanities

Secretary of Education

*Secretary of the Smithsonian Institution

Director, National Science Foundation

Librarian of Congress

*Director, National Gallery of Art

Chairman, Commission of Fine Arts

Archivist of the United States

Commissioner, Public Buildings Service, General Services
Administration

Director, United States Information Agency

Secretary of the Interior

*Secretary of the Senate

*Member, U.S. House of Representatives

Secretary of Commerce

Secretary of Transportation

Chairman, National Museum Services Board

Director, Institute of Museum Services

Secretary of Housing and Urban Development

Administrator, General Services Administration

Secretary of Labor

Secretary of Veterans Affairs

Commissioner, Administration on Aging

*Members who do not vote on indemnity

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Just as our whole economy is being transformed by technology, so is how we communicate. For example, the Internet is not only developing into a new market place of products, but also of ideas. Like other sectors of society, technological innovations in communications and information have a profound and far-reaching impact on the arts.

This is nothing new, technology has always impacted art forms -- the creation of papyrus, the invention of the printing press, the development of new painting and drawing materials, and discoveries that led to the recording and broadcasting of sound and images. These are just a few of the changes in technology that have brought with them new opportunities in the arts. It is no different with the latest communication and information technologies, which when combined with the creativity of an artist, form the groundwork of new art forms.

Because the Internet offers an unlimited capacity for information and resources and is accessible 24 hours a day, it presents limitless opportunities to increase access to the arts for people everywhere. As the national voice for the arts in America, the Arts Endowment is taking the lead in utilizing distributed networking to share cultural resources and information on the Internet with other sectors of our society. A brief description of NEA's high-tech initiatives follow.

Website

In April of 1996, the Arts Endowment established its own website at <http://arts.endow.gov>
It includes

- a monthly magazine called *arts.community*
- a guide to the Endowment, including online grant guidelines and applications that can be down-loaded, printed, completed and mailed by organizations seeking grants
- and an arts resource center, including a catalog of Arts Endowment publications that can be ordered as well as on-line publications.

People are using this site, with more than

- 750 requests for Arts Endowment publications
- 150 requests from students doing research
- 2500 e-mail inquiries and responses
- Every week, 2000 people dial up our website
- Our website has sustained more than 1.7 million "hits" since April of 1996



-- more --

Our website has won many accolades, including:

- Twice being named a "Hotsite" by *USA Today*
- *Yahoo* magazine named it an "Outstanding Site of the Month"

Open Studio: The Arts Online

Open Studio is a \$1 million collaboration between the Arts Endowment and the Benton Foundation. It is the natural next step in bringing the nonprofit arts community online.

- It will establish free community access to the Internet at more than 100 cultural organizations, with up to two access sites in every state
- And 10 mentoring sites across the nation where artists and arts organizations get the training and the resources they need to become information providers online.
- 3 mentor and 9 access sites are now established, the rest will be announced by June, 1997.

Open Studio is about

- Collaborations between the public and private sectors
- Increasing free community access to advanced communication technology like the Internet
- Developing high-quality cultural information and resources online

Open Studio dovetails with NEA's mission statement

- Increasing access to the arts
- And helping Americans master technology

Public-Private Partnerships:

Agreement with a major software developer

The Arts Endowment is working with a major software developer to design an artist-in-residency program that will support the development of new interactive multi-media art forms. These artists will work at this software developer's facilities with access to its state-of-the-art technology and its engineering staff.

The Arts Endowment will provide its expertise in designing the residency and creating a comprehensive and open artist selection process. In one unique aspect of this partnership, the software developer has agreed to establish a precedent in which the software developer will license artworks from the artists, instead of claiming company ownership of the artworks. This provides financially-viable positions for artists if their work becomes commercially successful.

-- more --

Other Cooperative Agreements:

"ArtsEdge"

The Arts Endowment wants to help those involved in arts education to organize and share their knowledge with each other and with others outside the arts. Together with the U.S. Department of Education, the Arts Endowment has funded a national arts education information network called "ArtsEdge." Computer-based and interactive, the network is being developed by the John F. Kennedy Center for the Performing Arts to:

- Connect people to people and to information through electronic mail, on-line forums and conferences, and reference and information exchange,
- Build a computerized database about promising arts education programs and practices; and
- Join with other networks in the arts and in education.

Its online address is <http://artsedge.kennedy-center.org>

"Civiscape"

Working together, the Arts Endowment and the Media Lab at MIT's School of Architecture established Civiscape to create a forum for an interdisciplinary discussion of design and technology, and a laboratory where online technology addressing the needs of the design field is developed with constant input from the design communities. Its website brings designers into the loop of research and development by giving them a chance to experience and critique emerging online technology. Its online address is <http://civiscape.media.MIT.EDU/CIVISCAPE/>

"U.S. NonProfit Gateway"

The National Endowment for the Arts is working with other federal agencies through the U.S. NonProfit Gateway project to make it easier for nonprofits to access online federal information and services. This website is a one-stop shop for locating Federal government information and resources of value to nonprofit organizations. It was created as part of Vice President Gore's National Performance Review. Its online address is <http://www.NonProfit.gov>

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