

Leadership Initiatives

FISCAL YEAR 2000 FACTS AND FIGURES

In FY 2000, funding for Leadership Initiatives totaled \$10,177,772.

Through its Leadership Initiatives, the National Endowment for the Arts complements its principal grantmaking activity by developing and implementing projects of major significance that advance the arts in American life. These initiatives are frequently undertaken in collaboration with nonprofit organizations or other federal agencies. Initiatives funded this year include continuations of projects funded in previous years, such as the National Millennium Projects and ArtsREACH, and others that are new, such as Creative Links and JazzNet. A complete listing of the year's Leadership Initiatives is available online at www.arts.gov.

NATIONAL MILLENNIUM PROJECTS

The NEA joined the nation in celebrating the year 2000 through its National Millennium Projects, which support activities in all 50 states and involve local communities in the creation and preservation of artistic works, increasing public awareness of the nation's cultural life. Three new Millennium Projects were funded in 2000: **LIVE at the Library 2000**, in collaboration with the American Library Association, the **National College Choreography Initiative**, in collaboration with national dance service organization Dance/USA, and **Arts on Millennium Trails**, a collaboration among the NEA, U.S. Department of Transportation, the White House Millennium Council, the National Assembly of State Arts Agencies, and national arts, environmental, and trails-related organizations.

Connecticut Millennium Trail Celebrates American Impressionism

Arts on Millennium Trails, which is administered by the National Assembly of State Arts Agencies, supports the creation of community-centered public art projects along the 50 Millennium Legacy Trails that the U.S. Department of Transportation designated in 47 states, Puerto Rico, the Virgin Islands, and the Dis-

trict of Columbia. Millennium Legacy Trails include historic trails, cultural routes, scenic byways, hiking trails, neighborhood paths, rail trails, and urban bikeways.

Although still in its infancy, Arts on Millennium Trails is already making remarkable progress. Among the participating sites is the Connecticut Impressionist Art Trail. This trail celebrates the sites and landscapes of American Impressionism, a school of art championed by

American artists such as Childe Hassam, Theodore Robinson, Dawson Dawson-Watson, and J. Alden Weir, who painted many of their pieces in the Connecticut countryside. Located close to New York City and accessible by train, the rustic villages and picturesque shorelines of Connecticut were ideal subjects for these artists. The trail includes several historic sites where American Impressionists once lived and worked, and museums where their work is cur-

rently exhibited. As part of the trail, five outdoor exhibits featuring color reproductions of American Impressionist paintings will be installed near the sites depicted in the works, including information about the artists, paintings, and significance of the sites. The project includes a host of partners, including the Connecticut Commission on the Arts, ten museums, and a corporate sponsor.



The Farmington River, depicted in Dawson-Watson's painting, has been named a national Wild and Scenic River by the U.S. Department of the Interior, ensuring that the public will continue to have access to the same vistas that inspired Dawson-Watson almost a century ago. (Photo by An-Ming Truxes)



Dawson Dawson-Watson's *Early Morning on the Farmington* will be reproduced for the wayside exhibit at the Farmington River, one of five such exhibits on the Connecticut Impressionist Art Trail. (Photo courtesy of the Florence Griswold Museum, Old Lyme, Connecticut)

CREATIVE LINKS

Creative Links: Positive Alternatives for Youth was a one-year pilot program initiated in FY 2000 to support partnerships between arts organizations and other community groups for artists' residencies that serve youth. The NEA awarded 156 grants for \$1,435,000 to organizations in 48 states and the District of Columbia. The youth, primarily from low-income neighborhoods, attend after-school and summer arts classes led by an artist-in-residence. These classes not only allow youth the opportunity to learn about arts disciplines, but also to gain valuable life skills. Creative Links served as a pilot for the new Challenge America program, for which Congress appropriated funds in FY 2001 to support projects such as these throughout the United States.

Detroit Visual Arts Project Provides Disabled Youth with New Opportunities

Bringing varied and committed partners together to undertake a project is a key element of the Creative Links program. For their artsJAM Detroit! Gallery and Studio project, vsa arts of Michigan brought together the Arc Detroit, Great Lakes Center for Independent Living, Detroit Institute of Arts, Wayne State University, Michigan Rehabilitation Services, Detroit Public Schools, and the Center for Creative Studies. The goal of the project was to provide disabled teens with after-school vocational training and creative opportunities in the visual arts conducted by professional artists.

