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From: FOIA
Date: Nov 7, 2013 12:02:19 PM
Subject: FOIA Request F14-006

This e-mail responds to your request for records under the Freedom of Information Act (FOIA), 5 U.S.C. 552. Your FOIA request has been assigned file number F14-006. In your e-mail, you requested: a digital copy/electronic copy of the Congressional Appropriations (Budget) Requests for the NEA for each of the following years: FY 2008-FY 2013.

Your request has been granted. Attached are the responsive documents for your request.

The National Endowment for the Arts is governed by the provisions of the National Foundation on the Arts and the Humanities Act, 20 U.S.C. 951 et seq., and the Freedom of Information Act with respect to the release of agency records. In accordance with the NEA's FOIA regulations, 45 C.F.R. 1100.5(b)(1), you may appeal the Agency's determination. Such an appeal must be made to the Chairman within ten working days following the receipt of this e-mail. Additional information on the appeal process may be found at the following link:
<http://www.nea.gov/about/FOIA/index.html#appeal>.

Please contact me if you have any questions about this response.

Sincerely,

Desiree D. Flippins
Paralegal Specialist,
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National Endowment for the Arts
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Washington, DC 20506-001



NATIONAL
ENDOWMENT
FOR THE ARTS

A great nation
deserves great art.

**Appropriations Request
For Fiscal Year 2008**

**Submitted to the Congress
February 2007**

**National Endowment for the Arts
Appropriations Request for Fiscal Year 2008
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OVERVIEW

The National Endowment for the Arts is proud to submit its budget request of \$128.412 million for FY 2008 (see Tables 1, 2, and 3 at the end of this section), which includes:

- \$102.942 million for grant-making activities:
 - \$61.765 million for Direct Endowment Grants
 - \$41.177 million for State/Regional Partnerships
- \$1.636 million for program support efforts, and
- \$23.834 million for salaries and expenses.

Mission

The National Endowment for the Arts is a unique agency in the wide array of federal institutions. It was created in 1965 to nurture American creativity, to elevate the nation's culture, and to sustain and preserve the country's many artistic traditions. The Arts Endowment's mission is to spread this artistic bounty throughout the land – from the dense and hectic streets of our largest cities to the vast rural spaces – so that every citizen may enjoy the great legacy of American art.

The Arts Endowment's mission is:

To support excellence in the arts, both new and established;
bring the arts to all Americans; and provide leadership in arts education.

The roots of this mission stem from the early days of the Republic when our Founding Fathers recognized the arts as critical to improving the human condition and building a new nation. Anticipating the role of the arts in our national life, George Washington wrote to the Rev. Joseph Willard in 1781:

The arts and sciences are essential to the prosperity of the state and to the ornament and happiness of human life. They have a primary claim to the encouragement of every lover of his country and mankind.

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Budget Objectives and Strategies

The justification for the FY 2008 budget is based upon the agency's four-pronged commitment to artistic excellence, public accessibility, arts education, and partnership. These core objectives are carried out through the following strategies:

- Maintain a commitment to artistic excellence in all decision-making.
- Nurture creation of excellent art in all arts disciplines through support of projects, programs, workshops, and activities by the awarding of direct grants and through partnerships with the State Arts Agencies (SAAs) and their Regional Arts Organizations (RAOs).
- Provide national recognition to exemplary artists by the awarding of honorifics such as the *NEA Jazz Masters* award.
- Provide opportunities for Americans, regardless of where they live, to benefit from the arts by ensuring wide geographic reach of our programs, including through support of radio and television projects.
- Assist communities to provide arts education programs by identifying and supporting model arts education projects.
- Implement a limited number of National Initiatives, multi-faceted programs of indisputable artistic quality and merit, with broad national reach and multi-media educational materials that demonstrate the value and importance of the arts and arts education to the American people.
- Revitalize the role of reading literature in American popular culture and bring the transformative power of literature into the lives of more Americans through the *Big Read*, the literary component of the *American Masterpieces* initiative.
- Provide focused leadership and careful management to improve agency performance and productivity.

American Masterpieces: Three Centuries of Artistic Genius

The leadership provided by the National Endowment for the Arts during the past 40 years has led to a renaissance in the arts in the United States and ensured their availability in all corners of the nation. This renaissance has enhanced creativity and elevated the quality of artistic achievement. It has also produced enormous economic benefit, contributing substantially to local economies.

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Today, Arts Endowment grants generate approximately \$600 million annually in support for the arts from other sources. Since 1986 (the year we began capturing such information in our automated grants system), the Arts Endowment's discretionary grants have generated an investment of some \$13 billion in support from the public and private sectors.

Yet, new generations are unfamiliar with the significant artistic and cultural achievements of our nation. Many adults and young people have few opportunities in school or daily life to learn about the arts or acquire skills to appreciate or participate in them. To address this challenge, the Arts Endowment established the *American Masterpieces: Three Centuries of Artistic Genius* initiative to acquaint Americans with the best of their cultural and artistic legacy. Through *American Masterpieces*, the National Endowment for the Arts sponsors performances, exhibitions, tours, and educational programs that showcase acknowledged masterpieces across all art forms and that reach communities – large and small – in all 50 States.

Under *American Masterpieces*, the Agency is committed to supporting projects of:

- Indisputable artistic quality and merit
- Broad national reach; and that include
- Multi-media educational materials consistent with arts education standards.

American Masterpieces, begun as a pilot program in 2005, initially awarded grants for the mounting and touring of exhibitions showcasing the extraordinary and rich evolution of the visual arts in the United States. Eleven grants awarded that year provided an estimated four million people in 45 communities access to art of the highest quality, that otherwise would not have been available to their community.

An additional 16 exhibitions were supported in FY 2006, with an expectation of reaching 1.7 million people at 72 venues in 22 States. One of the exhibitions, “Native Views: Influence of Modern Culture,” presenting contemporary Native American arts accompanied by Native artisans, traveled onboard *Artrain USA*. As the train arrived, Alaskans boarded to view the exhibition in Anchorage, Fairbanks, Nenana, Palmer, and Seward.

Also in 2006, *American Masterpieces* expanded to include Choral Music, Dance, Musical Theater, and Literature. With the choral component, the Arts Endowment is showcasing excellence in a performing art in which more Americans participate than any other. The Endowment is supporting festivals that celebrate the extraordinary range and diversity of choral music by American composers with professional performances and related educational activities. The program premiered in June 2006 with AMERICA SINGS!, an extraordinary performance by 325 singers at the Music Center at Strathmore in Bethesda, Maryland, that was later broadcast on National Public Radio. The fast-paced, 90-minute concert presented a kaleidoscope of American choral music – from the Revolutionary

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War to the present. One of seven choruses nationwide participating in the 2006-07 program is Seattle's Pro Musica, which will host a major choral festival in Seattle during the summer of 2007 in addition to having performed during the fall of 2006 in several Northwest communities that do not normally have access to such quality music.

American Masterpieces: Dance is providing access to the extraordinary work of American choreographers that made the United States the dance capital of the world. With its partners, the New England Foundation on the Arts (NEFA) and Dance/USA, the Arts Endowment is sponsoring the reconstruction and restaging of great American dance works accompanied by study guides, lectures, and exhibitions. The reconstructed works will tour the United States. The Arts Endowment is encouraging colleges and universities to participate in the restaging, performance, and documentation of significant dance works to provide dance students with access to the rich, but often inaccessible, legacy of American dance history.

The Musical Theater component of *American Masterpieces* commemorates the collaborative genius, evolution, and diversity of American musical theater. Through this component, the Arts Endowment is providing support to professional non-profit theater companies to revive some of America's great musicals for the enjoyment of new generations in their local communities.

The literary component of *American Masterpieces* is the *Big Read*, an initiative to revitalize the role of reading literature in American popular culture and bring the transformative power of literature into the lives of our citizens. Created by the National Endowment for the Arts, in partnership with the Institute of Museum and Library Services and Arts Midwest, the *Big Read* aims to reconnect Americans to the pleasure of reading great American novels.

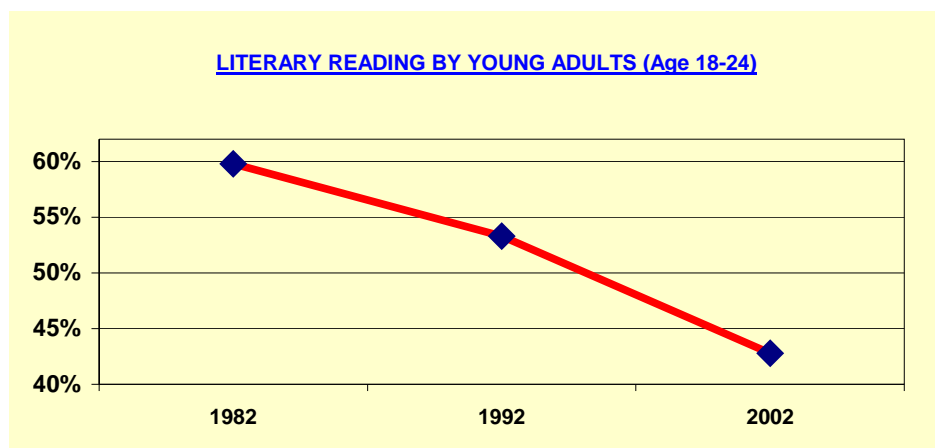
Reading at Risk

In 2004, the Arts Endowment issued a report, *Reading at Risk*, www.arts.gov/pub/ReadingAtRisk.pdf, which identified a critical decline in reading among American adults. Drawn from data gathered by the Census Bureau in 2002, *Reading at Risk* established an especially disheartening fact: literary reading is rapidly declining among Americans. The drop registers with all categories: age, race, gender, and level of education. With a survey sampling of more than 17,000 Americans, this report is one of the most comprehensive polls of reading habits ever taken. Key findings are:

- Less than half (46.7%) of the American adult population now reads literature.
- The ten-year rate of decline in literary reading has – since 1992 – accelerated from -5% to -14%.
- All book reading, regardless of genre, has declined by more than 7% over the past decade.

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- The rate of college graduates reading literature has decreased by more than 15% since 1982.
- The steepest rate of decline, at 28%, occurs among 18-24 year-olds, the youngest group surveyed – as evidenced in the graph below.



- A little over one-third of men (38%) now read literature.
- About half of all women (55%) read literature; that rate has declined by 8% since 1982.
- Literary readers are more likely to perform volunteer and charity work (43%) than are non-literary readers (16%).

The *Reading at Risk* study galvanized a national discussion on the decline in reading in America, and what could and should be done about it. The *Big Read* took shape as a partial solution to this growing problem.

Three recently completed studies give additional credence to the findings of *Reading at Risk*. A press release issued by the Bureau of Labor Statistics on July 27, 2006 reported findings from its 2005 *American Time Use Survey*, showing:

- Of the hours spent by men in leisure activities, reading occupied the least amount (less than 30 minutes) per weekday and on weekends/holidays.
- Although women had less leisure time than men, they spent more of it on reading. For women, reading occupied more leisure time than sports/exercise/recreation, relaxing/thinking, and playing games or using computers.
- For Americans 15-24 years of age and 25-34 years of age, time devoted to reading (less than 15 minutes per day) was the least for all forms of leisure and sports activity.

The U.S. Department of Education's National Assessment of Educational Progress issued its NAEP 2004 Trends in Academic Progress, also known as "The Nation's Report Card," which reviews "three decades of student performance in reading and mathematics." The

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report found that the rate of "reading for fun" by 9-year-old students changed little from 1984 to 2004 (from 53% to 54% who read for pleasure "almost every day"). By contrast, for 13-year-olds, the rate declined substantially from 1984 to 2004 (from 35% to 30%). For that matter, a greater percentage of 13-year-olds than 9-year olds did not read at all for pleasure in 2004, compared with 1984 (13% versus 8%). Seventeen-year-olds, as a group, experienced the worst decline in reading for pleasure from 1984 to 2004 (from 31% to 22% who read for pleasure "almost every day"). In turn, the number of 17-year-olds who do not read at all for pleasure more than doubled (from 9% to 19%).

The third report was produced by Indiana University Bloomington, with support from the Pew Charitable Trusts. Released in August 2006, the National Survey of Student Engagement (NSSE) results show that 25% of U.S. college freshmen and 20% of college seniors reported reading zero non-assigned books "for personal enjoyment or enrichment" during their current school year. At more than 120,000 students, the sample size for this survey exceeded even that of *Reading at Risk*; yet the results illustrate not only that the Arts Endowment's report was on the right track, but that the 18-24 age group may require particular attention where future reading initiatives are concerned.

Additional survey results suggest that far from being excessively critical, *Reading at Risk* may have underestimated the risk to adult leisure reading. The U.S. Census Bureau's *Statistical Abstract of the United States: 2007*, released on December 15, 2006, cites national statistics from Mediamark Research, Inc., finding that 35% of American adults read a book within the last year. That figure is 22 percentage points down from the reading rate reported in *Reading at Risk*.

The Big Read – The Literary Component of American Masterpieces

The *Big Read*, the literary component of *American Masterpieces*, aims to stem the decline in literary reading in the United States by providing citizens of many ages with the opportunity to read and discuss a single book in their communities. With Mrs. Laura Bush as its honorary chair, the *Big Read* will introduce new generations to the classics of American fiction – bringing the transformative power of literature into their lives. The *Big Read* also aims to strengthen communities by encouraging people to read and discuss the dilemmas, conflicts, and hopes of others as portrayed in American classics. The *Big Read* is designed to help build a nation of active readers and thinkers and to revitalize the role of reading in American public culture.

To create the program, the Arts Endowment examined the successes and challenges of "city reads" initiatives over the past decade. The Agency found that to succeed, such programs must:

- Engage broad and diverse segments of the community beyond audiences accustomed to frequenting libraries and bookstores;

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- Be accompanied by appealing and focused materials, presentations, and discussions that promote – both to adults and to middle and high school students in the classroom – the joy, pleasure, and excitement associated with reading a good book; and
- Build partnerships within their community that include groups and individuals associated with the arts, libraries, schools, bookstores, local newspapers, radio and television stations, civic and community organizations such as senior citizen centers, as well as local businesses.

Working with the federal Institute of Museum and Library Services (IMLS) and Arts Midwest, a regional nonprofit arts organization, the Arts Endowment developed a program that encompasses the best practices of sustainable “city reads” programs. Next, the Agency developed educational (standards-based) and public service materials that would catch the attention of community organizations and non-readers. The materials would accompany funding necessary for success.

Piloted in Spring 2006, the *Big Read* promises to be the most complex and potentially the most important initiative ever undertaken by the National Endowment for the Arts. As Mrs. Laura Bush, the honorary Chair of the *Big Read*, said at the Washington celebration of the *Big Read* at the Library of Congress on July 20, 2006:

The *Big Read* highlights literature’s importance to our culture and our country... Unifying communities with the power of literature is perhaps the *Big Read*’s greatest contribution to American cultural life.

Provided below are additional details on the *Big Read* initiative.

1. The *Big Read* Basics

The Big Read is designed to help build a nation of active readers and thinkers.

- In communities across the country, the *Big Read* gives citizens the opportunity to read and discuss a single book.
- In each city or town, the *Big Read* builds community partnerships with libraries, local government officials, arts organizations, media, publishers, booksellers, schools, colleges, museums, and other interested groups – combining the public and private sectors to engage the entire community.
- Each selected city or town develops its own program of activities related to its chosen novel in collaboration with its community partners.
- The *Big Read* includes an extensive communications plan, using television, radio, the Internet, movie theaters, and print outlets to encourage reading.
- In schools throughout each city, the Arts Endowment provides educational materials – teacher’s guides, audio guides, and reader’s guides specific to each novel – and guidance to teachers interested in incorporating the

selected book into their classes. These materials are also available to the community at large.

2. The *Big Read* Library

In addition to a direct grant to each chosen community, the NEA is creating a library of related materials for use by each participating community to entice readers to participate in the *Big Read*. These materials include:

- *Reader's Guides* for each book providing historical context, author biographies, discussion questions, and more.
- *Teacher's Guides* for each novel, with ten days of lesson plans, including writing assignments, discussion questions, and handouts, based on arts education standards for high school students.
- *Audio guides* for each book, with commentary from renowned artists, educators, and public figures.
- *TV spots and radio programming* for select books, as part of our comprehensive media plan.
- *Publicity materials*, including posters, banners, and bookmarks.
- *An online organizer's guide* for running a successful *Big Read* program.
- *A comprehensive Web site*, www.neabigread.org, bringing the program, the books, and the online educational materials to a wider audience, and serving as a gateway through which participating cities can share ideas.

3. The *Big Read* – Selected Books

No factor is more important to the success of the *Big Read* than the books that are featured. For the pilot phase, communities chose from four modern American classics that had been popular in “city reads” programs and book clubs across the country. The first four books of the program included:

- One that received the Pulitzer Prize for Fiction (*To Kill a Mockingbird*)
- One written by a National Medal of Arts recipient (*Fahrenheit 451*)
- One considered a masterpiece of the Jazz Age and the Lost Generation (*The Great Gatsby*)
- One that is considered a cornerstone of African-American literature (*Their Eyes Were Watching God*)

According to the Center for the Book at the Library of Congress, *To Kill a Mockingbird* and *Fahrenheit 451* have been the most frequently selected books by “city reads” programs across the United States. These books have been chosen for such programs at least 42 times. They were also among the most popular books in the pilot phase of the *Big Read*.

