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July 2016

Briefing Book: National Endowment for the Arts (1994): Speech 37

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Recommended Citation

"Briefing Book: National Endowment for the Arts (1994): Speech 37" (2016). *Briefing Book: National Endowment for the Arts (1994)*. Paper 50.

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IMPACT OF NEA GRANTS: NEA FUNDING REACHES ALL OF AMERICA

- o Increasing access to the arts is central to the Endowment's mission and is addressed throughout the agency. For example:
 - Funding for the State and Regional and Local Arts Agencies Programs, and the Underserved Communities Set-Aside Initiative, totals \$44.1 million in NEA's FY 94 appropriations request. The regional, state, and local agencies constitute a national network which addresses the needs of states and localities, including rural, inner-city, and artistically underserved areas.
 - The Presenting and Commissioning Program supports presenting and touring activities. NEA's FY 94 appropriations request provides \$5 million for these activities.
 - Many other NEA programs include presenting and touring components, such as Dance on Tour, Chamber Music Rural Residencies, and Folk Arts touring and presentations, all of which are designed to make exceptional arts available to the broadest possible segment of the population.
 - Museum special exhibitions, radio and television programming, small presses and literary magazines, and international activities also serve to bring quality arts to Americans in all corners of the country.
 - The nation's dance, opera, and theater companies, museums and orchestras, and its chamber music and jazz groups, which receive support from NEA, are present in communities across the country serving millions of Americans.

- o Many of NEA's grants to organizations in large cities, such as New York, Los Angeles, or Chicago, in fact directly serve citizens in small towns across America. Even though the NEA check may arrive in New York, the funding serves individuals in communities throughout the country. For example:
 - An FY 92 \$22,000 NEA grant to Affiliate Artists of New York City supported the Chamber Music Rural Residencies pilot which places emerging chamber music ensembles of high promise in rural communities for a full school year. Eight community sites in three states -- Georgia, Iowa, and Kansas--are participating in 1992-1993. The communities are Tifton, Fitzgerald, and Moultrie, GA; Jesup, Fayette, and Decorah, IA; and Dodge City and Liberal, KS. The chamber ensembles teach children and adults in areas where music teachers are scarce and perform in a variety of settings, both formal and informal.

- Howard University in Washington, DC received a \$100,000 Challenge grant to establish residence appointments at selected historically black colleges and universities for internationally acclaimed African American visual, performing, and literary artists. Participating institutions include: Albany State College in Georgia, Alcorn State College in Mississippi, Jarvis Christian College in Texas, Johnson C. Smith University in North Carolina, Norfolk State University in Virginia, and Xavier University in Louisiana.

- A \$14,600 Jazz Special Projects grant was awarded to pianist Judy Carmichael of New York City to support a series of 25 presentations illustrating the history and development of early jazz piano to high school and college audiences. Ms. Carmichael performed at schools in Louisiana, California, Michigan, New York, Connecticut, Missouri, Colorado, and Washington, DC. National Public Radio's "Morning Edition" and "Entertainment Tonight" did features on Ms. Carmichael.

- In FY 90, the Spanish Theatre Repertory Company in New York City received a \$100,000 Challenge grant to tour Spanish language theatre productions. The Company performed 16 different productions in a total of 37 locations reaching over 22,000 individuals, extending its reach to audiences in smaller communities where performances were not previously possible. These sites included Taos, NM; Kutztown, PA; Manhattan, KS; Lancaster, CA; and El Paso, TX.

- o In addition, most dance companies and artists that receive support through the NEA's Dance Program perform outside of their home. In fact, many of the most renowned New York City-based dance companies perform mostly outside New York. For example:
 - In FY 93, Ballet Hispanico will spend two weeks in New York and 16 on tour to communities such as La Crosse, Eau Claire, Amery, Prarie du Chien, and River Falls, Wisconsin; the Dance Exchange (Liz Lerman) of Washington, D.C. is on tour 16 weeks with no home season; the Alvin Ailey American Dance Theater had a five week season in New York and will tour 29 weeks; and the Paul Taylor Dance Company based in New York performed two weekends in New York and has 20 weeks on tour.

o Examples of NEA grants to touring dance companies:

- AMAN Folk Ensemble of Los Angeles, received \$70,000 in FY 91 to support rehearsals, domestic touring and educational and performance residency activity. AMAN Folk Ensemble was in residence in Tifton, Ocilla, Moultrie, and Fitzgerald, GA. Other residency sites included Davenport and Bettendorf, IA and Rock Island and Moline, IL. AMAN also conducted workshops and taught K-12 students in Death Valley, CA.
- Merce Cunningham Dance Company of New York City received \$373,000 in FY 92 to support its New York and domestic touring season. The company spent nearly a month in residence in Minnesota in February 1993. The company had been performing in Minnesota for three decades and spent two residencies over a period of six years. The company visited Moorhead, North Dakota four times during this period to give classes to the public and performances.
- The Alvin Ailey American Dance Theatre based in New York City, received \$282,000 in FY 91 to support its New York and domestic touring. During a tour through the south, the company performed in Greenville and Spartansville, South Carolina and Opelika, Alabama. Community members raised \$25,000 to pay for a performance and lecture-demonstration at the local high school.
- NEA supported the New York City-based Feld Ballet with \$79,000 for touring in the 1992-1993 season, bringing the company to communities such as Danville, KY; Durham, NH; Lowell, MA; Pomona, NJ; Opelika, AL; Thibodaux, TX; and Lafayette, LA. In addition, in 1991, the Feld Ballet was in residence for 3 1/2 weeks in various rural towns throughout Wisconsin (including the University of Wisconsin-Eau-Claire) and performed in other rural areas such as Boone, NC; and Palmyra, Devault, Williamsport, York, and Kutztown, PA.

- o Through NEA's Dance on Tour Program, NEA provides funding to state arts agencies and regional organizations to help outstanding dance artists and companies tour regularly throughout the country. Between FY 91 and FY 93, NEA has supported 820 dance residencies and 1,859 performances in 48 states and the Virgin Islands.

Examples of Dance on Tour support include:

- \$74,000 to help support a 1991 3 1/2 week residency of the Feld Ballet, based in New York City, in various locations in Wisconsin. The residency featured activities from workshops with professional dances to lecture-demonstrations for children as well as performances;
- \$25,000 to assist in the Oregon-based Eugene Ballet Company's one-month residency in various sites in New Mexico, including Farmington, Taos, Raton, and Silver City. During this residency, the company conducted over 110 activities serving over 16,000 persons in rural New Mexico. Some of these activities included: four full company performances, lecture-demonstrations in schools, stretch classes for athletes and senior citizens, consultations with high school drill teams, movement-for-actors classes, and talks about career options in dance.
- \$6,000 to support the New York City-based Trisha Brown Company's one-month residency in 1992 and February 1993 performance in Burlington, VT. The company taught master classes, gave lecture-demonstrations, open rehearsals, videotape screenings, "meet the artist" discussions, and concerts featuring the work developed during the residency;
- \$6,820 to the Dayton (OH) Contemporary Dance Company to help support a residency as part of the American Dance Festival's "Black Traditions in American Modern Dance" in Durham, NC. Activities included lecture-demonstrations, panels with dance historians and discussions with choreographers, and performances;
- \$35,000 to help support the Los Angeles-based Lewitzky Dance Company's month-long residency in Arizona. The company conducted community classes, open rehearsals, lecture-demonstrations, master classes for children teens, and adults, a "Craft of Choreography" seminar for professional choreographers from all over the state, and performances.
- \$25,000 to support Rochester, NY-based Garth Fagan Dance's two-week residency in various sites in Kansas in April 1992. Activities included master classes, lecture-demonstrations, including one for 2,800 children in Topeka from four school districts, various other educational activities, and performances.

- \$15,000 to support Washington, DC-based Liz Lerman/Dance Exchange's residencies at the University of Maine-Farmington and other sites in Maine. Liz Lerman and her company worked with groups of older adults, the university dance company, high school theater students, elementary school students, a group of ministers, terminally ill hospital patients, among others, and performed throughout the state.
- o NEA's Media Arts Program ensures access of quality arts to American households across the nation. Examples of projects supported are:
 - "Behind the Scenes," the innovative children's art series;
 - the new Arts on Radio series that included "Folk Masters from Wolftrap" and "Jazz from Lincoln Center;"
 - the Rural Radio Initiative, which enables residents in 40 of the country's most remote areas to tune in, for the first time, to these and other NEA funded radio programs.