Studies done of the special education population in Michigan revealed that even students with learning and/or emotional disabilities who did well on achievements tests were at high risk of dropping out of school. vsa arts of Michigan identified professional artists who could teach and mentor these types of students through the full range of the creative process, from the concept of a work to its exhibition and sale. Twelve students and two mentors participated in the program along with twelve adults who joined on a fee-for-service basis.

In addition to the two six-week sessions, students were involved in preparing a workshop space near the vsa facilities, located within walking distance of all of Detroit's major arts

and cultural organizations, providing easy access for field trips and off-site classes. Plans are underway to encourage arts education and art therapy students from Wayne State University to use the artsJAM Detroit! program for their practicum.

Artist Richard Perez of Ann Arbor, Michigan mentors apprentice artist Shafee Mohammed in a clay workshop as part of the artsJAM Detroit! project. (Photo by Ilene Flanagan)



ARTSREACH

ArtsREACH: Community Arts Development was initiated as a three-year pilot program in 1998 to foster arts activities in the 20 states most underrepresented among the NEA's direct grantees. Over the three years of the program, which ended in 2000, ArtsREACH efforts contributed to a more than 350 percent increase in NEA-supported projects within these states. More than 1,000 diverse organizations were involved in activities that ranged from creating specifications for civic design initiatives to facility feasibility studies to research for creating directories of local artists. The program encouraged partnerships among local organizations through these cultural planning activities. In FY 2000, 56 grants were awarded, totaling \$496,895. ArtsREACH served as a pilot for the new Challenge America program, for which Congress appropriated funds in FY 2001 to support projects such as these in underserved areas in all 50 states.

Bettendorf, Iowa Examines Feasibility of Creating New Performing Arts Center

The Bettendorf Public Library (left) and Family Museum of Arts & Science (right) were partners in a project, supported by an ArtsREACH grant, to study the feasibility of building a new performing arts center in town. Presently, space at both facilities is not large enough to accompany the demand of local arts performances and classes. (Photos courtesy of the City of Bettendorf)

Critical to a community's artistic vitality is the availability of venues for performances, rehearsals, outreach activities, and classes. Through an ArtsREACH grant, the city of Bettendorf, Iowa, and Quad City Arts—the area arts presenter—hired two consultants to conduct a feasibility study for a performing arts center in downtown Bettendorf. Other partners in the project included the Bettendorf Public Library, Chamber of Commerce, and the Family Museum of Arts & Sciences.

A critical part of the study was research on the center's potential uses and users. By survey-

ing and interviewing local residents, the consultants identified the community's cultural facility needs and the issues surrounding the development of a new venue. They also developed a comprehensive program outlining specific types of spaces within a proposed facility.

The study provided vital information for this important community undertaking and the integration of the proposed project into a larger development plan called the Riverfront Renaissance. The study concluded that a significant portion of the area population was likely to participate in or attend performing arts activities. In addition, the city attracts a significant number of tourists due to its location on the Mississippi and the local riverboat gambling boats.

The consultants recommended a mid-sized performing arts space with additional space for rehearsal, production and teaching of electronic media, and arts education. The new facilities, the study concluded, have the potential to improve the quality of life in the region, provide education opportunities, and promote economic development and tourism.



FOLK & TRADITIONAL ARTS INFRASTRUCTURE INITIATIVE

For more than 20 years, the NEA has helped to sustain folk and traditional arts programs, many of which are housed in state and regional arts agencies. The Folk & Traditional Arts Infrastructure Initiative, now in its third year, addresses the need to strengthen an infrastructure of support for these art forms, which reflect the rich culture and heritage of the United States. In FY 2000, 32 grants were awarded to organizations in 29 states as well as Guam and the District of Columbia for a total of \$827,500.

Indiana Partnership Promotes the State's Traditional Arts

Traditional Arts Indiana is a statewide folk arts program created in 1998 by the Indiana Arts Commission and Indiana University Folklore Institute to document, support, promote, and present traditional arts and artists of Indiana. With an NEA Folk & Traditional Arts Infrastructure Initiative grant, Traditional Arts Indiana is able to attract partners from across the state—including local and regional arts agencies, small museums, and state and local historical societies—to identify public education and marketing strategies for artists and to create support for folk arts among a broad range of audiences.