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So far in 2007, the *Big Read* has added four more books, currently available to participating communities:

<i>My Antonia</i>	Willa Cather
<i>A Farewell to Arms</i>	Ernest Hemingway
<i>The Grapes of Wrath</i>	John Steinbeck
<i>The Joy Luck Club</i>	Amy Tan

Among the books to be added in FY 2008 are the following four:

<i>Bless Me, Ultima</i>	Rudolfo Anaya
<i>The Maltese Falcon</i>	Dashiell Hammett
<i>The Heart Is a Lonely Hunter</i>	Carson McCullers
<i>The Age of Innocence</i>	Edith Wharton

4. The *Big Read* – The Readers Circle

A distinguished group of artists, authors, critics, educators, and librarians comprise the Readers Circle to develop a more comprehensive list of modern American classic novels. Current members of this group include:

Wendell Berry, poet and novelist
James H. Billington, Librarian of Congress
Matthew Brucolli, author and teacher
James Lee Burke, author
Lan Samantha (Sam) Chang, author and teacher
Maureen Corrigan, author and critic
Michael Dirda, book critic
Anne Fadiman, author and essayist
Pico Iyer, journalist and novelist
Mitchell Kaplan, former President of the American Booksellers Association
Ted Kooser, former United States Poet Laureate
Jim Lehrer, journalist and author
Jonathan Lethem, author
Aimee Mann, musician
Lorrie Moore, author
Azar Nafisi, author
Marilyn Nelson, poet
Kathleen Norris, author
P. J. O'Rourke, essayist and humorist
Nancy Pearl, author and librarian
Richard Rodriguez, author
Kevin Starr, historian and former California State Librarian

5. The *Big Read* Pilot Phase Highlights

In 2006, some 45 communities competed to participate in the pilot of the *Big Read*. Ten applicants, representing large and small cities and towns across the Nation, were selected. With the goal of uniting communities through great literature, the *Big Read* brought the joy of reading to a variety of readers from the Northwest to South Florida.

- The largest community, Miami-Dade and Broward Counties, with a combined population of 4 million, read *Fahrenheit 451* in English or Spanish.
- The smallest community, Enterprise, Oregon, also read *Fahrenheit 451*, engaging Oregon's Willamette Valley, the population of which is 7,000.

All ten communities built partnerships with schools, local government officials, and the private sector, and sponsored events unique to their community – such as Topeka, which held events at its Brown v. Board of Education National Historic Site.

Since no two communities are alike, *Big Read* activities are unique to each area. Here are a few events and programs from the first year of the program that are fresh, unique, and emblematic of the goals of the *Big Read*.

- In honor of *The Great Gatsby*, the Antique Automobile Club of America in Huntsville, Alabama, sponsored a period car show featuring cars from the 1920s.
- The Arkansas statewide program serialized large segments of *The Great Gatsby* in many local newspapers, reaching readers in rural areas. The Arkansas Center for the Book also distributed 1,000 copies of the novel to schools and discussion groups across the State.
- The Fresno County Library in California sponsored a 24-hour celebrity read-a-thon in conjunction with a local Krispy Kreme store as part of their programming for *To Kill a Mockingbird*.
- For *Their Eyes Were Watching God*, the Loft Literary Center in Minneapolis hosted “Equilibrium’s Spoken Word at the Loft: A Harlem Renaissance Tribute” – a show featuring nationally known and emerging performance poets – in recognition of author Zora Neale Hurston’s place in Harlem Renaissance history.
- Author Ray Bradbury appeared via videoconference for a session on *Fahrenheit 451* in South Florida.

- Sioux Falls, South Dakota, included a *To Kill a Mockingbird* caravan in its St. Patrick's Day parade. Highlights included the character "Scout" in her papier-mâché ham costume, and Harper Lee biographer Charles J. Shields, each in their own convertibles.
- An exhibit at Boise's hands-on science museum, The Discovery Center, displayed technology prefigured in Ray Bradbury's *Fahrenheit 451*, so children could explore the relationship between science fiction and technological advances.
- Kansas University chancellor and pioneering Zora Neale Hurston biographer Robert Hemenway joined Hurston's niece Lucy Anne Hurston for a symposium in Topeka, Kansas, on *Their Eyes Were Watching God*.
- In Enterprise, Oregon, local schools celebrated a "Turn off your TV" week, inviting students and members of the community to read *Fahrenheit 451* together. The week concluded with a town-wide bonfire where no books were burned.

6. The *Big Read* Goes National

The *Big Read* was conceived as a national program, intended to reach hundreds of communities throughout the Nation. The planning for the *Big Read* contemplated three phases of development. The first was the pilot phase, intended to test the impact of the program and the accompanying materials. The overwhelming success lead to the next phase, in which the program is expected to expand to 200 communities. During 2007, the communities will be selected during two rounds of competition, ultimately engaging an estimated 500,000 - 1,000,000 people and uniting communities in discussions of great books. The coordinating organization in each community will be awarded a grant ranging from \$5,000 - \$40,000 to promote and carry out month-long, community-based programs. The final phase of the initiative aims to create an ongoing, truly national program that has the capacity to annually reach hundreds of communities throughout the Nation.

Budget Highlights

The 2008 request seeks a modest increase of \$4 million, with the entire amount devoted to grant programming. A highlight of the budget is additional funding for *American Masterpieces* that will enable the Arts Endowment to have a major, national impact on a nationally significant issue. As Chairman Gioia noted in the introduction to the *Big Read* brochure:

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The prospect of an America where only a few people share a love of reading is just too sad to bear. Even if statistics *didn't* show that readers are more active in their own communities and more engaged in their own lives, the act of reading would still be an indispensable part of what makes us fully human. Both for these reasons and to preserve the invaluable legacy of our nation's literature, we at the National Endowment for the Arts invite you to join the *Big Read*.

Programmatically, the Arts Endowment proposes to streamline the method for allocating the 40% portion of its grantmaking funds that are awarded to the State Arts Agencies and their Regional Arts Organizations. See the Partnerships for the Arts section for details.

Administratively, the amount requested for Salaries and Expenses remains flat in relation to FY 2007. Under Program Support, a reduction of \$125,000 from the FY 2007 request level is proposed in recognition of the Agency's determination that support for applicant on-site evaluations in the areas of Theater and Music will cease.

Legislative Change

With this budget, we propose a change to the Arts Endowment's legislation concerning our authority to make awards to individuals. Relying upon the enormous success of and Congressional support for recognizing our Nation's greatest artists, we request authority to extend this acknowledgement – beyond Literature, the Folk and Traditional Arts, and Jazz – to the field of Opera. The specific language proposed (with the new language in italics) follows:

Division E, Public Law 108-447, Sec. 309. Of the funds provided to the National Endowment for the Arts –

- (1) The Chairperson shall only award a grant to an individual if such grant is awarded to such individual for a literature fellowship, National Heritage Fellowship, *Opera*, or American Jazz Masters Fellowship.

Budget Document Sections

The remainder of this budget document is organized as follows:

- Access to Artistic Excellence, Learning in the Arts, and Partnerships for the Arts, where we highlight these important program goals. The discussions contained in these sections include funding, delivery of service strategies, project sample references, and selected performance data.

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- Impact, where we provide summary descriptions of programs and initiatives, expanded highlights of performance data, and examples of projects supported.
- Program Support, where we describe activities undertaken with these funds and identify associated allocations.
- Salaries and Expenses, where we describe activities undertaken with these funds, identify associated allocations, and provide an update to our *Strategic Plan*, www.arts.gov/about/Budget/StrategicPlanFY06-11.pdf, concerning the Agency's management goal.

In the following three tables, our FY 2007 budget is presented with two sets of figures – one at the amount requested by the President for FY 2007, and the other at an annualized continuing resolution level, which maintains funding at the FY 2006 appropriation level.

Summary

During the past five years, the National Endowment for the Arts has made substantial changes to its mission and operations by supporting excellence in the arts and making it available in every corner of the Nation. Its achievements are the result of leadership that is committed to artistic excellence, access, and arts education. There is now broad bipartisan recognition and appreciation in Congress for the work of the Agency and its demonstrated service to the American people. Through its many and varied activities, the Arts Endowment is enhancing life in rural and urban communities and helping provide arts education to millions of children throughout the Nation.

Today, we have an opportunity to profoundly impact America. With a small investment, we believe we can make a significant difference – making the United States a better place to live for individuals, for families, and for communities. We believe that future historians, educators, artists, and community leaders will look upon the decision to implement the *Big Read* as a pivotal moment.

Recently, an arts administrator visiting the NEA told a brief but poignant story. He remarked that while attending a meeting out of town, he met a doctor attending a medical conference at the same hotel. During the course of a conversation, the doctor noted that while doctors heal people so that they may live, the arts make their lives worth living. In this brief encounter, the contribution that the National Endowment for the Arts makes to America was very elegantly stated.

*National Endowment for the Arts - Appropriations Request for FY 2008
Overview*

Table 1.
National Endowment for the Arts
Fiscal Year 2008 Request – Agency Planning Format
(\$ in thousands)

	FY 2006			FY 2007			FY 2008
	Approp.	Actual		CR Estimate	Request		Congressional Request
Direct Endowment Grants	43,787	43,984		43,985	44,904		40,996
State & Regional Partnerships	29,456	29,641		29,324	29,964		41,177
Challenge America							
Direct Endowment Grants	10,496	11,107		10,496	8,458		8,458
State & Regional Partnerships	<u>7,063</u>	<u>7,063</u>		<u>6,997</u>	<u>5,639</u>		<u>n/a</u> g/
Total Challenge America	17,559	18,170		17,493	14,097		8,458
American Masterpieces							
Direct Endowment Grants	5,911	5,910		5,911	5,911		12,311
State & Regional Partnerships	<u>3,941</u>	<u>4,730</u>		<u>3,941</u>	<u>3,941</u>		<u>n/a</u> g/
Total American Masterpieces	9,852	10,640		9,852	9,852		12,311
TOTAL PROGRAM FUNDS	100,654	102,435	a/	100,654	98,817		102,942
Program Support	1,672	1,870	b/	1,672	1,761		1,636
Salaries & Expenses	<u>22,080</u>	<u>22,261</u>	c/	<u>22,080</u>	<u>23,834</u>		<u>23,834</u>
TOTAL REQUEST d/	124,406	126,566	e/	124,406	124,412	f/	128,412

a/ Includes \$2,912K of FY 2005 funds carried forward to FY 2006 and \$1,422K of prior year deobligations carried forward to FY 2006. Excludes \$2,553K of carryover into FY 2007.

b/ Includes \$508K of FY 2005 funds carried forward to FY 2006 and \$119K of prior year deobligations carried forward to FY 2006. Excludes \$429K of carryover into FY 2007.

c/ Includes \$377K of FY 2005 funds carried forward to FY 2006 and \$177K of prior year deobligations carried forward to FY 2006. Excludes \$373K of carryover into FY 2007.

d/ Excludes Interagency and Gift funds.

e/ Includes FY 2006 Interior rescission of \$601,017 pursuant to P.L. 109-054 and government-wide rescission of \$1,256,630 pursuant to P.L. 109-148.

f/ Excludes \$3,355K of FY 2006 carryover forward to FY 2007.

g/ Propose to merge partnership funding for Challenge America and American Masterpieces into State & Regional Partnerships.

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Overview*

Table 2.
National Endowment for the Arts
Fiscal Year 2008 Request – Appropriations Committee Format
(\$ in thousands)

	FY 2006			FY 2007			FY 2008
Grants	Approp.	Actual		CR Estimate	Request		Congressional Request
Direct Grants	43,787	43,984		43,985	44,904		40,996
Challenge America	10,496	11,107		10,496	8,458		8,458
American Masterpieces	<u>5,911</u>	<u>5,910</u>		<u>5,911</u>	<u>5,911</u>		<u>12,311</u>
Subtotal	60,194	61,001		60,392	59,273		61,765
State & Regional Partnerships							
Basic Plan Support	23,182	23,359		23,078	23,578		32,406
Underserved	6,274	6,282		6,246	6,386		8,771
Challenge America	7,063	7,063		6,997	5,639	n/a	g/
American Masterpieces	<u>3,941</u>	<u>4,730</u>		<u>3,941</u>	<u>3,941</u>	n/a	g/
Subtotal	40,460	41,434		40,262	39,544		41,177
SUBTOTAL: GRANTS	100,654	102,435	a/	100,654	98,817		102,942
Program Support	1,672	1,870	b/	1,672	1,761		1,636
Salaries & Expenses	<u>22,080</u>	<u>22,261</u>	c/	<u>22,080</u>	<u>23,834</u>		<u>23,834</u>
TOTAL REQUEST d/	124,406	126,566	e/	124,406	124,412	f/	128,412

a/ Includes \$2,912K of FY 2005 funds carried forward to FY 2006 and \$1,422K of prior year deobligations carried forward to FY 2006. Excludes \$2,553K of carryover into FY 2007.

b/ Includes \$508K of FY 2005 funds carried forward to FY 2006 and \$119K of prior year deobligations carried forward to FY 2006. Excludes \$429K of carryover into FY 2007.

c/ Includes \$377K of FY 2005 funds carried forward to FY 2006 and \$177K of prior year deobligations carried forward to FY 2006. Excludes \$373K of carryover into FY 2007.

d/ Excludes Interagency and Gift funds.

e/ Includes FY 2006 Interior rescission of \$601,017 pursuant to P.L. 109-054 and government-wide rescission of \$1,256,630 pursuant to P.L. 109-148.

f/ Excludes \$3,355K of FY 2006 carryover forward to FY 2007.

g/ Propose to merge partnership funding for Challenge America and American Masterpieces into the State & Regional Basic Plan Support and Underserved categories.

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Table 3.
National Endowment for the Arts
Proposed Allocations by Strategic Goal for Fiscal Year 2008
(\$ in thousands)

	FY 2006		FY 2007		FY 2008
	Approp	Actual	CR Estimate	Request	Congressional Request
Access to Artistic Excellence:					
Direct Endowment Grants					
Project Support	33,402	33,641	33,555	34,334	31,251
Challenge America:	10,496	11,107	10,496	8,458	8,458
American Masterpieces	<u>5,411</u>	<u>5,410</u>	<u>5,411</u>	<u>5,411</u>	<u>11,811</u>
Total Access to Artistic Excellence	49,309	50,158	49,462	48,203	51,520
Learning in the Arts					
Direct Endowment Grants					
Project Support	8,450	8,313	8,400	8,570	7,800
Partnerships for the Arts	1,750	1,750	1,700	1,700	1,700
American Masterpieces	<u>500</u>	<u>500</u>	<u>500</u>	<u>500</u>	<u>500</u>
Total Learning in the Arts	10,700	10,563	10,600	10,770	10,000
Partnerships for the Arts					
State & Regional Partnerships					
Basic Plan Support	23,182	23,359	23,078	23,578	32,406
Underserved	6,274	6,282	6,246	6,386	8,771
Challenge America	7,063	7,063	6,997	5,639	n/a g/
American Masterpieces	<u>3,941</u>	<u>4,730</u>	<u>3,941</u>	<u>3,941</u>	<u>n/a</u> g/
Subtotal S&R Partnerships	40,460	41,434	40,262	39,544	41,177
Direct Endowment Grants	<u>185</u>	<u>280</u>	<u>330</u>	<u>300</u>	<u>245</u>
Total Partnerships for the Arts	40,645	41,714	40,592	39,844	41,422
Total Program	100,654	102,435 a/	100,654	98,817	102,942
Total Program Support	1,672	1,870 b/	1,672	1,761	1,636
Total Salaries & Expenses	<u>22,080</u>	<u>22,261</u> c/	<u>22,080</u>	<u>23,834</u>	<u>23,834</u>
TOTAL d/	124,406	126,566 e/	124,406	124,412 f/	128,412

a/ Includes \$2,912K of FY 2005 funds carried forward to FY 2006 and \$1,422K of prior year deobligations carried forward to FY 2006. Excludes \$2,553K of carryover into FY 2007.

b/ Includes \$508K of FY 2005 funds carried forward to FY 2006 and \$119K of prior year deobligations carried forward to FY 2006. Excludes \$429K of carryover into FY 2007.

c/ Includes \$377K of FY 2005 funds carried forward to FY 2006 and \$177K of prior year deobligations carried forward to FY 2006. Excludes \$373K of carryover into FY 2007.

d/ Excludes Interagency and Gift funds.

e/ Includes FY 2006 Interior rescission of \$601,017 pursuant to P.L. 109-054 and government-wide rescission of \$1,256,630 pursuant to P.L. 109-148.

f/ Excludes \$3,355K of FY 2006 carryover forward to FY 2007.

g/ Propose to merge partnership funding for Challenge America and American Masterpieces into the State & Regional Basic Plan Support and Underserved categories.

Table 4.
NEA Strategic Plan FY 2006-2011
Summary of Programmatic Goals and Outcomes

<u>Goals</u>		
Access to Artistic Excellence	Learning in the Arts	Partnerships for the Arts
To encourage and support artistic excellence; preserve our cultural heritage; and provide access to the arts for all Americans.	To advance arts education for children and youth.	To develop and maintain partnerships that support excellence in the arts, both new and established; bring the arts to all Americans; and provide leadership in arts education.
<u>Outcomes *</u>		
1. Artists and arts organizations have opportunities to create, interpret, present, and perform artistic work.	1. Children and youth demonstrate skills, knowledge, and/or understanding of the arts, consistent with national, State, or local arts education standards.	1. Activities supported through partnerships with state arts agencies and regional arts organizations make the arts and arts education widely available.
2. Audiences throughout the Nation have opportunities to experience a wide range of art forms and activities.	2. Teachers, artists, and others demonstrate knowledge and skills necessary to engage children and youth in arts learning, consistent with national, State, or local arts education standards.	2. Activities supported through partnerships with other public and private sector organizations make the arts and arts education widely available.
3. The arts contribute to the strengthening of communities.	3. National, State, and local entities demonstrate a commitment to arts learning for children and youth, consistent with national, State, or local arts education standards.	
4. Artistic works and cultural traditions are preserved.		
5. Organizations enhance their ability to realize their artistic and public service goals.		
<p>* The outcomes refer to the intended results of Agency-funded grant projects and activities with arts organizations, arts service organizations, educational institutions, units of government, individuals, and other public and private sector organizations involved in arts activities.</p>		

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ACCESS TO ARTISTIC EXCELLENCE

I. Introduction

Through the Access to Artistic Excellence funding area, the National Endowment for the Arts encourages and supports artistic creativity, preserves our diverse cultural heritage, and makes the arts more widely available in communities throughout the country and abroad.

The Arts Endowment is committed to ensuring that all Americans have access to high quality art through the Agency's ongoing programs, initiatives, and partnerships. This commitment is reflected in the fact that **83% of the Agency's FY 2008 Direct Endowment Grant funds** will be devoted to this effort.

Our budget request reflects our continued commitment to the goal of providing all Americans with access to excellent art. To ensure complete national coverage of our programs, the Arts Endowment will:

- Support outreach efforts through our *Challenge America: Reaching Every Community* grants;
- Commit to award at least one direct grant in each Congressional district every year, a goal first achieved in FY 2005; and
- Expand *American Masterpieces: Three Centuries of Artistic Genius* grants program and its literary component, the *Big Read* – to strengthen the Arts Endowment's efforts to connect Americans with the best of their cultural heritage.

II. Funding

For FY 2008, we are requesting \$51,520,000 for **Access to Artistic Excellence** activities as follows:

Access to Artistic Excellence Project Support	\$ 31,251,000
<i>Challenge America: Reaching Every Community</i>	\$ 8,458,000
<i>American Masterpieces: Three Centuries of Artistic Genius</i>	\$ <u>11,811,000</u>
TOTAL	\$ 51,520,000

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III. Strategies

The Arts Endowment employs six core strategies to achieve its Access to Artistic Excellence goal, selected results of which are provided under the Impact tab.

A. Assist organizations in *conducting projects, programs, workshops, or activities* that:

- Provide opportunities for individuals to experience and participate in a wide range of art forms and activities.
- Present artistic works of all cultures and periods.
- Preserve significant works of art and cultural traditions.
- Provide opportunities for artists to create, refine, perform, and exhibit their work.
- Enable arts organizations and artists to expand and diversify their audiences.
- Enhance the effectiveness of arts organizations and artists.
- Employ the arts in strengthening communities.

The Arts Endowment also supports a limited number of *leadership projects* intended to advance the arts significantly and demonstrate national or field-wide importance. An example is the *National Medal of Arts*, the highest award given to artists and arts patrons by the United States Government. The non-monetary Medal is awarded by the President of the United States, based on recommendations from the National Council on the Arts, to individuals or groups who, in the President's judgment, "...are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support and availability of the arts in the United States."

- B. Assist organizations in *developing, producing, and nationally distributing radio or television programs on the arts*. Priority is given to artistically excellent programs that have the potential to reach a significant national audience.
- C. Recognize exemplary artists with one-time awards, such as the *NEA Jazz Masters* and the *NEA National Heritage Fellowships*, and provide them with performance opportunities to reach new audiences. In addition, the agency is proposing with the 2008 budget request to expand these individual awards to the field of Opera (see discussion under the "Overview" section).
- D. Recognize *published creative writers and translators* of exceptional talent with fellowship awards to provide Americans access to contemporary literature.
- E. Support *national initiative* projects and activities of outstanding artistic quality that benefit Americans in communities throughout the country, including military families.

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- F. Support *international activities* that present American arts and artists at international venues; encourage exchanges of works of U.S. artists with that of artists of other nations; and support a limited number of residencies of foreign artists in the United States and U.S. artists abroad.

IV. Access to Artistic Excellence Programs

Strategies to achieve the Access to Artistic Excellence goal are implemented through programs such as the following, in addition to our core Grants for Arts Projects activity.

A. Grants for Arts on Radio and Television

The Arts on Radio and Television category supports production and national broadcast of programs on radio and television that bring the excellence and diversity of the arts to hundreds of millions of Americans in their homes.

B. Challenge America: Reaching Every Community

The *Challenge America: Reaching Every Community* initiative enables the Arts Endowment to serve all Americans, especially those in communities underserved because of geographic or economic barriers, by making at least one direct award annually in each of the 435 Congressional districts.

C. National Heritage Fellowships

The *NEA National Heritage Fellowships* are awarded annually to master folk and traditional artists to recognize their artistic excellence and their contributions to our Nation's traditional arts heritage. These are one-time awards that result from nominations submitted by the general public. Since 1982, the Arts Endowment has awarded more than 300 *Heritage Fellowships* to individuals residing in 48 States (all except Delaware and Rhode Island) and five special jurisdictions.

D. Creative Writing and Translation Fellowships

The Arts Endowment recognizes promising and mid-career writers, poets, and translators with Literature Fellowships that enable them to set aside time for writing and research. Literature Fellowships are the most competitive funding activity of the Agency; for example, in FY 2006, only 5.5% of the 917 applicants could be supported. The fact that the majority of the recipients of the National Book Awards, National Book Critics Circle Awards, and Pulitzer Prizes in fiction and poetry since 1990 had been previously recognized by the

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Arts Endowment with a Fellowship demonstrates the effectiveness of this program in nurturing creative writing talent.

E. National Initiatives

Our FY 2008 budget request includes increased funding for the national initiative, *American Masterpieces: Three Centuries of Artistic Genius*, which was piloted in FY 2005 with touring visual arts exhibitions; broadened in FY 2006 to include choral music, dance, and musical theater; and expanded with the launch of the *Big Read*, the initiative's literary component. Through *American Masterpieces*, the Arts Endowment celebrates our Nation's greatest artistic achievements with performances, exhibitions, tours, literary discussions, and educational programming in all 50 States and the District of Columbia.

The Arts Endowment is responding to the enormous challenges identified by the 2004 *Reading at Risk* report, with several initiatives integrated into both Access to Artistic Excellence and Learning in the Arts. Intended to rejuvenate literature's role in American popular culture and bring the transformative power of literature into the lives of American citizens, the Arts Endowment is sponsoring the *Big Read*, our community-wide reading program that in FY 2007 will engage residents in an estimated 200 communities across the country in the reading of a single book selected by each community. In addition to direct grants, the Arts Endowment offers each community a library of resources, including reader's and teacher's guides for each novel; audio guides for each book with commentary from renowned literary figures and educators; an online organizer's guide for running a successful *Big Read* program; and a comprehensive Web site. The Arts Endowment also has produced promotional materials to encourage broad participation, including television public service announcements and radio programming. In FY 2008, the *Big Read* will become a national program reaching more than 400 communities.

To encourage the memorization and performance of poetry among the young, the Arts Endowment developed, in partnership with the Poetry Foundation, *Poetry Out Loud: National Recitation Contest*, which engages high school students throughout the country in a national poetry recitation competition. The program was piloted in 2005, and in 2006 expanded to all 50 States and the District of Columbia. The 51 State Arts Agencies (including DC) and the Poetry Foundation sponsored State championships in each State capital, and provided standards-based curriculum materials, including poetry anthologies and an audio CD – free of charge – to participating schools. The State champions competed in the *Poetry Out Loud National Finals* in May 2006 in Washington, D.C. A similar effort is already underway for 2007, with the State champions competing in the finals in the Spring.

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The initiatives described above are carrying on the tradition established by the ground-breaking *Shakespeare in American Communities*, the largest tour of Shakespeare in our Nation's history. This was the first in a series of landmark programs that are demonstrating the unique cultural and educational value the Arts Endowment can bring to America. Now in its fourth year, this initiative involves the awarding of annual competitive grants to professional theater companies. Due to its overwhelming success, *Shakespeare in American Communities* has become an ongoing program in the form of *Shakespeare for a New Generation* (see the Learning in the Arts tab for more information on this initiative).

Among the other national initiatives is the multi-faceted *NEA Jazz Masters*. The Jazz Masters initiative includes the annual *NEA Jazz Masters* awards, *NEA Jazz Masters on Tour*, and an educational curriculum, *NEA Jazz in the Schools*, which was produced in partnership with Jazz at Lincoln Center.

Operation Homecoming: Writing the Wartime Experience is a unique literary project aimed at preserving the stories and reflections of U.S. military personnel and their families, and has been made possible due to substantial private financial support, and a partnership with the U.S. military services. An anthology of the best writing submitted by the participants in this initiative was published by Random House in September 2006. All submissions will be housed at the Library of Congress at the conclusion of the program. With financial support from The Boeing Company, the Arts Endowment is currently developing an educational film about *Operation Homecoming*. The premiere of the film, *Muse of Fire*, at the National Archives on March 14, 2007, will mark the conclusion of this program.

In FY 2005, building on the existing partnership between the Arts Endowment and the Department of Defense, we launched the *Great American Voices Military Base Tour*, which has provided admission-free, professional performances of opera and musical theater selections for military families throughout the Nation. The initiative, entirely funded by financial support from The Boeing Company, has provided audiences with introductory materials and activities on opera and musical theater for adults and children; it will conclude in 2007.

Additional information on National Initiatives can be found under the Impact tab.

F. Presenting the Best of America's Arts to International Audiences

As the Federal agency with primary responsibility for promoting excellence in the arts in the United States, the Arts Endowment plays an educational role when interacting with foreign cultural leaders who visit the U.S. seeking

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information about the U.S. system of arts support through multiple private and public funders.

The Agency works closely with the U.S. Department of State, the Library of Congress, Regional Arts Organizations, other Federal agencies, and the private sector to promote presentations of American art and artists abroad and to forge alliances that help bring the diversity of the world's artistic expressions to American audiences.

At the White House on September 25, 2006, the U.S. Department of State announced a public cultural diplomacy initiative. Support from the National Endowment for the Arts is integral to two of the four components of the initiative, involving film and literature. With Arts Endowment funding, the American Film Institute's *PROJECT: 20/20* will enable 20 international and 20 U.S. filmmakers – selected on the basis of their filmmaking excellence – to host one another at film festivals and additional public and educational venues in one another's countries.

As one of the nation's most significant supporters of literary translation, the Arts Endowment provides Literature Fellowships for Translation projects, as well as support to nonprofit presses for the publication of translations of literary work into English. These efforts provide American readers with opportunities to read significant contemporary international literature. Publication of international literature is challenging, and few U.S. publishers have a commitment to providing American readers with access to literary works from abroad.

Similarly, the work of highly talented American writers, especially poets, is little known outside of the U.S. In 2006, a historic partnership between the Arts Endowment and Mexico's National Autonomous University brought about the publication of two bilingual poetry anthologies, each presenting 50 poets born after 1946 from each country. The Agency is currently working with Mexican partners to create anthologies of contemporary short fiction. Based on the success of this project, the Arts Endowment has created an international literary exchanges initiative, in which it seeks to establish literary translation projects in partnership with other countries.

The Arts Endowment is expanding its support of contemporary international literature available in translation for readers in the U.S. and also will bring the translated work of American writers to audiences abroad. The NEA has developed relationships with literary and government representatives in Russia, Austria, and Pakistan, and is in the process of establishing contemporary poetry anthology exchanges with each. The NEA will issue a solicitation for proposals from U.S. nonprofit presses to translate and publish anthologies of poetry from each of the respective countries. In addition, the NEA will support public

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outreach to introduce the work to U.S. audiences. Conversely, literary organizations and/or government agencies in the partner countries have agreed to publish equivalent volumes of translated contemporary American poetry and to promote the work through special programs such as author tours. We expect that each of the twin volumes will include three poems from each of approximately 45 poets born after 1946.

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LEARNING IN THE ARTS FOR CHILDREN AND YOUTH

“Experience, Study, Perform, Assess”

I. Introduction

The National Endowment for the Arts is committed to providing leadership in arts education. The arts are an essential component of education, and all children, not only those with specific artistic talent, benefit from an education in the arts, including opportunities to create, perform, and communicate through varied artistic media.

Today, the Agency’s focus is on identifying and supporting model programs and projects to provide in-depth arts knowledge, arts skills, and aesthetic understanding to children and youth in schools and communities. Research strongly suggests that young people who learn about and participate in the arts acquire skills to help them solve problems, make decisions, think creatively, and work in teams. An increasing number of studies also find that arts programs motivate children to learn, assisting in improved performance in core academic subjects. For some children, the arts provide the impetus to stay in school until graduation and, for others, inspire them to pursue college education. Arts education programs will continue to play a pivotal role as the Nation struggles to improve high school graduation rates, develop pre-kindergarten programs, and counter the achievement gap in urban communities.

The Arts Endowment recognizes and funds high quality arts education projects with four basic characteristics:

- **Experience:** Students and their teachers will have the chance to experience exemplary works of art – in live form where possible.
- **Study:** Through the guidance of teachers, teaching artists, and cultural organizations, students will study works of art in order to understand the cultural and social context from which they come, and to appreciate the technical and/or aesthetic qualities of each work. Where appropriate, study will include acquisition of skills relevant to practicing the art form.
- **Perform:** Informed by their experience and study, students will create artwork. In the case of literature, the primary creative activities will be writing and/or recitation.
- **Assess:** Students will be assessed according to national or State arts education standards. Where appropriate, projects will employ multiple forms of assessment, including pre- and post-testing.

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II. Funding

In FY 2008, we request \$10,000,000 for Learning in the Arts activities as follows:

Learning in the Arts Project Support	\$ 7,800,000
Learning in the Arts projects carried out by our State partners through Partnership Agreements	\$ 1,700,000
<i>American Masterpieces: Three Centuries of Artistic Genius</i>	<u>\$ 500,000</u>
TOTAL	\$10,000,000

III. Strategies

The Arts Endowment achieves its' Learning in the Arts goal through: Learning in the Arts Project Support Awards, Partnerships, Leadership Initiatives, and National Initiatives. All strategies support national or State arts education standards, focusing on:

- *Providing well-designed, high-quality educational programs* that engage young people in a variety of arts disciplines. To measure the value added by these programs, the Arts Endowment regularly engages outside evaluators to assess program effectiveness and student learning.
- *Educating children, teachers, artists, arts organizations, and school leaders* to model and embrace best practices, disseminate those practices into the field, and develop innovative approaches to learning in the arts.

IV. Learning in the Arts Programs

The Arts Endowment's Learning in the Arts programs complement the "No Child Left Behind Act" (NCLB), which requires States to implement challenging State-wide academic standards, progress objectives, and annual testing to assess every child's progress in the core academic subjects. NCLB includes the arts as one of these core academic subjects. To support the arts as a core academic subject and essential educational ingredient, NEA Learning in the Arts strategies are implemented as follows.

A. Grants for Learning in the Arts Projects

Grants for Learning in the Arts Projects are the cornerstone of the Arts Endowment's investment in excellence in arts education. Recommended by over forty panelists from around the country, these projects advance arts education for children and youth in the general age range of 5 through 18 years in school-based or community-based settings. In-depth, curriculum-based arts

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education experiences, occurring over an extended period, are provided by teaching artists and expert teachers. By FY 2008, both summer schools for children and youth, and professional development opportunities for educators (classroom teachers, principals, teaching artists, and arts specialists), developed in FY 2005 and FY 2006 as Leadership Initiatives, will continue as eligible projects within this area. These projects take place within schools, with schools that may partner with cultural organizations, and through community organizations providing after-school opportunities for young people.

B. Partnerships

The State Arts Agencies (SAAs) are critically important partners in the area of arts education. The Arts Endowment partners with the SAAs in two ways:

- Through Partnership Agreements, the Arts Endowment provides the SAAs with funds above the statutory requirement in order to increase funding available to them for arts education activities (see Partnerships for the Arts tab). Each year, the Arts Endowment convenes an arts education panel, comprising arts education experts from a mix of States, to review the quality and depth of educational programming within each State; this is the first of a two-level review process that results in funding recommendations for the arts education programming of the SAAs.
- Through a cooperative agreement, the Arts Endowment also supports the professional development of arts education managers (AIEs) in the State Arts Agencies. The group convenes a formal professional development leadership institute annually to support their work; supplies new AIEs with mentors; and conducts self-assessments to map the needs of the field.

While the SAAs are our primary partners, excellence in the field of arts education requires the efforts and quality contributions of a range of professionals. Two distinctive groups provide essential grassroots contributions to the States: the State Arts Agencies' arts in education managers referred to above, and the State Education Agencies (SDE) arts in education managers. The responsibilities of each group differ widely. SAA AIEs have access to a wealth of cultural organizations, artists, and service organizations, and they tend to build community-based partnerships, with schools as one of many partners. SDE AIEs often work in isolation, as they strive to assist arts specialists, teachers, school districts, principals, and superintendents to deliver quality programming with limited resources while meeting National Standards in Arts Education. SDE AIEs focus solely on working in the school environment to improve the quality and quantity of arts opportunities for children.

In addition to its longstanding support for the SAA AIEs, the Arts Endowment has recently begun to support the State Education Agencies Directors of Arts

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Education (SEADAE), a national network of SDE AIEs in 46 States. Insofar as their travel abilities are limited, digital environments allow arts in education managers to problem-solve with colleagues and experts previously inaccessible to them. The Arts Endowment's support has enabled them to build these digital communities.