Traditional Arts is compiling a comprehensive searchable database, which so far contains more than 300 artists and 150 educators, schol-

ars, and arts and history organizations. This database, once completed, will be available to educators and nonprofit organizations for use in their programming activities. The program, in partnership with the American Folklife Center at the Library of Congress, has also held a three-week residential field school in cultural documentation for teachers, museum professionals, park interpreters, and other cultural specialists. Working with the Perry County Museum and the Tell City Historical Society, the program is creating an oral history project entitled *Work and Life: Voices of Perry County*. Researchers and volunteers are interviewing Perry County residents about their work traditions, and the final product will eventually be made into a radio series.

Clifford Gunn, woodworker and 33-year veteran of the Tell City Chair Company in southern Indiana, holds an exact replica of a popular chair he made while working for the company. Gunn was interviewed by Erin Roth of Traditional Arts Indiana for an oral history project, *Work and Life: Voices of Perry County*. (Photo by Erin Roth)



INTERNATIONAL EXCHANGES

To share the excellence and diversity of American arts, the NEA supports international activities that showcase our nation's arts abroad and also enrich the artists' work through new experiences with different cultures. The NEA works with CEC International Partners on **ArtsLink**, an exchange program with Central and Eastern Europe, Russia, the Newly Independent States, and the Baltics. American artists work with their counterparts abroad on ArtsLink Collaborative Projects, and U.S. arts organizations host visiting artists or arts managers for five weeks through ArtsLink Residencies. In FY 2000, nearly 20 projects were funded through this program. The **Fund for U.S. Artists at International Festivals and Exhibitions**, administered by Arts International, supported the participation of more than 100 American performing artists in international festivals in 2000. The NEA's partners in the Fund are the U.S. Department of State, the Rockefeller Foundation, and the Pew Charitable Trusts. The NEA also works with the Japan/U.S. Friendship Commission on the **U.S./Japan Creative Artists' Program**, which provided five six-month residencies in Japan in 2000 for American artists in a variety of disciplines to work on projects of their choice.

American and Bulgarian Theaters Collaborate on Bringing Shakespeare to Kosovo

The tragedy of the 1999 Kosovo war was accentuated by the horrific violence of neighbor turning against neighbor. Through the ArtsLink program, the Bond Street Theatre of New York collaborated with the Theatre Tsvete of Sofia, Bulgaria to address the legacy of regional violence with a positive artistic statement, dramatizing people's differences and commonalities. The two theaters presented a non-verbal version of *Romeo and Juliet*, which toured to six theaters throughout Kosovo.

Creating a non-verbal version of a heavily text-oriented play was a challenge for the theater companies, forcing them to use symbolic actions and overlapping time sequencing to explain the story. For example, their version of the play included the wedding of Romeo and Juliet happening on stage simultaneously with the duel between Mercutio and Tybalt—demonstrating Romeo's struggle between his loyalty to his family and his love for Juliet, a struggle that resonated with Kosovo audiences.

After the well-received premiere in Plovdiv, Bulgaria, the play began its tour of Kosovo. The



Kosovo theaters in which the companies performed carried reminders of the war: one was shot full of bullet holes and had only one working light, another had neither electricity nor a generator. The tour was the first time an American company had played at the six theaters, and audiences, some of whom had not seen live theater performed before, responded enthusiastically. In addition, the two companies gave performances and workshops for Albanian, Serbian, and Roma children in rural areas throughout Kosovo in coordination with the Emergency Operations Office of UNICEF. The companies also conducted workshops and open rehearsals for Kosovo theater artists and students to discuss their production of the play.

The Bond Street Theatre of New York and the Theatre Tsvete of Sofia, Bulgaria performing a scene from Shakespeare's *Romeo and Juliet* for audiences in Kosovo. (Photo by Marko Georgiev)

INTERAGENCY PARTNERSHIPS

The NEA works with more than 20 other federal agencies on projects that integrate the arts more fully into the lives of communities and families nationwide. These partnerships help to expand the reach and impact of federal arts dollars, and provide a national model for the types of partnerships the NEA encourages at the state and local levels. These federal partnership programs range from after-school and in-school arts education for youth to arts initiatives in rural communities. Federal partners include the Department of Education, the Department of Agriculture, the Department of Housing and Urban Development, and the National Park Service.