Finally, in partnership with the U.S. Department of Education, the Council of Chief State School Officers, and the National Assembly of State Arts Agencies, the Arts Endowment supports the *Arts Education Partnership (AEP)*, a national coalition of more than 140 public, private, and government organizations. This partnership provides training services, task force studies, national meetings and publications of arts education research. AEP develops national action plans to ensure the inclusion of the arts in implementation of the *No Child Left Behind Act*. AEP's Web site, www.aep-arts.org, gathers information concerning arts education research, activities, and events into a single location, accessible to all Americans.

C. Leadership Initiatives

One manner in which the Arts Endowment provides leadership in arts education is through focused initiatives that deepen and strengthen the Agency's arts education portfolio. These programs utilize our Nation's experts, leading arts organizations, and public partners to advance innovation in arts education. In FY 2008, the Arts Endowment plans to invest in two new initiatives, one that will draw young people into a conversation involving America's artistic and cultural legacy, and the other that will provide resources that have been requested by educators nationwide.

- The *NEA Heritage Education Project* will create educational programming to celebrate and share the work of NEA Heritage Fellows with young Americans. Through this project, students will have the opportunity to learn about and engage with the living American cultural history exemplified by the NEA National Heritage Fellows.
- The *NEA Arts Assessment Leadership Initiative* will build upon the lessons learned from two recent Leadership Initiatives, the *NEA Summer Schools in the Arts for Children and Youth* and *NEA Teachers Institutes*. In both cases, we learned that educators need more opportunities to learn how to measure student performance while relating these measurements to program evaluation. The *NEA Arts Assessment Leadership Initiative* will assist arts organizations, teachers, superintendents, and principals to develop measurements to guide student learning and educational program development in the arts.

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As discussed above, support for two prior initiatives, *Summer Schools in the Arts for Children and Youth* and *Teachers Institutes*, will be incorporated into our *Grants for Arts Projects* funding mechanism in FY 2008.

The Arts Endowment will continue to support the *National Endowment for the Arts Education Leaders Institutes* to raise the quality and availability of arts education in schools by bringing together individuals such as State arts and education leaders; national figures in arts education; and local superintendents, principals, teachers, and teaching artists for focused planning on providing sequential, standards-based curriculum and assessments in K-12 arts education. Through these leadership institutes, modeled on the highly successful *NEA Mayors' Institute on City Design*, the Arts Endowment will support the development of forward-thinking arts education policy within the States.

D. National Initiatives

Educational outreach is an integral and essential component of all NEA National Initiatives. The educational components of the *Shakespeare in American Communities* and *NEA Jazz Masters* programs have served as models for our newer initiatives: *American Masterpieces: Three Centuries of Artistic Genius* and its literary component, the *Big Read*; *Poetry Out Loud: National Recitation Contest*; and the *Great American Voices Military Base Tour: Unforgettable Melodies from Opera & Broadway*.

NEA Jazz in the Schools was launched in January 2006 to provide a course of study in jazz as a uniquely American art form. In the coming years, the Arts Endowment will continue to serve music teachers, classroom teachers, and librarians by updating and increasing the availability of the *NEA Jazz in the Schools* curriculum. A comprehensive Web site, www.neajazzintheschools.org/home.php, includes sample lesson plans and assessment tools, as well as an interactive timeline, essays, musical clips, and photographs that document the history of jazz in America. The ancillary toolkit – available free to schoolteachers – includes print, audio, video, and digital materials. Since their introduction, the curriculum and related materials have reached well over 3 million students through numerous educators.

While support will continue for all these programs, the *Big Read* receives special focus in this budget request. The *Big Read*, the literary component of *American Masterpieces*, was created by the Arts Endowment in partnership with the Institute of Museum and Library Services and Arts Midwest, a Regional Arts Organization. It is intended to rejuvenate literature's role in American popular culture and bring the transformative power of literature into the lives of Americans old and young. Educational materials similar to those created for *Shakespeare in American Communities* have been developed. They include reader's and teacher's guides for each novel; audio guides for each book with

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commentary from renowned literary figures and educators; an online organizer's guide for running a successful *Big Read* program, and a comprehensive Web site, www.neabigread.org. The Overview section of this budget request contains substantial detail on the *Big Read*.

See the Impact tab for more information on other National Initiatives.

PARTNERSHIPS FOR THE ARTS

I. Introduction

The Arts Endowment works in partnership with a substantial network of public, private, and nonprofit agencies and organizations to carry out its mission of serving all Americans. Through partnership projects and the following strategies, the Arts Endowment helps to make available quality arts activity in communities throughout all 50 States and six special jurisdictions:

- Partnership Agreements with State Arts Agencies (SAAs).
- Partnership Agreements with Regional Arts Organizations (RAOs).
- National Initiatives.
- Working with the Private Sector.
- Working with Other Federal Agencies.

II. Funding

The FY 2008 request will enable our State and regional partners to receive \$41,177,000 as follows:

Basic State and Regional Plan Support	\$ 32,406,000
Underserved	<u>\$ 8,771,000</u>
TOTAL	\$ 41,177,000

In addition, Direct Endowment Grants funds in the amount of \$1,700,000 will be made available to support arts education projects through Partnership Agreements, and another \$245,000 for certain other agreements.

III. Strategies

As noted earlier in this budget, the Arts Endowment proposes a change in how Agency funds are allocated to the State Arts Agencies and their Regional Arts Organizations. Under current practice, they receive 40% of all Agency grantmaking funds, which are allocated to four separate accounts: Basic; Underserved; Challenge America; and American Masterpieces. Under our proposal, the State Arts Agencies and their Regional Arts Organizations would

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continue to receive 40% of all Agency grantmaking funds; however, the funds would be allocated entirely to the Basic and Underserved accounts.

This proposal, which has the support of the affected parties, will permit greater flexibility for each state, provide an opportunity for greater strategic utilization of resources, and allow for greater self-determination. More specifically, implementation of this proposal would provide:

- Greater flexibility for States in the use of federal resources;
- Increased ability for the States to direct their resources more strategically;
- Greater leverage for the States to engage their governors and state legislators in matching federal funds for the arts;
- Enhanced opportunities for the NEA and the States for collaborative planning and complementary grant making; and
- Administrative efficiency for the NEA and the State Arts Agencies.

Provided below is a crosswalk chart that outlines this proposal.

FY 2008 State & Regional Partnership Budget Request		
Crosswalk from Historic Allocation Method to Proposed Consolidation of Accounts		
	Historic Allocation Method	Proposed Consolidation of Accounts
Partnerships for the Arts		
State & Regional Partnerships		
Basic Plan	21,510	32,406
Underserved	5,821	8,771
Challenge America	5,639	n/a
American Masterpieces	<u>8,207</u>	<u>n/a</u>
Total State & Regional Partnerships	41,177	41,177

A. State Partnerships

As our public agency partners, SAAs greatly extend the Arts Endowment's reach and impact, translating national leadership into local benefit. By statute, the 56 SAAs – together with their six Regional Arts Organizations – receive 40% of the Arts Endowment's grantmaking funds.

State appropriations to SAAs, after several consecutive years of declining appropriations, began showing modest gains in 2005. According to estimates supplied by State Arts Agencies, aggregate legislative appropriations will reflect gains in Fiscal Year 2007. A total of 46 States and jurisdictions are expecting increased appropriations or level funding from Fiscal Year 2006. Aggregate appropriations are projected to increase by \$17 million (or 5%), although more

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than half of that growth will be attributable to the restoration of funding in Florida. Despite signs of improvement, however, the National Conference of State Legislatures projects the future of state budgets to be troubled. Spending cuts and tax policies that were enacted during the fiscal crisis of 2001-2004 will not cover the rising cost of Medicaid, corrections, and education. As a result, 10 States for Fiscal Year 2007 and 19 States for Fiscal Year 2008 anticipate structural deficits, with expenditures exceeding available funds.

Total State Appropriations to State Arts Agencies 2002-2006 ¹					
(\$ in Millions)					
<u>2002</u>	<u>2003</u>	<u>2004</u>	<u>2005</u>	<u>2006</u>	\$ Change '02-'06
411.6	357.6	281.1	302.4	331.2	-80.4

The support provided by the Arts Endowment is vital to the SAAs and their RAOs, serving as a source of stability and leadership – especially important in difficult economic times. One cannot overestimate the stabilizing role played by Arts Endowment funds.

As they carry out their State plans, the SAAs work cooperatively with the Arts Endowment to accomplish common goals. Through Partnership Agreements, the Arts Endowment currently supports SAAs through three components:

1. Basic State Plan provides funds that SAAs use to address priorities identified at the State level.
2. Arts Education provides support for those elements of the State Plan that address arts education. The SAAs are essential partners of the Arts Endowment in advancing quality arts learning for children and youth.
3. Arts in Underserved Communities provides support for those elements of a State's plan that foster the arts in rural, inner-city, and other underserved communities (e.g., those that lack access to arts programming due to geography, economic conditions, ethnic background, or disability).

B. Regional Partnerships

The Regional Arts Organizations (RAOs) were created by State arts leaders, in partnership with the Arts Endowment and the private sector, to transcend State boundaries in order to provide public access to quality arts programming. They respond to the special needs of each region and have proven their effectiveness,

¹ Source: National Assembly of State Arts Agencies, 1/18/06 press release; Legislative Appropriations Preview - Fiscal Year 2007, June 2006.

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particularly in assisting the Arts Endowment and other funders in touring theater and dance performances and arts exhibitions regionally and nationally.

The RAOs have been essential partners in carrying out the NEA's National Initiatives and the *NEA Regional Performing Arts Touring Program*. The Arts Endowment supports the RAOs through Regional Partnership Agreements to provide all Americans with access to excellence in the arts.

C. National Initiatives

With the goal of providing excellent art to Americans in all 50 States, the Arts Endowment began a series of National Initiatives in FY 2003. With these programs, the Arts Endowment introduces Americans to their rich cultural heritage through projects of indisputable artistic merit. Essential to all these initiatives is the provision of educational experiences for school age children and exceptional arts education materials for schoolteachers and students.

National Initiatives are complex projects that require multiple partners to implement. Typically, the Arts Endowment cooperates with State Arts Agencies, Regional Arts Organizations, other Federal agencies, private presenters, arts organizations, private funders, and education leaders, including teachers in the classroom. As previously reported, the tremendous success of *Shakespeare in American Communities*, the Arts Endowment's first National Initiative, is largely due to its extensive network of partnerships, including Arts Midwest (an RAO), the participating professional theatre companies, local venues, schools, teachers, and parents. In 2004, we expanded the *NEA Jazz Masters* program into a National Initiative, and we developed the *Great American Voices Military Base Tour: Unforgettable Melodies from Opera & Broadway*, in 2005, using similar partnerships.

In FY 2006, we piloted the *Big Read*, the literary component of *American Masterpieces*, in response to the enormous challenges identified by the Arts Endowment's *Reading at Risk* report. This initiative, created by the Arts Endowment in partnership with the Institute of Museum and Library Services and Arts Midwest, a Regional Arts Organization, is intended to rejuvenate literature's role in American popular culture and bring the transformative power of literature into the lives of Americans. State Arts Agencies and their Regional Arts Organizations will play a significant role in this initiative as well.

The State Arts Agencies play a critical role in our *Poetry Out Loud: National Poetry Recitation Contest* initiative. All 51 agencies (including the District of Columbia), working with their local educators and the Poetry Foundation, sponsored State championships involving high schools in each State capital's metropolitan area during Spring 2006; the State champions then competed in the

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national finals in May in Washington, D.C. The SAAs will reprise this important role in 2007.

D. Working with the Private Sector

Generating support from the private sector is at the core of all Agency programs, projects, and initiatives. The Arts Endowment's grants require a minimum one-to-one match from non-Federal sources – whether awarded to a nonprofit or a government agency such as a State Arts Agency. Based on information provided by our grant recipients, approximately \$600 million has been generated annually as match for Arts Endowment-supported awards.

Partnerships are particularly important for implementation of the Agency's National Initiatives. *Shakespeare in American Communities* and *Operation Homecoming: Writing the Wartime Experience*, for example, would not have been possible without the generous support of The Sallie Mae Fund and The Boeing Company, respectively. Expansion of the *NEA Jazz Masters* program has been supported with assistance from Verizon – both the company and the Foundation – and the Doris Duke Charitable Foundation; The Boeing Company has contributed additional funds for *Great American Voices Military Base Tour: Unforgettable Melodies from Opera & Broadway* and the *Big Read*; and the Poetry Foundation is supporting *Poetry Out Loud: National Poetry Recitation Contest*. The Arts Endowment anticipates additional partnerships as it develops and implements its National Initiatives.

E. Working with Other Federal Agencies

The Arts Endowment enters into partnerships with other Federal agencies to carry out quality projects of mutual interest. In some partnerships, the partnering Federal agency transfers funds to the Arts Endowment for inclusion in our grantmaking; in other cases, we contribute funds to their projects to support an arts component or emphasis.

The most recent example of such a partnership is the *Big Read*, which received \$1.5 million in support from the Institute of Museum and Library Services (IMLS) for the first full year of the national program, with additional funds possible.

Other examples in recent years include:

- **The 2006 Preserve America National Summit.** The Arts Endowment joined with the National Endowment for the Humanities, IMLS, and the President's Committee on the Arts and the Humanities to host a pre-summit meeting that brought experts together to discuss how communities can improve the conservation and preservation of

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significant collections of art and artifacts. Using the experience of Mississippi and Louisiana communities after Hurricane Katrina as a case study, the pre-summit was held in Jackson, Mississippi on September 7-8, 2006. Recommendations from the meeting were presented at the National Summit, hosted by Mrs. Laura Bush, in New Orleans in October 2006.

- **Rosa Parks Statue Design Competition.** At the request of the Joint Congressional Committee on the Library, the Arts Endowment will, pending authorization by Congress, conduct a design competition to help the Architect of the Capitol commission and produce a statue of Rosa Parks to be installed in the United States Capitol's Statuary Hall.
- **The exhibition, *Inspirations from the Forest*.** The National Endowment for the Arts joined with the Smithsonian Institution's Center for Folklife and Cultural Heritage and the USDA's Forest Service, to produce a 16-panel exhibition featuring the work of visual artists, musicians, and writers. Throughout 2006, the exhibition has been touring to 33 venues located in rural communities in or near National Forests or Grasslands in 21 States. At each venue, the exhibition has been accompanied by a live presentation by a nationally recognized artist, including National Endowment for the Arts National Heritage Fellows. A learning guide for younger visitors and a resource directory of individuals, publications, and Web sites related to the arts and the environment were developed to accompany the exhibition, which also is available online.

This project is an outgrowth of the Arts Endowment's decade-long partnership with the Forest Service on the *Arts and Rural Community Assistance Initiative*, which provides art to rural and underserved communities in 29 States.

- **Production of the booklet *Before and After Disasters: Federal Funding for Cultural Institutions*.** Produced with the Federal Emergency Management Agency and the nonprofit organization, Heritage Preservation, the booklet, issued in September 2005, provides information on Federal assistance for disaster preparedness, mitigation, and response, as well as for recovery.

IMPACT

In this section, we provide documentation of the impact of the Agency's programs, projects, initiatives and activities. We present this information in six groupings.

Agency-Wide Program Accomplishments – In this section we provide cumulative information on the impact of Agency activities, projects, and initiatives.

Achieving Agency Performance Goals – In this section we provide information on the impact of Agency activities, projects, and initiatives by Agency goal, including specific project examples.

National Initiatives – In this section we provide information on the impact of the Agency's National Initiatives, projects that cut across all agency goals.

Research and Analysis – In this section we provide summary information on Agency research activities intended to inform the American public, civic leaders, and the arts field.

Creativity in America: 40 Years of Success – In this section we provide information on the Agency's accomplishments during the past 40 years. This information was developed in conjunction with a 40th anniversary celebration event held in the spring of 2006.

Agency-Wide Program Accomplishments

The breadth of activity resulting from the Agency's programs, projects, and initiatives is enormous as evidenced by the following information derived from Agency grant recipient reports. Using FY 2006 as the base, and with sufficient funding, we can expect in FY 2008 that the following will take place:

- **More than 2,000 awards will be made in communities in all 50 States and 6 special jurisdictions.**
- **85-90 million individuals will benefit from Agency programs (exclusive of television and radio broadcast audiences) including more than 7 million children and youth.**
- **A combined audience of hundreds of millions will be provided opportunities to benefit from Agency programs that support national and regional broadcast performances on radio and television, both single and recurring programs.**
- **100 percent of Congressional districts will receive at least one direct grant.**
- **3,700 communities will participate in Agency-sponsored, discretionary projects - many benefiting from projects, such as touring and outreach, that take place in communities beyond that of the grant recipient.**
- **An additional 3,000 communities will participate in projects funded by a combination of Federal funds and State Arts Agency and Regional Arts Organization funds; of these, some 1,900 are served by grants made solely with Federal funds.**
- **13,000 community organizations will partner with grantees on Arts Endowment-supported projects.**
- **Arts Endowment grants will generate approximately \$600 million in matching support; in our direct grant-making categories alone, that translates into a matching to Federal funds ratio of greater than 7:1, far exceeding the required match.**
- **Arts Endowment grants will help make possible 30,000 concerts, readings, and performances; 4,000 exhibitions (including visual and media arts); and 10,000 artist residencies in schools and other locations.**
- **Internationally, 60 U.S. professional arts organizations and 325 artists providing performances, exhibits, and other arts activities in 23 countries.**

Achieving Agency Performance Goals

The achievement of the Agency's programmatic accomplishments occurs through three programmatic goals: Access to Artistic Excellence, Learning in the Arts, and Partnerships through the Arts.

Access to Artistic Excellence

Through Access to Artistic Excellence, the Arts Endowment encourages and supports artistic excellence, preserves our cultural heritage, and provides access to the arts for all Americans. Approximately 82% of the Agency's FY 2007 Direct Endowment Grant funds will be devoted to this effort, reflecting the high priority afforded to ensuring access to the arts for all Americans. The following table highlights accomplishments made possible with this funding.