Federal Initiative Assists In Promoting Montana's Blackfeet Tribe Culture

Through the Arts and Rural Community Assistance Initiative, a series of metal sculptures representing the Napi Creation Story, which depicts the Blackfeet Tribe's history and culture, was created and will be installed at the entrance to the Museum of the Northern Plains Indian in Browning, Montana. (Photo by Alex Gladstone)

The NEA teamed up with the U.S. Department of Agriculture's Forest Service to support the Arts and Rural Community Assistance Initiative, a program that provides grants for arts projects in rural communities dependent upon the surrounding natural resources. One of the projects supported under this initiative is the Blackfeet Tribe's Napi Creation Story Project in Montana. The project developed out of a feasibility study, funded by the Montana Arts Council and Travel Montana, to create a community vision for the town of Browning and the surrounding Blackfeet reservation. The study recommended that the Blackfeet Nation

promote both its culture and history through the arts.

The tribe commissioned two artists, supported by the NEA/Forest Service grant, to create a large series of metal sculptures depicting the Blackfeet creation story and the tribe's history. The work, sitting on a base of local river stone, features a metal image of the Napi ("Old Man") surrounded by metal sculptures portraying significant elements of the creation story, such as animals, tribal lodges, and Chief Mountain—a nearby mountain named by the Blackfeet, which is often featured in tribe stories. The site for the sculptures is the entrance to the Museum of the Northern Plains Indian, located on the main route to Glacier National Park. With more than 2 million visitors passing through Browning on the way to the park, the sculptures are one way of promoting the Blackfeet culture to a larger audience, and attracting visitors to stop and experience what the Blackfeet Tribe—and town of Browning—have to offer.



ACCESSABILITY

The AccessAbility Office serves as the advocacy and technical assistance arm of the NEA for older Americans and those who are disabled or living in institutions and long-term care settings. The Office works in a myriad of ways to assist staff, grantees, and applicants in making arts programs available to these important segments of our citizenry. A broad range of cooperative efforts was developed in FY 2000 to assist in achieving the NEA's goal of increased access to the arts for all Americans. The focus of these efforts is inclusion, opening up existing programs and outreach to citizens who would not otherwise have opportunities to be involved in the arts.

NEA Tackles Accessibility Issues in Design and Health Care

Since 1990, the NEA has conducted a leadership initiative on universal design, the design process that make products and spaces functional for all people, disabled and non-disabled, children and older adults. In January 2000, a Universal Design Working Group was formed—composed of staff from the NEA, U.S. Department of Housing and Urban Development, U.S. Department of Health and Human Services' Administration on Aging, American Association of Retired Persons, Association of Collegiate Schools of Architecture, Industrial Design Society, American Institute of Architects, and Adaptive Environments, Inc.—to discuss possible collaborative projects that would advance the concept of universal design, such as a student design competitions.

In addition, the NEA's AccessAbility Office has continued to play an important role in in-



fusing the arts into health care, including hospitals, hospices, and drug treatment centers. The AccessAbility Office participated on a 26-member interagency committee on Healthcare Environments that convened a conference on the "Effect of Working Conditions on Quality of Care" that took place October 12–13, 1999, in Washington, DC. Chairman Ivey was the keynote speaker for the conference, highlighting the important role that the arts can play in the health care experience. The AccessAbility Office organized and chaired presentations on how to develop professional arts programs in medical centers and hospices.

The National Building Museum in Washington, DC, used universal design features to create its exhibition, "Capitol Sights Not Always Seen," which includes miniature three-dimensional models of major DC structures for visitors with and without sight to enjoy, and pedestals with recessed bases to provide clear floor space for persons in wheelchairs to approach the exhibits. (Photos courtesy of the Center for Universal Design)



OTHER INITIATIVES

In addition to the Leadership Initiatives described above, the NEA also supported other Leadership Initiatives during FY 2000, such as the following:

JazzNet The NEA collaborated with the Doris Duke Charitable Foundation and the Nonprofit Facilities Fund to create JazzNet, a national program to further jazz creation, presentation, and education. In FY 2000, the NEA provided \$150,000 in grants to 12 regional organizations for assistance in commissioning new works, supporting artists' residencies, and building endowments to sponsor jazz programming.