Access to Artistic Excellence
Selected Performance Results – FY 2004-2007

Fiscal Year	Total Non-Broadcast Audience	Children/Youth	Concerts/Readings/Performances	Exhibitions	Artist Residencies
2004 Current	30 m	1.5 m	20 k	3 k	3 k
2005 Current	78 m	6 m	38 k	4.7 k	4.9 k
2006 Current	89 m	7 m	30 k	4 k	6.8 k
2007 Projected	80-90 m	5-8 m	25-30 k	3-5 k	4-7 k

[Numbers are rounded. k=thousand; m=million.]

The cumulative accomplishments reflected in this table result from the more than two thousand direct grants awarded each year under this goal. Examples of specific programs, grants, and their direct impact are presented below according to: Grants for Arts Projects, Arts on Radio and Television, Save America's Treasures, International Activities, and innovative Leadership Initiatives.

Grants for Arts Projects: *Access to Artistic Excellence* recent examples:

Augustana College in Sioux Falls, South Dakota was awarded a grant of \$15,000 to support the production and Midwest tour of a new play for family audiences by the Children's Theater of Sioux Falls. The company will perform "Dream Carved in Stone" by Ric Averill that tells the story of the Crazy Horse Memorial in the Black Hills of South Dakota and its sculptor Korczak Ziolkowski. It is anticipated that the company of 36 artists will provide up to 52 performances and 34 lectures/workshops on the new work

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to as many as 36,000 children/youth from 34 schools. The company may also host up to 12 artist apprenticeships during the project period.

Ballet West based in Salt Lake City, Utah was awarded a grant of \$30,000 to support the presentation of John Butler's "Carmina Burana" at the Capitol Theatre in Salt Lake City and provide education and outreach programs, to include up to seven performances and lecture demonstrations for as many as 4,500 local Utah children and youth.

Bemis Center for Contemporary Arts in Omaha, Nebraska received a grant of \$40,000 to support residencies of visual artists to create approximately 300 new works to be viewed in 12 exhibitions; present 25 lectures/demonstrations/workshops; and provide six apprenticeships/internships. The audience benefiting from these programs is expected to number 40,000.

Copper Canyon Press based in Port Townsend, Washington was awarded a grant of \$50,000 to support the publication, promotion, and national distribution of six books of poetry by authors John Balaban, Mahmoud Darwish, Hayden Carruth, Jim Harrison, Madeline DeFrees, and Lisa Olstein. It is anticipated that approximately 87,500 people will benefit from the project.

Fort Collins Museum Foundation, Colorado received \$15,000 to support music performances and educational programming of the Crossroads at the Council Tree Native American Music Festival. Eight community organizations are expected to partner in the presentation of five concerts/performances and 10 lectures/demonstrations to benefit an audience of up to 3,000 children and youth from six local schools.

Hattiesburg Civic Arts Council, Mississippi was awarded an emergency grant of \$5,000 to help employ local artists affected by Hurricane Katrina. With the support of this award and the participation of four artists and one teacher, 18 new works were created and one local school residency was made possible.

The **Institute for Spanish Arts** in Santa Fe, New Mexico received \$10,000 to support the 16th Annual International Spanish Dance and Music Workshop. More than 200 artists and 16 teachers participated in activity that included one performance and 120 lectures/demonstrations and workshops/symposia, benefiting 966 people.

Lexington Children's Theatre, Inc. in Kentucky received a \$10,000 grant, which supported 140 touring performances of Kathryn Schultz-Miller's "A Thousand Cranes" and Roxanne Schroeder-Arce's "Senora Tortuga" to 69 schools throughout Kentucky, Ohio, South Carolina, and Tennessee.

Mason/Rhynes Productions, Inc. of Takoma Park, Maryland received a *Challenge America* grant of \$10,000 to support up to four performances by dance artists of color

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from nationally recognized and local dance companies, reaching underserved African American audiences.

Nashville Symphony Association, Tennessee received a grant of \$20,000 to support outreach concerts in rural areas of Tennessee and Alabama, in partnership with local community organizations in underserved communities, benefiting nearly 10,000 people.

Opera Idaho, Inc., located in Boise, was awarded \$5,000 to provide two admission-free performances of a 45-minute version of Gilbert and Sullivan's operetta, "The Mikado," for a combined audience of 1,400 middle school and junior high school students from 22 schools in Boise and Treasure Valley.

Opera North located in Lebanon, New Hampshire was awarded a grant of \$10,000 to support the Young Artist Program for singers. The professional development project provided opportunities for singers to perform in supporting operatic roles, primary roles in family matinee productions, and community outreach activities. Eight organizations partnered with Opera North to carry out the project. Participants in the program included 80 artists, 24 teachers, and 3,500 students from 16 schools. The program provided concerts/performances, apprenticeships/internships, and lectures/demonstrations for audiences totaling 11,000.

Phoenix Art Museum in Arizona received an *American Masterpieces* grant of \$60,000 to organize and tour nationally an exhibition of historic 18th and 19th century retablos. The exhibition, "Colonial New Mexico Retablos," is accompanied by catalogues and education programs. Among those expected to benefit are up to 250 teachers and up to 5,000 children/youth from 500 schools, with a total anticipated audience of approximately 200,000.

Providence Singers, Inc. of Rhode Island received an *American Masterpieces* grant of \$50,000 for a regional choral festival involving concerts of American repertoire; workshops; a community sing led by composer, conductor, and educator Alice Parker; and development and distribution of education materials for local music educators. Project participants are expected to include up to 220 artists and an audience of approximately 2,000.

Rhythmic Concepts, Inc. of Oakland, California received \$10,000 to support the 22nd annual Jazz Camp West, which will provide instruction and concert/performance opportunities to 50 children/youth.

Signature Theatre, Inc. in Arlington, Virginia was awarded a \$35,000 grant that supported 56 performances of the world premiere production of the chamber musical "Nevermore," by composer Matt Conner and playwright Norman Allen, with orchestration by Jonathan Tunick and direction by Eric Schaeffer. Participants included 19 artists, and the audience totaled approximately 8,400.

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Squaw Valley Community of Writers in Olympic Valley, California was awarded a grant of \$6,000 that supported its screenwriting program, providing writing workshops on the essence of storytelling on film. Eight community organizations partnered to provide 50 artist residencies, six apprenticeships/internships, and 25 lectures/demonstrations/ workshops/symposia; teachers, students, and an audience of approximately 400 benefited.

Turtle Mountain Band of Chippewa Indians, Belcourt, North Dakota received a *Challenge America Fast-Track* grant of \$10,000 to support a series of classical music presentations by pianists Philip Thomson and Sergio Gallo for approximately 2,000 people in as many as four different rural areas of North Dakota.

Virginia Foundation for the Humanities and Public Policy in Charlottesville received a grant of \$20,000 to support the Virginia Heritage Showcase, an event featuring traditional and folk artists who are masters in the genres of music and crafts. The event is expected to reach 6,000 people.

The **William Inge Festival** located in Independence, Kansas was awarded a grant of \$13,000 to support residencies of professional theater directors, playwrights, and actors to collaborate on the development of new plays. Anticipated participants include 48 artists, six teachers, and 90 children/youth from six schools, with a total expected audience of approximately 300.

West Plains Council on the Arts, Inc., Missouri was awarded a grant of \$10,000 to conduct fieldwork and archive folk and traditional culture of the Ozark region, providing public access and opportunities for cultural tourism. Activities are expected to include technical assistance, setting up archival space with public access for artworks, Web site enhancement, and programming and exhibitions related to cultural tourism. Six thousand people are expected to benefit from this program, including 1,000 children/youth.

West Virginia Public Theatre, Inc. located in Morgantown was awarded a *Challenge America* grant of \$10,000 to support the professional production of Rogers and Hammerstein's "The Sound of Music" at the Creative Arts Center. Performances will be provided for student audiences during the school day and families and general admission in the evening, reaching an audience estimated at 8,000.

Yellow Barn, Inc. of Putney, Vermont was awarded a grant of \$7,500 to support professional instruction, master classes, and performances of young emerging musicians during the annual summer chamber music festival. Activities will include concerts/performances and lectures/demonstrations/workshops benefiting live audiences of approximately 4,200 and total broadcast audiences of approximately 10,000.

In addition to activities noted above, through our *Arts on Radio and Television* funding area the Arts Endowment supports nationally broadcast performances of quality arts

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programs on radio and television that annually reach, through both single and recurring programs, a combined audience in the hundreds of millions annually. Examples of recent awards include:

From the Top, Inc. in Boston, Massachusetts, received a \$60,000 grant to support production of 20 new programs in the public radio series, “From the Top,” the weekly, hour-long program featuring performances by young classical musicians (ages 8 to 18) before a live audience. Host and pianist Christopher O’Riley converses with the budding musicians and established artists, comments on their performances, and guides the listening audience. “From the Top” is distributed by National Public Radio to more than 250 stations nationwide and reaches a weekly audience of 700,000. NEA’s support will assist with showcasing of young talent performing in Huntsville, Alabama; Fort Pierce, Florida; Pocatello, Idaho; Travers City, Michigan; Charlotte, North Carolina; Tyler, Texas; and other locations around the country.

The University of New Orleans in Louisiana received a \$70,000 grant to support the production and national distribution of the weekly radio series, “American Routes.” Folklorist Nick Spitzer hosts the two-hour program in which he presents music that has its roots in blues, soul, gospel, rhythm & blues, rock ‘n’ roll, traditional country, and rockabilly – as well as popular forms of Cajun/zydeco, klezmer, Irish/Celtic, Tejano, and Native American music. The series is distributed by Public Radio International to 200 public radio stations and is heard by approximately 750,000 listeners each week.

Save America’s Treasures grants support preservation and/or conservation of nationally significant intellectual and cultural artifacts and historic structures and sites. Since the start of the program in 1999, the Arts Endowment has been responsible for the review of applications requesting funds for the conservation of nationally significant art works and collections. *Save America’s Treasures* funds are transferred to the Arts Endowment from the National Park Service and matched with at least an equal amount of non-federal funds. The following three examples are highlights of recent awards:

The **Gettysburg Foundation, Pennsylvania** received a *Save America’s Treasures* grant of \$200,000 to support conservation treatment of the massive oil painting “Battle of Gettysburg,” painted by a team of 20 artists in 1883-84. The cyclorama, measuring 27.5’ x 359’, is one of only a few in the world. It had suffered significant damage and deterioration over the years. After conservation treatment, it will be hung in the national park’s new Museum and Visitor Center, where it will be viewed by nearly two million visitors annually.

The **University of Arizona Center for Creative Photography in Tucson, Arizona**, received a *Save America’s Treasures* grant of \$270,000 to support conservation of the Ansel Adams Archive. One of the unique challenges that the

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Center faces with the Adams archive is that it includes examples of almost every 20th-century photographic process in existence, from early autochromes to black-and-white negatives to Polaroid and color transparencies. Each process has unique preservation problems and requirements; thus, the project is multi-faceted, addressing matters as diverse as the development of a cold storage facility and the re-formatting of the Adams fine print collection.

The Joffrey Ballet, Chicago, Illinois received a \$75,000 grant to support conservation treatment on the video archives of the Joffrey Ballet. Founded in 1956 by the late Robert Joffrey and current Artistic Director Gerald Arpino, the company became known for bringing modern dance technique into ballet and commissioning the first major ballets of such notable American choreographers as Alvin Ailey, Laura Dean, Mark Morris, and Twyla Tharp. No other ballet company in America boasts such a large repertoire of 20th century works, with more than 250 ballets by 90 choreographers. The grant will enable the company to salvage the most important and most endangered videos in its collection of 2,500 videos for future viewing by researchers and scholars.

International Activities provide a vehicle for promoting the presentation of American arts and artists at international venues; supporting residencies of foreign artists in the United States and U.S. artists abroad; and supporting programs that bring the work of U.S. writers to foreign audiences and provide opportunities for U.S. readers to experience the work of foreign writers. Since the U.S. re-entry into UNESCO in 2003, the Agency has occasionally assisted the U.S. Ambassador in presenting performances by U.S. musicians and writers in this important international forum. The Arts Endowment Chairman also serves on the U.S. National Commission on UNESCO. Examples of the Agency's international projects include:

- ***U.S.-Mexico Poetry Anthology***, a two-volume bilingual collection of selected poems of 50 U.S. and 50 Mexican poets born after 1946, has become a model for literacy exchanges with other countries. NEA is partnering with the State Department's Bureau of Educational and Cultural Affairs on literary anthologies with Russia, Pakistan, and Austria as part of the U.S. Global Cultural Initiative announced at the White House in September 2006.
- ***ArtsLink Residencies*** that provide U.S. residencies for artists from Central Europe, Eurasia, and Russia.
- ***U.S./Japan Creative Artists' Program*** that supports residencies of U.S. artists in Japan.
- ***Open World Russian Cultural Leadership Program***, in which the Arts Endowment provides expertise and support for the *Open World Leadership Center's* programs that bring Russian cultural leaders and artists to the U.S. for short-term residencies.
- ***U.S. Artists International***, that supports performances of American dance and music ensembles at festivals in European countries.

Leadership Initiatives provide an opportunity for the Arts Endowment to address special artistic or cultural needs – whether field- or geography-based. Examples include:

- ***Governors’ Institute on Community Design, Mayors’ Institute on City Design, and Your Town: Citizens’ Institute on Rural Design***, design initiatives that bring public officials together with design professionals to discuss civic design and land use issues. Through these programs, the Arts Endowment is improving the livability of communities throughout the United States. Each year, approximately 60 communities – rural, urban, and regional – and 400 community leaders, designers, and planners participate in these workshops, ultimately benefiting the millions of residents in their respective communities. The *Mayors’ Institute* alone has graduated more than 700 mayors since its first session in 1986. One recent *Mayors’ Institute*, held in August 2006 at Tulane University in New Orleans, brought together five Louisiana mayors who discussed the challenges of rebuilding after Hurricane Katrina.
- ***NEA Arts Journalism Institutes*** were established to improve arts criticism and to gain broader coverage in the media for classical music, opera, theater, musical theater, and dance. The Institutes provide in-depth instruction in the arts for journalists who cover the arts for print and broadcast outlets mainly outside the country’s major media markets. Professional development opportunities for these critics are often limited. The Institutes are convened at Columbia University in New York City, The University of Southern California in Los Angeles, and the American Dance Festival in partnership with Duke University in Durham, North Carolina. Each Institute employs a competitive application process to select 11-25 journalists. To date, nine Institutes have engaged 180 journalists from 108 communities in 44 States and the District of Columbia. Plans are being developed for another round of Institutes in the coming year. Reactions from Institute participants reinforce the value of this program:

This institute was the most important professional development I have ever had. I can't imagine a more sound, ambitious or important program for a working arts journalist today.

*- Jen Graves, staff writer,
The News Tribune, Tacoma, WA*

I’m coming away not only with better knowledge about how to approach concert criticism, but also better understanding of the economics and societal forces that affect classical music today.

*- Joe Nickell, arts and entertainment reporter,
Missoulian Daily Newspaper, Missoula, MT*

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- **NEA National Heritage Fellowships** were established to recognize lifetime achievement, artistic excellence, and contributions to our nation's folk and traditional arts heritage. The Arts Endowment annually awards these one-time-only Fellowships to master folk and traditional artists. More than 315 Fellowships have been awarded since 1982; currently, each award is \$20,000.

Learning in the Arts for Children and Youth

Through *Learning in the Arts*, the Agency supports projects that help children and youth acquire knowledge, skills, and understanding of the arts in school-based and community-based settings. The following table highlights accomplishments made possible through this funding:

Learning in the Arts
Selected Performance Results – FY 2004-2007

Fiscal Year	Children/ Youth	Concerts/ Readings/ Performances	Artist Residencies
2004 Current	1.3 m	4.6 k	7.3 k
2005 Current	.8 m	2.8 k	2.6 k
2006 Current	.3 m	2 k	3.6 k
2007 Projected	.25-.5 m	2-4 k	3-4 k

[Numbers are rounded. k=thousand; m=million.]

The cumulative accomplishments reflected in this table result from the hundreds of direct grants awarded each year under this goal. Examples of specific programs, grants, and their direct impact are presented below according to: Grants for Arts Projects (including *NEA Summer Institutes for Children and Youth*), and innovative Leadership Initiatives.

Grants for Arts Projects: *Learning in the Arts* recent examples:

Children's Dance Theatre University of Utah, located in **Salt Lake City** was awarded a grant of \$55,000 to support the Side-by-Side Teacher Training Residency that provides students and teachers, kindergarten to 6th grade, with up to 85 year-long residencies in dance. Eighteen community organizations are expected to partner in order to carry out the project anticipated to include several apprenticeships and internships, and 25 concerts/performances. Among expected participants are 312 artists, 250 teachers, and approximately 8,600 children/youth from 10 schools. Total audiences are expected to number 16,500.

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Dayton Philharmonic Orchestra Association, Ohio received a grant of \$30,000 to support a consortium project titled *School Partners with Artists Reaching Kids*. Musicians join classroom teachers from Kettering School District's elementary schools to create lesson plans that incorporate music concepts into classroom curricula. Project activity is expected to include artist residencies and concerts/performances for seven schools. Anticipated project participants include up to 28 artists, 107 teachers, and 1,994 children/youth.

Denver Center for the Performing Arts, Colorado received a grant of \$40,000 to support a school-based theater education program for high school students to learn theatrical performance, improvisation, and extemporaneous debate. Project activity is expected to include artist residencies, lectures/demonstrations/workshops, and performances. Anticipated participants include six artists, 100 teachers, and 18,000 children/youth.