Jazz Institute Brings Master Musicians to Teach Promising Young Students

The Thelonious Monk Institute of Jazz, working out of Washington, DC on the East Coast and Los Angeles, California on the West Coast, was founded in 1986 by the Monk family to offer tuition-free college-level training and public-school-based jazz education programs. The Institute also launched an Internet-based jazz curriculum for fifth, eighth, and eleventh grade public school students throughout the United States. It is best known for sponsoring the annual Thelonious Monk International Jazz Competition, which brought such jazz stars as

Joshua Redman and Jacky Terrasson to national attention.

The Institute received a grant through JazzNet to support the artist-in-residence component of its jazz performance educational program at the University of Southern California in Los Angeles. This unique two-year college-level jazz program brings in master jazz musicians to work with young musicians who have shown promise in the field. The program works much as an apprenticeship, just as jazz elders in the past—such as Thelonious Monk—would take young musicians under their wings and help them develop their talents. Admission to the program is rigorous, with only seven students accepted each year. Participants receive full scholarships as well as stipends to cover living expenses. Such jazz luminaries as Clark Terry, Herbie Hancock, Wayne Shorter and Jackie McLean have been artists-in-residence in the program, and have led the students on international tours (once playing before 34 heads of state at the Summit of the Americas). Artists-in-residence also teach master classes through the country as part of the program, helping to keep this important indigenous American art form alive.



Artist-in-residence Herbie Hancock explains musical technique to members of the Miami-Hialeah Lakes High School jazz band as part of the Thelonious Monk Institute of Jazz's master class program. (Photo courtesy of the Thelonious Monk Institute of Jazz)

KoningEizenberg Architecture's winning design for the public school to be located in the Irving Park neighborhood on the North side of Chicago, a single-level building housing clusters of classrooms, each creating a neighborhood environment for the students and staff. (Design provided by the Business and Professional People for the Public Interest)

New Public Works The New Public Works initiative provided \$498,400 in grants to ten organizations to help fund national design competitions for a range of public projects from schools to housing to parks. The NEA's support helps to defray the costs of running these competitions, including honoraria for participating designers and jurors. The winning projects will develop the highest quality of design for these community structures, involving the fields of architecture as well as landscape design, urban planning, and industrial design.



Design Competition in Chicago Promotes Universal Design for Public Schools

Business and Professional People for the Public Interest in Chicago, Illinois, a nonprofit law and public policy center, received an NEA New Public Works grant to support a national two-stage design competition for two new Chicago public schools. The schools chosen for the design competition are located on the North and South sides of Chicago, and serve approximately 800 disabled and non-disabled students in pre-kindergarten to eighth grade.

The competition for the elementary schools involves two innovative design models: universal design and small schools. The universal design prototype integrates sound design with the concept of accessibility so that disabled students, who comprise up to 20 percent of the student population in the two schools, can share the facilities easily with non-disabled students. The small schools philosophy suggests that small

schools (a maximum of 350 students in K-8) optimize student learning, retention, and safety. However, with student populations growing, it becomes more difficult to keep schools small. One solution is to create schools-within-schools, basically several small, connected school buildings. The competition helped spotlight these important design concepts so that they might be duplicated in the design and construction of other schools and public buildings.

The first stage of the competition began in August 2000 with a national open call for entries, from which four designers were selected. In the second stage, the four finalists competed with four invited architects. The winning designers, chosen by a panel of architecture experts, were KoningEizenberg Architecture of Santa Monica, California for the North side site and Marble-Fairbanks Architects from New York, New York for the South side site.

The competition involved much community involvement, including workshops and forums on the concepts of small schools and universal design, and community meetings with the finalists. These meetings provided the competitors with a sense of the community's needs and gave community members an opportunity to provide feedback to the finalists on their designs.