Family Resources, Inc. of St. Petersburg, Florida received a grant of \$20,000 to support a consortium project titled *Youth Art Corps* to train and place up to 75 professional artists in juvenile detention centers, runaway and homeless shelters, and other community-based settings to teach after-school and summer classes in music and visual arts. Project activities are expected to include apprenticeships/internships, exhibitions, and concerts/performances for audiences of approximately 950 children/youth.

Working Classroom, Inc., Albuquerque, New Mexico was awarded a grant of \$30,000 to support introductory, intermediate, and advanced workshops and classes – in a range of arts including theater, film, video, and visual arts – for culturally diverse youth, ages 12 to 18. Approximately 150 students from two schools will learn to draw, paint, work with mixed media, and perform plays with the assistance of up to 14 artists in residence. Activities are expected to include concerts/performances, apprenticeships, and exhibitions. Audiences for these events are anticipated to total 20,000.

Through innovative **Leadership Initiatives**, the Arts Endowment addresses special artistic or cultural needs – whether field or geography based. Examples include:

- The **NEA Arts Assessment Leadership Initiative** will build upon the lessons learned from two recent model programs, the *NEA Summer Schools in the Arts for Children and Youth* and *NEA Teacher Institutes*. In both cases, we learned that educators need more opportunities to learn how to assess both their students and the arts programs in which they participate. The *NEA Arts Assessment Leadership Initiative* will work to assist arts organizations, classroom teachers, superintendents, and principals to develop measurements to guide student learning.

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- **NEA Education Leaders Institutes** bring together – often for the first time – key State-level education and arts leaders for focused planning on providing sequential, standards-based curriculum, and assessments in K-12 arts education. Participants include representatives from offices such as the Governor, State Department of Education, State Arts Agency, and local school superintendents, principals, and teachers. The first Institute was held in Ohio in 2004.
- The **Arts Education Partnership**, formed in 1995 by the Arts Endowment, the U.S. Department of Education, the National Assembly of State Arts Agencies, and the Council of Chief State School Officers, is a private, nonprofit coalition of more than 140 national organizations committed to promoting arts education in elementary and secondary schools throughout the country. Partnership organizations have led the national movement to establish education standards that include the arts. They have conducted and published groundbreaking research on the impact of learning in the arts on student achievement. And they have identified the policies and practical steps that will enable schools and school districts to achieve educational excellence by incorporating the arts into teaching and learning.

Partnerships for the Arts

Through *Partnerships for the Arts*, the Arts Endowment joins with a substantial network of public, private, and nonprofit agencies and organizations for the purpose of developing and maintaining partnerships that support excellence in the arts, both new and established; bring the arts to all Americans; and provide leadership in arts education. Examples of specific programs, grants and their impact are presented below according to State/Regional Partnerships; Federal Partnerships; and National Initiatives.

State and Regional Partnerships

- **Forty percent (40%) of the Agency's grantmaking funds are awarded to the State Arts Agencies and their Regional Arts Organizations through Partnership Agreements.** In an average year, 3,000 communities are served through grants made possible by these agreements, in addition to those reached through the Agency's direct grantmaking. Of these, 1,900-2,000 are enriched through projects supported entirely with Arts Endowment funds.
- Partnership funds to State Arts Agencies and Regional Arts Organizations are used for grant making and special initiatives in areas such as arts education, reaching underserved communities, and discipline-based activities; and for staff

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and/or administrative support. Examples of recent activity carried out with NEA Partnership funds are:

Arts Midwest. The Midwest World Fest is a performing arts initiative that showcases the music of various cultures throughout the Midwest. Each tour sends four musical ensembles – each from a different country or cultural group - to selected Midwest communities for one-week residencies consisting of school concerts and outreach activities, and culminating in a public concert. To extend the cultural experience to the classroom, Arts Midwest created educational materials providing participating K-12 students with a context to better understand and appreciate the customs and traditions of visiting ensembles.

Iowa Arts Council. The Iowa Arts Council's "Big Yellow School Bus" program often makes the difference between whether or not students in small rural schools are able to see a live performance or visit a real art museum. The Council makes small (\$200) grants available on a first-come, first-funded basis for arts field trips. Most often, the "Big Yellow School Bus" grants support transportation expenses, which are increasingly difficult for schools to fund. Applicant schools must show that the core group involved in the field trip lacks access to arts or cultural programs due to geography, economic conditions, ethnic background, disability, or age. One teacher noted: "We are a rural district so the distance we have to travel to attend cultural events is prohibitive. We have 37% low income students so this grant helped to make it possible for us to take 88 students to an event that enhances their cultural understanding, broadens their appreciation for music of a different culture and gave them an opportunity they might not have otherwise had."

Mississippi Arts Commission. Through grant programs that provide either operational or project support, the "Arts-Based Community Development" (ABCD) program works to ensure access – by residents in communities all over Mississippi – to high-quality arts programs. The ABCD program director works with local groups to establish or strengthen local arts agencies. In communities lacking a designated arts group, the director helps to identify and encourage other local entities (such as libraries) to provide arts programming for the area.

Federal Partnerships

Emergency Assistance After Hurricane Katrina. In FY 2006, the National Endowment for the Arts awarded \$700,000 in emergency grants to support arts organizations in the Gulf Coast region that were affected by Hurricanes Katrina and Rita. The grants included \$500,000 in support for individual organizations and state and local arts agencies in Louisiana, Mississippi, Alabama, Florida, and Texas. The grants went to 14 organizations in the region for projects that

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included management infrastructure support and emergency conservation at the New Orleans Museum of Art and at Beauvoir in Biloxi, Mississippi. An additional \$200,000 supported regional participation in the *Mayors' Institute on City Design* and *Your Town*, two of the country's most established city planning and design programs.

In September 2006, the Arts Endowment joined with the National Endowment for the Humanities, the Institute of Museum and Library Services, and the Advisory Council on Historic Preservation to convene a meeting in Jackson, Mississippi to discuss strategies for securing resources necessary to rebuild and sustain the culture of the Gulf Coast. We are committed, with our limited resources, to continue to assist rebuilding efforts.

The ***Coming Up Taller*** awards program is a cooperative venture among the Arts Endowment, the Humanities Endowment, the Institute for Museum and Library Services, and the President's Committee on the Arts and the Humanities. The \$10,000 awards recognize and focus national attention on exemplary after-school programs that foster the creative and intellectual development of America's children and youth through education and practical experience in the arts or the humanities. In celebrating the 2006 recipients of the *Coming Up Taller* awards, Mrs. Laura Bush remarked that, "every single *Coming Up Taller* program helps young people use their creativity and their talents so they can succeed."

Exemplary organizations that recently received *Coming Up Taller* awards from the Arts Endowment include:

National Dance Institute of New Mexico, Statewide Advanced Training Program, Santa Fe, New Mexico. Through residencies and in-school programs that use dance to inspire and motivate students, the National Dance Institute of New Mexico annually reaches more than 5,200 children, delivering programs to 54 schools in 23 rural, urban, and pueblo communities throughout New Mexico. With the Advance Training Program, the Institute extends its reach to 864 exceptionally motivated students who wish to continue their training beyond the classroom. Jacques D'Amboise, former principal dancer for the New York City Ballet, created the NDI methodology that forms the basis for these programs.

Shakespeare & Company, Shakespeare in the Courts, Lenox, Massachusetts. Created through a collaboration between the Berkshire Juvenile Court and Shakespeare & Company, one of the nation's largest Shakespeare festivals, Shakespeare in the Courts is an innovative project in which adjudicated 13-17-year-old juvenile offenders rehearse and perform scenes from Shakespeare's plays. This professional artistic training helps students increase their facility with language and reference materials. At the conclusion of the 12-week session, the participants give a performance. In

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response to the 40% of participants who requested to continue in the program, a voluntary, four-week intensive summer session was created to serve alumni.

National Initiatives

National Initiatives serve the American people through multi-faceted programs of indisputable artistic quality and merit, with broad national reach and multi-media educational materials. Begun in 2003, this strategy embodies the Agency's four-pronged commitment to artistic excellence, public accessibility, arts education, and partnership. Highlights of current national initiatives follow.

American Masterpieces: Three Centuries of Artistic Genius

This program celebrates our Nation's greatest artistic achievements with performances, exhibitions, tours, and educational programming in all 50 States. The initiative started in FY 2005 with visual arts exhibitions. The Arts Endowment's support enabled 11 institutions to mount and tour exhibits of American art to nearly 4 million people in 45 communities throughout the country. One example of funded exhibitions is "Seeing Ourselves: Masterpieces of American Photography," mounted by the George Eastman House in Rochester, New York, which showcases original historical and contemporary photographic masterpieces of American life.

American Masterpieces expanded in FY 2006 with the addition of grants provided for dance, choral music, musical theater, and literature. Support for all of these areas will continue through FY 2007 and – with sufficient funding – in 2008.

The largest impact on the public will be achieved by connecting Americans to our Nation's literary heritage through the *Big Read*, the literary component of *American Masterpieces*. The *Big Read* was developed in response to the Agency's 2004 research report, *Reading at Risk: A Survey of Literary Reading in America*, which revealed an alarming decline in literary reading (see the Overview section for a detailed description of this program). The *Big Read* is designed to help build a nation of active readers, and thus begin to reverse the trends identified in *Reading at Risk*.

Begun as a pilot in ten cities and towns in 2006, the *Big Read* will expand to 200 communities in all 50 states in 2007. Between January and June 2007, 72 communities will engage their citizens, young and old, in reading and discussing a *Big Read* book. The balance of the 200 communities will be selected in a second round of competition during 2007. In FY 2008, the *Big Read* will achieve its annual programmatic goal by supporting 400 or more *Big Read* programs – enough to reach every Congressional district – thus having the potential to engage millions of Americans.

The honorary Chair of the *Big Read* is Mrs. Laura Bush. On July 20, 2006 at a celebration of the *Big Read* at the Library of Congress, Mrs. Bush said, "As a former teacher and librarian and a lifelong reader, I understand not only the importance of literacy to a society, but also the pure joy and personal enrichment that comes with sitting down with a good book." She applauded the *Big Read* and the NEA for "developing a

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program whose goal is to bring communities together through literature and reading. I'm delighted to be a part of it." Members of Congress participating in the event included Senator Norm Coleman, Representative Louise M. Slaughter, and Representative Charles H. Taylor, who each read a passage from a favorite book. Provided below is a summary of expected achievements with this expanded initiative:

- More than 400 *Big Read* programs – reaching every Congressional District;
- 2 million individuals will participate;
- 4-5 million readers' and teachers' guides will be produced and distributed;
- 8,000-9,000 schools will participate; and
- 9,000-10,000 libraries will participate.

The importance of engaging the American people to read a good book is such that the Arts Endowment is allocating \$9 million of its American Masterpieces funds for the *Big Read* in FY 2008. In addition, to meet the challenge, other federal and private agencies are joining the Arts Endowment to implement the *Big Read*. The Institute of Museum and Library Services agreed to commit \$1.5 million in support of the first full year of the program (FY 2007), with additional funds possible. Also, The Boeing Company has pledged \$1 million over two years for support of the *Big Read* for military families. Additionally, the W.K. Kellogg Foundation and the Community Foundations of America are committed to assisting participating communities with funds to match NEA's grants for the *Big Read*.

Examples of pilot *Big Read* programs are:

The **Topeka & Shawnee County Public Library in Kansas** was awarded \$25,000 to support a variety of events connected to the reading of Zora Neale Hurston's *Their Eyes Were Watching God*. More than 5,000 people participated in the events, including 43 book group meetings. Scheduled to coincide with Black History Month, events took place at the Topeka-Shawnee County Public Library, the Brown v. Board of Education National Historic Site, schools, local convalescent homes, bookstores, and many other venues around town. Discussions involved Kansas University chancellor and Hurston biographer Robert Hemenway, and Lucy Anne Hurston, the author's niece.

The **Fresno County Library in Fresno, California**, engaged nearly 4,000 people in reading events on the novel *To Kill A Mockingbird* by Harper Lee. There were 38 public events, including 24 book group (or "book club in a bag") meetings. The kick-off event was a 24-hour read-a-thon at a local Krispy Kreme on March 5-6, 2006. A month of *Big Read* programming occurred at libraries, schools, museums, and bookstores and included: 14 book discussions, 10 book clubs in a bag programs, 14 reader's theater productions, 3 film discussions, 7 film screenings, 3 panel discussions, 1 musical presentation, and 10 lectures. Mary Badham, who played "Scout" in the 1962 movie, conducted two lectures. More than 550 copies of the book (English, Spanish, large print) and 65 DVDs of *To Kill a Mockingbird* were

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checked out of 35 library branches.

Fishtrap, Inc. in **Enterprise, Oregon**, engaged the citizens of Wallowa County in the reading of the novel *Fahrenheit 451* by Ray Bradbury. All three county high schools gave instruction on the novel, and as many as 800 people participated in public events and book group meetings formed by local newspaper staff, the U.S. Forest Service, Wallowa Elementary teachers, and small communities from outlying Flora to the town of Imnaha (population, 50). The four incorporated towns all had group meetings, and people often identified each other by the “I’m reading *F451*” buttons worn on their winter coats. An important component of the project was the reading of the entire book by local high school students over a local radio station; five students recorded 11 installments of the novel for half-hour broadcasts.

In the first round of funding for FY 2007, 72 cities have been selected to participate in the *Big Read*. The cities, along with the coordinating organization and chosen book, are listed below by State:

State	City	Organization	Book
AK	Anchorage	Anchorage Municipal Libraries	Fahrenheit 451
AK	Homer	Kachemak Bay Campus-Kenai Peninsula College-Univ. AK Anchorage	The Joy Luck Club
AL	Huntsville	Huntsville-Madison County Public Library	To Kill a Mockingbird
AR	Fayetteville	Fayetteville Public Library	Fahrenheit 451
AR	Melbourne	Ozarka College	The Grapes of Wrath
CA	Downey	County of Los Angeles Public Library	Fahrenheit 451
CA	Saratoga	Montalvo Arts Center	Fahrenheit 451
CA	Salinas	National Steinbeck Center	The Grapes of Wrath
CA	Fresno	Fresno County Library	The Joy Luck Club
CA	San Mateo	Peninsula Library System	To Kill a Mockingbird
CT	Hartford	Hartford Public Library	Their Eyes Were Watching God
CT	Bridgeport	City of Bridgeport	To Kill a Mockingbird
CT	Waterbury	Mattatuck Historical Society	To Kill a Mockingbird
CT	New Haven	New Haven International Festival of Arts & Ideas	To Kill a Mockingbird
DC	Washington	Humanities Council of Washington DC	Their Eyes Were Watching God
FL	Miami	Florida Center for the Literary Arts at Miami Dade College	A Farewell to Arms
FL	Orlando	Orange County Library System	Their Eyes Were Watching God
FL	Cocoa	Brevard County Libraries	To Kill a Mockingbird
FL	Palatka	Communities In Schools of Putnam County Inc	To Kill A Mockingbird
GA	Savannah	Armstrong Atlantic State University	Their Eyes Were Watching God
IA	Ames	Ames Public Library	My Antonia
IA	Sioux City	Sioux City Public Library	The Great Gatsby
ID	Boise	The Cabin	A Farewell to Arms
IL	Sterling	Sterling Public Library	Fahrenheit 451

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State	City	Organization	Book
IL	Galesburg	Sandburg Days Festival	The Grapes of Wrath
IL	Libertyville	Cook Memorial Public Library District	The Great Gatsby
IL	Peoria	Peoria Public Library	To Kill a Mockingbird
IN	Warsaw	Kosciusko Literacy Services Inc	The Grapes of Wrath
IN	Terre Haute	Vigo County Public Library	The Great Gatsby
IN	Muncie	Muncie Public Library	To Kill a Mockingbird
IN	Bloomington	Bloomington Area Arts Cncl	Undecided
KS	Topeka	Topeka and Shawnee County Public Library	Fahrenheit 451
KS	Kansas City	Kansas City Kansas Public Library	The Grapes of Wrath
KS	Shawnee Mission	Johnson County Library	The Joy Luck Club
KY	Louisville	Louisville Free Public Library Foundation	Their Eyes Were Watching God
LA	Baton Rouge	East Baton Rouge Parish Library	To Kill a Mockingbird
MD	Owings Mills	Maryland Public Television	To Kill a Mockingbird
ME	Bath	Patten Free Library	The Grapes of Wrath
MI	Monroe	Monroe County Community College	Fahrenheit 451
MI	Jackson	Jackson Community College	To Kill A Mockingbird
MI	Harbor Springs	Little Traverse Bay Bands of Odawa Indians	To Kill a Mockingbird
MN	Grand Rapids	Grand Rapids Area Library	Fahrenheit 451
MN	Fergus Falls	Fergus Falls, A Center for the Arts	My Antonia
MO	St Louis	Washington University in St. Louis	Fahrenheit 451
MS	Starkville	Friends of Starkville Library: Starkville Reads	To Kill a Mockingbird
MT	Havre	Havre-Hill County Library Foundation	The Grapes of Wrath
NC	Kinston	Lenoir Community College	Fahrenheit 451
NC	Salisbury	Rowan Public Library	The Grapes of Wrath
NC	New Bern	Craven-Pamlico-Carteret Regional Library	The Great Gatsby
NC	Fayetteville	Cumberland County Public Library & Info Center	Their Eyes Were Watching God
NC	Asheville	A-B Tech Community College Foundation for Together We Read	To Kill a Mockingbird
NV	Las Vegas	Las Vegas-Clark County Library District	The Joy Luck Club
NY	Buffalo	Just Buffalo Literary Center Inc.	Their Eyes Were Watching God
NY	Albany	Upper Hudson Library System	Their Eyes Were Watching God
OH	Newark	Newark Public Library	The Great Gatsby
OH	Parma	Cuyahoga County Public Library	Their Eyes Were Watching God
OK	Norman	Pioneer Library System	The Grapes of Wrath
OK	Stillwater	Stillwater Public Library	The Grapes of Wrath
OR	Enterprise	Fishtrap, Inc.	The Grapes of Wrath
PA	Williamsport	Lycoming County Library System	To Kill A Mockingbird
SC	Sumter	Sumter County Library	Fahrenheit 451
SD	Brookings	South Dakota Center for the Book	My Antonia
TN	Columbia	South Central Tennessee Workforce Alliance	To Kill a Mockingbird
TX	Houston	Harris County Public Library	The Joy Luck Club
TX	El Paso	El Paso Public Library	To Kill a Mockingbird

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State	City	Organization	Book
UT	Salt Lake City	Friends of Salt Lake City Public Library	The Grapes of Wrath
UT	Cedar City	Cedar City Public Library	To Kill a Mockingbird
VA	Hanover	Pamunkey Regional Library	Fahrenheit 451
VA	Charlottesville	Virginia Foundation for the Humanities	The Great Gatsby
VA	Newport News	Newport News Public Library System	Their Eyes Were Watching God
WA	Tumwater	Timberland Regional Library	My Antonia
WI	Eau Claire	University of Wisconsin-Eau Claire Center for Service-Learning	Fahrenheit 451

Big Read Television Spots

In support of the *Big Read*, the Arts Endowment produces television spots tailored to each participating community's choice of book. Local public and commercial television stations air the spots as frequently as they wish in support of *Big Read* activities in their community. Additionally, the spots are archived on a Web site and distributed, with supporting material that expands on the authors' lives and work, to schools, libraries, and community organizations throughout the country. In 2007, broadcast-ready television spots will be produced and made available to participating communities for airing on local stations. The Arts Endowment proposes to continue this practice as additional communities are selected and additional books are added to the program.

Poetry Out Loud: National Recitation Contest

Created by the NEA and the Poetry Foundation, *Poetry Out Loud: National Recitation Contest* is administered in partnership with the State Arts Agencies of all 50 states and the District of Columbia. By encouraging high school students to memorize and perform great poems, *Poetry Out Loud* helps students master public speaking skills, build self-confidence, and learn about their literary heritage.

Poetry Out Loud, begun as a pilot in 2005 in Chicago and the Washington, DC metropolitan area, expanded to all 50 State Capitals and the District of Columbia in 2006. The 2006 National *Poetry Out Loud* Finals brought together 51 State champions in the historic Lincoln Theatre in Washington, DC on May 16, 2006. The finals were showcased in a mini-segment on "The News Hour with Jim Lehrer." The Arts Endowment's partner, the Poetry Foundation, matches Federal funds dollar for dollar.

The 51 State Arts Agencies (including DC) are working with high schools to conduct state-level competitions during winter 2006-2007. We estimate that more than 500 schools will participate in all 50 States, involving 200,000 students. The 2007 National Finals will take place in late April 2007 during National Poetry Month. Reactions from teachers and students participating in *Poetry Out Loud* have been enthusiastic:

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One of the greatest benefits [of memorizing poetry] is that the poem becomes part of you for the rest of your life.

- *participating teacher, D.C.*

We just asked our *Poetry Out Loud* high school coordinators/teachers if they wanted to continue with the program next year. 100% said yes.

- *NH State Arts Agency coordinator*
Catherine O'Brian

I want to thank you, the NEA and the Poetry Foundation for creating this amazing opportunity for our nation's young people. The entire *Poetry Out Loud* experience was absolutely wonderful for my daughter, Aislinn Lowry. As I sat in the audience on May 16, I was so moved to see high school students passionate about poetry. I also discovered new poets to enjoy for myself. For Aislinn, the opportunity to be a part of *Poetry Out Loud* was a greatly appreciated honor.

- *Missouri parent Dianne Lowry*

I had a lot of fun performing, probably one of the best performances I've ever had. It's an amazing and strangely humbling and inspiring thing when a recitation of a poem can bring people to tears. I had people crying, that's enough for me.

- *Massachusetts State Champion*
Winkong Hua

Shakespeare for a New Generation

Shakespeare for a New Generation represents the current phase of the *Shakespeare in American Communities* initiative, the first of the Agency's National Initiatives, launched in New London, Connecticut in September 2003. Since then, the program has:

- Provided 2,700 performances of professional Shakespeare productions to more than 1,400 communities in all 50 States and the District of Columbia.
- Entertained 850,000 community audience members (including 550,000 students as mentioned below).
- Provided free performances and educational activities for approximately 550,000 students in 2,500 middle and high schools.
 - Educators, especially those in rural areas, are thrilled by the opportunity for their students to experience live theater.

While initially many of the students seem to dismiss the idea that they might actually like Shakespeare, most of them have their minds

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changed once they actually get to see a live performance. We live in a very small town, about 3,500 people, in rural Wyoming...it is so wonderful for the students to be exposed to something other than movies and video games.

*- Teacher, Buffalo High School
(Buffalo, WY), Performance by
Montana Shakespeare in the Parks*

Being involved in this initiative has given students a broader perspective of the world and their place in it. Having the parts played by Native individuals allowed students to see their future different than before. Families were brought together to enjoy this enriching experience which isn't often available in Hoonah.

*- Teacher, Hoonah High School
(Hoonah, AK), Performance by
Perseverance Theatre*

- Reached more than 15 million students through the free distribution of 40,000 Shakespeare multi-media toolkits used by teachers in more than 20,000 middle and high schools, of which 32% are in rural communities.
 - The feedback received from teachers who responded to a survey of those who requested the toolkit has been enormously positive. The teachers reported that 99.6% of their students demonstrated a better understanding of Shakespeare after use of the toolkit.

I love teaching Shakespeare, but students often have difficulty making relevant connections in their own lives. Through the video, my students were able to see and to hear Shakespeare through current, popular movie excerpts. Many of them were surprised that the lines were Shakespearean.

*- Julie Shoemaker, English/Language
Arts Teacher, Shelby County High
School, Kentucky*

I was told I couldn't teach classic literature to my (at risk) students because "these children couldn't comprehend such literature." I have proven everyone wrong and my children are craving more. ...I fell in love with your packet when one of my colleagues showed it to me.

*- Zain Jacobs-Murdock, Language Arts
Teacher, IS 59 Q, Queens, New York*

- Provided professional performances of Shakespeare plays and educational activities to military families at 18 military installations in 14 States through a partnership with the Department of Defense, reaching an estimated 6,000 individuals.

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- Generated nearly \$900,000 in private sector support.

Operation Homecoming: Writing the Wartime Experience

Operation Homecoming was created by the Arts Endowment to help U.S. troops and their families write about their wartime experiences. Selected by an independent NEA panel, the best submissions were published in a literary anthology in September 2006 by Random House. The anthology, entitled *Operation Homecoming: Iraq, Afghanistan, and the Home Front in the Words of U.S. Troops and Their Families*, is edited by Andrew Carroll. Whether or not they are in the book, all submissions will be donated to the Library of Congress.

Through this program, the Arts Endowment engaged some of America's most distinguished writers to conduct workshops at military installations, and provided educational resources to help the troops and their families share their stories. The Arts Endowment created an accompanying audio CD and online materials to inspire and develop writing skills.

In addition, the Arts Endowment toured the acclaimed one-man play *Beyond Glory*, in which Stephen Lang brings to the stage the personal accounts of Medal of Honor recipients.

Accomplishments of *Operation Homecoming* include:

- Provided 50 writing workshops with distinguished authors – and related activities – for more than 6,000 people at 33 military installations in the U.S. and overseas (Asia, Europe, and the Middle East, including on the USS Carl Vinson aircraft carrier in the Persian Gulf); and presented live performances of *Beyond Glory* with Stephen Lang at 30 overseas and domestic military installations. Another 25,000 individuals have utilized our online educational resources or received copies of our print materials, including the *Operation Homecoming* audio CD.
- Collected nearly 2,000 submissions written by troops and military families for the *Operation Homecoming* anthology and historical archive. The submissions are comprised of approximately 10,000 pages of writing.
- Distribution, in early 2007, of an educational DVD featuring workshop teachers and troop authors on the craft of writing, with footage from the *Operation Homecoming* program. The film will be given free to military base libraries and educational centers, and will mark the conclusion of this ground-breaking initiative.

The Arts Endowment secured more than \$800,000 in private sector support for the *Operation Homecoming* initiative.

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Reactions from program participants, as well as the workshop teachers, reinforce the value of this effort:

The writing I have been doing here on this deployment has helped me process what I have seen and place it into some sort of meaning or perspective for me. In turn, if it has meaning and perspective for me and helps me learn, then I hope that it does for others... I also believe that what you're doing will not only benefit the soldiers writing, but provide for a written history of the experiences of our time.

- Soldier deployed to Afghanistan

I am a career officer and a two-time veteran of the war in Iraq. I am very excited about Operation Homecoming. Thank you so much for giving soldiers a voice and a place in American literature.

- Soldier deployed to Iraq

This anthology is the honest voice of war. The variety of voices is astonishing, from those who fight to those who sit home and wait, from those who repair broken bodies to those whose lives will be changed forever by their experiences. In the end, they are all one voice, a voice we must hear, and must not forget. It is our voice.

- Jeff Shaara, author of Gods and Generals

It is crucial that our warriors tell their stories, that they find the therapeutic outlet of writing down their wartime experiences. And it is just as important for the rest of us to learn what the men and women of the military have gone through. These voices are stirring, chilling and unforgettable.

- Bobbie Ann Mason, author of In Country

I was not prepared for the performance I witnessed. As Mr. Lang went through the trials and tribulations of selected Medal of Honor winners, their stories came alive with the raw passion and emotion that Stephen brought to the performance. I found myself with tears running down my cheeks, again, chuckling at some of the comic relief sprinkled within the stories. I sat through the whole performance, drained, only to be honored to render a standing ovation for a great performance!

*- Marine Colonel who attended the Beyond Glory performance
aboard the USS Carl Vinson, in the Persian Gulf*

NEA Jazz Masters

Through the *NEA Jazz Masters* initiative, the Arts Endowment celebrates America's truly indigenous art form and introduces the great musicians of our day to new and future generations. Today, the program consists of:

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- The *NEA Jazz Masters Awards*.
- *NEA Jazz Masters on Tour* with performances and residencies occurring at regional festivals, and Historically Black colleges and universities, throughout the nation with projected audiences in excess of 20,000.
- Television and radio programming featuring NEA Jazz Masters, including programs on BET and PBS such as *Legends of Jazz* and *NPR Jazz Profiles*.
- A compilation CD produced by Verve Music Group.
- The *NEA Jazz in the Schools* Web-based curriculum, a free multimedia Web site, www.neajazzintheschools.org/home.php, and ancillary toolkit that acquaints students with jazz and its place in American history. Through the toolkit alone, we have already reached well over three million students nationwide.

Radio Moments

Similar to the *Big Read* television spots discussed earlier, the Arts Endowment is also producing radio segments on noted jazz musicians and literary figures. These jazz and literary “moments” focus primarily on the artistry of designated NEA Jazz Masters and the achievements of authors whose books are featured in the *Big Read*. In 2007, approximately 40 “Jazz Moments” and 100 “Literary Moments” will be produced for radio. In 2008, the production and distribution of 15 additional “Jazz Moments,” and 50 “Literary Moments” would be supported by this budget.

Great American Voices Military Base Tour: Unforgettable Melodies from Opera & Broadway

Great American Voices Military Base Tour: Unforgettable Melodies from Opera & Broadway provided performances of opera and musical theater classics for military families in 2005-2006. The Arts Endowment awarded competitive grants to 24 professional opera companies that performed on 39 military installations in 24 States, for approximately 33,000 people.

With each performance, a booklet and CD developed by the Arts Endowment as an introduction to opera and musical theater were distributed free of charge. In addition, educational activities were provided for adults and students at each base to enhance their knowledge and appreciation of the music. The Arts Endowment secured more than \$700,000 in private sector support for this initiative.

Great American Voices kicked off on July 4, 2005 at Camp Lejeune in Jacksonville, North Carolina, with a performance by Opera Carolina and the Winston-Salem Symphony for an audience of more than 15,000 Marines and their families. Camp Lejeune’s standard July 4th entertainment, the Second Marine Division Band, had been deployed to Iraq.

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Other tour highlights included a performance by Seattle Opera at Naval Base Kitsap in Silverdale, WA, in November 2005. Seattle Opera performed to a capacity audience of 450 military personnel and their families, at an event hosted by the Commander, Navy Region Northwest.

In January 2006, young artists from Washington National Opera performed at West Point for an audience of more than 1,000 freshman cadets. The performance was hosted by the English Department, which worked closely with the Arts Endowment and Washington National Opera to have the program coincide with what the students were studying in their English 102 class. The *Wall Street Journal* reported on the performance and the cheers of appreciation by the Cadets.

In February 2006, Los Angeles Opera carried out a two-day residency at Twentynine Palms High School and performed at the Sunset Cinema at Marine Corps Air Ground Combat Center Twentynine Palms. In this isolated desert community, feedback from the school and the base has been extraordinary and the company has already been invited to return next year.

Fort Worth Opera carried out performances and educational activities at Fort Hood and two other Texas military bases as well as one in Louisiana in April 2006. In a program titled "Bring Him Home," works of opera and musical theater were selected to support three themes that face military families today: togetherness, separation, and reunion.

Response to *Great American Voices* has been very positive as bases strive to provide enriching cultural activities for families:

Your support provided over 15,000 military family members access to high quality American musical theater and opera along with an enjoyable and positive experience. Thank you for giving them a Fourth of July celebration that will long be remembered.

*- Major General Robert Dickerson
Commanding General, Marine Corps Base
Camp Lejeune, NC*

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The NEA military outreach initiative is a superb program. Your commitment to bringing professional performances to military installations is truly inspiring. We thank you for this opportunity and look forward to being able to work with NEA again in the future.

*- Andrew K. Weaver, Colonel, USAF
Commander, Wright-Patterson AFB, OH*

I had the privilege of attending the concert at the 29 Palms Marine Base on Wednesday and wanted to thank all those involved. The audience, most of whom had never seen or heard opera previously, delivered a standing ovation at the end and the performers complied with a beautiful and moving rendition of "America the Beautiful" – so appropriate for a Marine base. Even the teenagers from a nearby school were enthusiastic. Thank you to all the many people who participated in this huge undertaking; it was a gift much appreciated.

*- Evelyn Miller, MCAGC
Twentynine Palms, CA*

Research and Analysis

Through our Office of Research and Analysis (ORA), the Arts Endowment provides important data to inform the American public, civic leaders, and the arts field. A prime example is our 2004 *Reading at Risk* study, which found that literary reading in America is in dramatic decline, with fewer than half of American adults now reading literature. The report documented a drop in reading in all groups studied, with the steepest rate of decline – 28 percent – occurring in the youngest age group. The Arts Endowment conveyed the survey findings in a report, executive summary, and press releases. The survey has been the subject of hundreds of news stories, op-ed pieces, and full-length articles. This report and public reaction are key factors in the Arts Endowment's decision to develop national literary initiatives, discussed elsewhere in this document.

The Arts Endowment, together with the artists, arts educators, and organizations it serves, has continually sought ways to quantify the benefits of arts participation for the broader public. The Agency made new strides in this area with the November 2006 publication of a brochure titled *The Arts and Civic Engagement: Involved in Arts, Involved in Life*, available at www.arts.gov/pub/CivicEngagement.pdf. Based on data from the *Survey of Public Participation in the Arts*, the report shows in an easily accessible format that arts participation correlates strongly with civic and community engagement. For example, Americans who read literature, attended theater, or enjoyed classical or jazz music concerts were twice as likely as non-arts participants to engage in a variety of positive individual and social behaviors. Those activities included playing sports or attending sporting events, exercising, camping, hiking, and canoeing. Readers and arts participants were also nearly three times as likely as non-participants to volunteer or do charity work. In FY 2007, ORA will continue speaking about this study to a variety of arts stakeholders as well as civic and service learning organizations.

In 2005, the Arts Endowment began planning for the next iteration of the national *Survey of Public Participation in the Arts*, to be conducted in FY 2008. An advisory committee consisting of subject matter experts, researchers, and survey methodologists was convened and the results of their deliberations used to determine the design, execution, and content of the next survey. A survey pre-test will be conducted in FY 2007 and the final preparations will be completed later in the year.

The Arts Endowment also develops technical Research Notes on various issues in the arts. During FY 2005 and 2006, four Notes were released, including Note #92, www.arts.gov/research/Notes/92.pdf, which explored factors affecting access to classical music on public radio. The findings of this study were reported in the national media.

In addition to the above activities, the ORA is responsible for the development of the Agency's current *Strategic Plan*, www.arts.gov/about/Budget/StrategicPlanFY06-11.pdf, which covers fiscal years 2006 through 2011.

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The Arts Endowment also works in partnership with other public and private sector organizations on targeted research initiatives. One example is *Creativity and Aging*, the landmark study on the health impact of participation in the arts, commissioned in partnership with the National Institutes of Health, the U.S. Department of Health and Human Services, the AARP and private foundations, and conducted by the Center on Aging, Health & Humanities at The George Washington University. Presented at the 2005 White House Conference on Aging, the control study measured the mental and physical health, as well as social activity, of 300 older people in Brooklyn, San Francisco, and Washington, D.C. Participants ranged in age from 65 to 99, and had to be living independently at the beginning of the control study. According to the study's findings, participants who were actively involved in high quality arts programs reported better overall health, fewer doctor visits, a lower use of medications, fewer falls, more energy, and increased involvement in social activities in comparison to the non-arts control group. In addition, arts participants reported lower levels of loneliness, higher morale, and better vision than their counterparts.