Marble-Fairbanks Architects' winning design for the public school to be located in the Roseland neighborhood on the South side of Chicago, a two-story structure utilizing a system of ramps that allows easy movement throughout the school and creates easy access to a communal courtyard. (Design provided by the Business and Professional People for the Public Interest)



Theater Arts Residencies/Career

Development Programs Through a cooperative agreement with Theatre Communications Group, the national service organization for the American theater, the NEA supports competitive residency programs for playwrights, directors, and designers working with professional theaters, artists, and communities. The Residency Program for playwrights is designed to add artistic depth to theater institutions, placing playwrights at the center of the creative process, and bringing writers and communities together. The Career Development Programs for directors and designers partner nonprofit theaters with early career theater artists to both provide creative opportunities for the artists and help build the artistic resources available to the theaters.

Career Development Program Helps Develop New Directors for Nonprofit Theaters

Kate Whoriskey's participation in the Career Development Program during 1998–2000 led her across the country and to Europe, accumulating valuable experience to enhance her skills and developing new techniques to bring to the theaters with which she works. With the goal of expanding her vocabulary through metaphor, movement, and design, Whoriskey spent time in Juneau, Alaska, observing the work of the Perseverance Theatre, and collaborated with German director Uli Rasche and American director Robert Wilson. In addition, she observed rehearsals of Robert Woodruff's work at Columbia University and choreographer Pina Bausch's work at Theatre de la Ville in Paris.

Whoriskey used the skills and knowledge acquired during her residency activities in productions of classic plays at the American Repertory Theater in Cambridge, Massachusetts and the Intiman Theatre in Seattle, Washington in 1999–2000, providing fresh insights



on theater direction to the two nonprofit theaters. Her direction of Henrik Ibsen's *The Master Builder* for the American Repertory Theatre was considered a major breakthrough, using elaborate staging and lighting to accent the characters' psychological states. By bringing a new sensibility to the play, Whoriskey presented the theater with a different approach to staging the classics and gave audiences an opportunity to see the well-known Ibsen play in a new light.

Working with the set and lighting designers at the Intiman Theatre, Whoriskey staged Eugene Ionesco's *The Chairs* in a surrealistic studio apartment, using the set to underscore the text. Her adventurous approach of integrating the design of the set with the language of the play appealed to audiences and reviewers alike. The production also impressed the staff of the Intiman Theatre, who invited Whoriskey back to work on another classic play, Ibsen's *Lady from the Sea*, in the fall of 2001.

Larry Block and Anne O'Sullivan in Eugene Ionesco's *The Chairs*, directed by Kate Whoriskey at the Intiman Theatre in Seattle, Washington.
(Photo by Chris Bennion)

Arts Education Partnership The Arts Education Partnership is a coalition of education, arts, business, philanthropic, and government organizations that demonstrates and promotes the essential role of arts education in enabling students to succeed in life, school, and work. Formed in 1995 by the NEA, the U.S. Department of Education, the National Assembly of State Arts Agencies, and the Council of Chief State School Officers, the Partnership now includes more than 100 national organizations committed to promoting and improving arts education in elementary and secondary schools throughout the country. In addition, the Partnership has created a Web site (<http://aep-arts.org>) that includes a directory of participating organizations, a list of state arts education contacts, and arts education advocacy resources among other materials.

Arts Education Partnership Provides New Report on Arts Education Programs

The Arts Education Partnership serves as a national forum for arts education issues, and therefore much of the Partnership's work is related to information gathering and sharing. Using this information, organizations can collectively work to increase public support and funding for arts education programs in their communities. In 2000, the Partnership released a follow-up report to its publication, *Gaining the Arts Advantage: Lessons from School Districts That Value Arts Education*, the first national study to examine the strategies of school districts in building and sustaining arts education programs.

The report, *More Lessons from School Districts That Value Arts Education*, presents the challenges and successes that representatives from 32 school districts profiled in *Gaining the Arts Advantage* have faced since that publication was written. The report details how many school districts attribute their success to such factors as developing effective, long-term collaborations and partnerships with local leaders and organizations for planning and implementation purposes, creating an array of events and activities to share the arts experience with families and communities, and documenting and publicizing their successes in order to strengthen the case for arts education.

Success does not come without challenges, however. The report presents such challenges to providing arts education programs as population changes, new state or local accountability systems, and finding and retaining competent teachers. School districts have risen to the occasion and in some cases were able to use the challenges to acquire support and resources. The new report is available on the Arts Education Partnership Web site.