Creativity in America: 40 Years of Success

Last year, as the Arts Endowment celebrated its 40th anniversary, we reflected on the journey of the arts in the 20th century to the present. We are proud to report that creativity in the fine and traditional arts has blossomed. Today, Americans, regardless of financial means, have unprecedented opportunities to experience and participate in a broad and diverse range of quality arts presentations in their communities – whether urban or rural – in all 50 States.

The National Endowment for the Arts' leadership and financial support has been integral to the creativity, growth, and availability of the arts in the United States. The Agency's accomplishments could fill volumes; the following is a snapshot.

- ***Design.*** The Arts Endowment's leadership and funding in design have made American cities and towns better places to live. The Agency influenced important national design-related movements that emerged in the last half of the twentieth century, such as promoting renovations and adaptive use of historic buildings and accessible/barrier-free designs for the disabled. Under a 1972 Presidential directive, the Agency improved federal standards for architecture and graphics and contributed to the rebirth and use of design competitions for public buildings and monuments, resulting in – among other projects – the National Vietnam Veterans Memorial.

During the last quarter-century, more than 700 mayors sought out and graduated from the Endowment's *Mayors' Institute on City Design*, obtaining greater appreciation for the role good design can play in helping remedy urban blight and bringing economic investment and social capital to urban centers. By combining good design and investment incentives, mayors have improved the economic health and livability of American cities with new housing, parks, roads, and ballparks, as well as new performing arts halls and museums. It is not by accident that many American cities have embarked upon converting industrial wastelands along waterways into family-friendly parks.

- ***Folk and Traditional Arts.*** The Arts Endowment's recognition of traditional and folk artists is modeled on the Japanese tradition of honoring accomplished artisans and craftsmen as “national treasures.” The NEA National Heritage Fellowship is the highest award given to traditional artists and honors the achievements of diverse artistic traditions across the nation. Since the 1980s, the agency has bestowed the award on 315 craftsmen, artisans, and artists for their expertise and for passing on their traditions to future generations. A partial list of award-winners represents the native-born and the cultures of generations of immigrants: Native American craftspeople, African American blues and gospel

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musicians, Appalachian storytellers, Asian and Pacific Island dancers, and Eastern European string musicians, to name just a few.

- **Literature.** Fellowship support for creative writers over the last 40 years has provided more than 2,800 writers an opportunity to sustain themselves so they could write. This special recognition by the Arts Endowment is a small investment in nurturing creative talent; yet the results are outstanding. Many writers were recognized by the NEA years before they achieved national renown. Since 1968, 41 Pulitzer prizes have gone to writers also honored with at least one NEA fellowship, and, since 1990, 46 National Book Award winners have also been NEA fellowship recipients. Eight of the last 10 Poets Laureate earned NEA Literature fellowships earlier in their careers.
- **Media Arts.** Hundreds of millions of Americans now have access in their homes to television and radio programs of artistic excellence, thanks to the Arts Endowment's funding of media arts programs. The Arts Endowment's grants stimulated the development of many series on public television and radio including "American Masters," "Dance in America," "Great Performances," "Live from Lincoln Center," and "The Metropolitan Opera Presents." In addition, going back to 1980, the annual national Independence Day and Memorial Day celebrations with performances by the National Symphony Orchestra and other performers, broadcast from Washington, DC, have received frequent support from the National Endowment for the Arts.

Established with Arts Endowment funding in the 1960s, the American Film Institute continues to receive matching grants to rescue and preserve great American films. The Arts Endowment also provides support for film training courses and film festivals, such as the Sundance Film Festival, where independent, fledgling filmmakers can exhibit their work and compete for the attention of the commercial film industry.

- **Dance.** In 1965, American dance consisted of a few important companies, artists, and organizations – based mostly in New York City and a handful of other large cities. With support from the Arts Endowment, the next two decades saw an explosion of dance in the United States with the formation of new dance companies – often headed by choreographic geniuses. Internationally, the United States became recognized as the dance center of the world. Today, the United States has professional, non-profit dance companies, schools, and presenting organizations located in 50 States, providing access to performances of professional dance in every corner of the nation.
- **Theater.** Prior to the Arts Endowment's inception in 1965, theater in the United States meant New York City and Broadway; there were fewer than 20 non-profit theaters outside New York. Today, an estimated 1,500 non-profit theaters located

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in all 50 States perform 12,000 productions annually, reach audiences of 32.5 million, and generate more than \$1.5 billion for the U.S. economy¹. The Arts Endowment's support has helped playwrights and companies to create countless new works for the American theater. Of the 35 Pulitzer prizes in Drama awarded since 1965, 30 have gone to works that opened in NEA-supported non-profit theaters. Landmark works supported by the NEA include "The Great White Hope" (1969) by Howard Sackler, produced by the Arena Stage in Washington, DC, and starring James Earl Jones and Jane Alexander; "Driving Miss Daisy" (1987) by Alfred Uhry; "The Heidi Chronicles" (1989) by Wendy Wasserstein; "Fences" (1987) and "The Piano Lesson" (1990) by August Wilson; "Glengarry Glen Ross" (1992) by David Mamet; and "Anna in The Tropics" (2002) by Nilo Cruz.

With the challenges and expense incurred by non-Broadway theatrical productions that toured during the 1990s, major regional theaters greatly reduced national touring activity. Part of the Arts Endowment's response was the development of the *NEA Regional Touring Program*. The program was offered through partnerships with six regional arts organizations, to bring musical theater, theater, and other performances to wide regional audiences. In 2003, the Arts Endowment also created the *Shakespeare in American Communities* initiative, using regional networks to launch the largest theatrical tour of Shakespeare in the nation's history. From Broadway to Ashland, Oregon, from youth gangs in inner city Los Angeles to community patrons at outdoor festivals in Montana, Utah, and Idaho, American audiences are rediscovering the genius of the Bard. The NEA's subsequent *Shakespeare for a New Generation* program invests in future audiences by bringing live theater to small and mid-sized towns, with performances and educational activities reaching 550,000 middle and high school students at 2,500 schools across the country to date.

- ***Music and Opera.*** One of the Agency's biggest success stories can be found in the field of music.
 - Symphony orchestras (adult and youth) in America today number more than 1,800 and exist as important civic institutions in cities large and small. They employ more than 76,000 musicians and they perform annually for nearly 28 million people nationwide². Orchestras draw audiences and dollars into urban centers and provide valuable music education for school children and adults. Prior to 1965, there were slightly more than 400 orchestras in the country, and performances by chamber ensembles were limited to well-established groups in limited locales.

1 "Theatre Facts 2005," published by Theatre Communications Group.

2 "Quick Orchestra Facts: 2004-05 Season," published by American Symphony Orchestra League.

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- According to a study conducted in 2002, more than 28 million American adults and children annually engage in public performances of choral singing³.
- America is recognized around the world for inventing jazz. The Arts Endowment's commitment to this indigenous art form is reflected in its creation of the *NEA Jazz Master* award to honor jazz greats. Since 1982, awardees have included 94 jazz legends and advocates, such as Dizzy Gillespie, Count Basie, Miles Davis, Max Roach, Ornette Coleman, Ella Fitzgerald, Sarah Vaughan, Dave Brubeck, Marian McPartland, Nancy Wilson, Herbie Hancock, Shirley Horn, Artie Shaw, Tony Bennett, and Chick Corea. Although the artistry of many jazz greats can no longer be heard in live performance, the Arts Endowment is working to ensure that their music continues to swing. During the last four years, the Arts Endowment funded live performances by the *NEA Jazz Masters* throughout the country, including a performance for the President at the White House; developed a collaboration with the Smithsonian Institution to capture the oral histories of the NEA Jazz Masters; and developed with Jazz at Lincoln Center exceptional jazz educational materials to connect high school students to this rich and uniquely American musical tradition.
- Opera may be the most complex and interdisciplinary art form, embracing music, theater, literature, and dance. It is a total experience involving singers, orchestras, sets, costumes, and more. On a given performance night, as many as 400 individuals can be engaged in staging a single production. Since 1965, the number of professional opera companies has grown from only a few to approximately 130. NEA's historical support for opera has been broad, ranging from projects such as the 1978 Composer Fellowship to John Adams for his work "Nixon in China," performed by the Houston Grand Opera, to support for many professional training programs that have produced leading American singers on opera stages today, including Renee Fleming, Denyce Graves, Deborah Voight, Susan Graham, Dawn Upshaw, Elizabeth Futral, and Nathan Gunn. Most recently, the Arts Endowment's national initiative, *Great American Voices*, introduced thousands of military personnel and their families to opera. The program brought aspiring young singers from 24 professional opera companies to 39 military bases.
- **Presenting.** In the 1960s, college campus promoters – in concert with existing performing arts centers – established a network to present fine arts and create new audiences. Today, presenters can be found in all 50 States, number nearly 7,000,

³ "AMERICA'S PERFORMING ART: A Study of Choruses, Choral Singers, and Their Impact," published by Chorus America, 2003.

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and present musicians, actors, dancers, and traditional artists⁴. Notable artists and companies assisted by the NEA have included Philip Glass, Merce Cunningham, “Sweet Honey in the Rock,” John Case, Trisha Brown, and Robert Wilson, as well as the Spoleto Festival USA, Jacob’s Pillow, and Lincoln Center.

- ***Visual Arts and Museums.*** Through its grants to museums and visual arts organizations, the Arts Endowment has played a major role in the creation of new works and the mounting of major museum exhibitions. Since the Agency was established in 1965, the number of these institutions serving communities large and small has grown substantially. Arts Endowment matching grants have helped support this growth through the presentation of exhibitions; support of publications; documentation and preservation of artwork; and education and outreach programs for children and adults. In addition, the Art and Artifacts Indemnity program, administered by the Arts Endowment with the Federal Council on the Arts and the Humanities, has been responsible for indemnifying foreign artwork that has appeared in 812 exhibitions across America. This program, operated at minimal expense to the U.S. government, has saved American museums more than \$185 million in insurance premiums, allowing the institutions to showcase material that would not have otherwise been available to the American public.

4 “The Capacity of Performing Arts Presenting Organizations,” published by the Urban Institute, 2002.

PROGRAM SUPPORT

I. Introduction

The Program Support budget funds activities that directly relate to and enable the Agency to exercise leadership and interact with the arts fields. These activities include grant application review, research and evaluation projects, production of various Agency publications, travel for panelists and members of the National Council on the Arts, and arts accessibility activities.

II. Funding

The Arts Endowment requests \$1,636,000 in FY 2008 for Program Support (see Table 5 for a breakdown of expenses).

Provided below are the categories through which we undertake Program Support activity.

- A. Panels and Reviewers. Critical to our work is our national merit review system. As required by law, the Arts Endowment engages expert advisors to review applications, enhancing the credibility and fairness of the review system. The Agency requests \$640,000 for panelist and reviewer compensation and travel.
- B. Consultants. The Arts Endowment engages expert consultants to address important issues in the arts, including presentations at National Council on the Arts meetings, and to serve as readers for manuscripts submitted as part of the Literature Fellowship application review process. The Agency requests \$108,000 for Consultants.
- C. Printing and Reproduction. The Agency produces several publications that directly relate to the arts fields, including brochures about Agency grant opportunities. Application guidelines are available from our Web site and only printed upon request. The Agency requests \$200,000 for these activities.
- D. National Council on the Arts Travel. Council travel covers costs associated with member travel to attend Council meetings, working groups, and other meetings including application review panels. We request \$48,000 to cover these costs.
- E. Research, Analysis, and Evaluation. The Arts Endowment requests \$358,000 for this area.

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- Research and Analysis. The Office of Research and Analysis produces unique data sets and analyses that provide important insights into public policy issues affecting artists, arts organizations, and arts audiences. Examples of this activity are the Agency's published reports *Reading at Risk* and *How the U.S. Funds the Arts*.
 - Evaluation. Evaluation funds are primarily used to assess the impact, effectiveness, and/or efficiency of Agency programs and activities. Assessments include activities such as issue-oriented convening to inform program and policy development.
- F. AccessAbility. The Agency goal of increasing access to the arts for all Americans is achieved in part by addressing grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA). We request \$25,000 to support symposia, workshops, and panels that address accessibility issues.
- G. Other Services. The Agency requests \$95,000 for other services such as contractual services in support of National Initiatives; various costs in support of panel operations; and assistance for the Agency newsletter.
- H. E-Grants Assessments for Grants.gov and Grants Management Line of Business (GMLOB). The E-Grants initiative is part of the overall E-Government program for improving access to government services via the Internet.

The charter of Grants.gov, one of 24 President's Management Agenda E-Government initiatives announced in 2001, is to provide a simple, unified electronic storefront for interactions between grant applicants and the Federal agencies that manage grant funds. Grants.gov allows organizations to electronically find and apply for competitive grant opportunities from all Federal grantmaking agencies. As one of 26 Federal grant-making agencies, the Arts Endowment is assessed an annual fee for usage of Grants.gov, which is transferred to the U.S. Department of Health and Human Services (DHHS), the managing partner for Grants.gov. The Agency requests \$133,900 for the FY 2008 assessment.

The vision of GMLoB, one of five lines of business launched in 2004, is a government-wide solution to support end-to-end grants management activities that promote citizen access, customer service, and agency financial and technical stewardship. DHHS and the National Science Foundation (NSF) have been named co-managing partners for this implementation, with support from the 26 grant-making agencies. The Arts Endowment requests \$28,460, which will be transferred to NSF for this initiative.

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III. Strategies and Achievements. There are three particularly important Agency strategies that are implemented with funds from this area: quality application review, influential research and evaluation, and effective outreach. The following outlines the relationship between the Program Support categories and these strategies.

A. High Quality Grant Application Review

- *Panel membership* in compliance with the Agency's authorizing legislation, as amended, requires that panels be composed of citizens reflecting wide geographic, ethnic, and minority representation as well as individuals reflecting diverse artistic and cultural points of view. Panels also include lay members who are not engaged in the arts as a profession, but who are knowledgeable about the arts. Through this system we annually draw upon the services of 450-500 arts practitioners and knowledgeable laypersons from across the country who review grant applications submitted to the Arts Endowment; their judgments contribute significantly to the Chairman's funding decisions. Panel membership changes substantially from year to year; individuals may not serve for more than three consecutive years. The Agency's Automated Panelist Bank System (APBS) enables staff to ensure compliance with these mandates.
- *Consultants* are engaged to read the manuscripts of Literature fellowship applicants and make an initial determination as to those worthy of subsequent review. This assistance is essential to the quality review of the large number of Literature fellowship applications received each year (more than 1,000 for FY 2007 support). Consultants also review applications for translation projects that enable recipients to translate work from other languages into English. In FY 2007, applications in 20 languages were received.

B. Influential Research & Evaluation

- *Reports, publications, and research notes* produced by the Agency's Office of Research and Analysis provide a valuable service to the public and to those engaged in our nonprofit and commercial arts industries. The 2004 report *Reading at Risk: A Survey of Literary Reading in America* is an example of the research reports produced by the Agency. In November 2006, the Agency issued a publication titled *The Arts and Civic Engagement: Involved in Arts, Involved in Life*, which identifies correlations between arts participation and the participants' engagement in civic and community life.

In FY 2007, two further reports are planned: one on arts participation in the 10 largest States; another on the U.S. artist population. Additional

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FY 2007 projects include a research note on arts organizations, based on Economic Census tabulations. Research notes are typically short, 5-10-page summaries of current statistical information. Also planned is a study by the University of Illinois at Chicago of arts careers for people with disabilities.

Separately, the Arts Endowment, through an interagency agreement with the U.S. Census Bureau, is planning for the 2008 Survey of Public Participation in the Arts (SPPA). The SPPA measures participation in arts activities through attendance at live events, consumption of arts-related media, engagement in literary reading, and personal participation in other art forms. The survey also includes demographic information of participation ordered by sex, race, age, income, and education level. As with the 2002 SPPA, numerous monographs are likely to result from this unique survey.

- *Evaluation* of an Agency program, project, or activity is undertaken to determine its impact, effectiveness, and efficiency. Evaluations take many forms such as targeted research and issue-oriented convening. Along with all the other activities described above, the Agency also will supervise an evaluation of the *Big Read* program both for program effectiveness and the impact on literary reader levels in participating communities.

C. Effective Outreach

- *The Agency's Web site*, www.arts.gov, provides ready public access to information about the Agency and how to participate in its grants programs, activities, and materials. Activities made possible through our Web site include:
 - Downloading and printing the Agency's grant application guidelines, including application and administrative forms.
 - Reading Agency press releases.
 - Learning about NEA-funded projects through in-depth presentations on various projects.
 - Accessing Agency research reports and publications.
 - Easy access to public documents, such as the Agency's annual "Performance and Accountability Report."
 - Nominating individuals for the annual *National Medal of Arts*, *NEA Jazz Masters*, and *NEA National Heritage Fellowship* awards.
 - Identifying and linking to funding and professional development resources outside the Arts Endowment.
 - Directly linking to Agency staff email and locating staff phone numbers.

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- Outreach activities also include the preparation and distribution of other quality materials (often through our Web site) on important issues in the arts related to the Agency's research findings, application requirements, or special programs or projects. Examples include:
 - *Imagine! Introducing Your Child to the Arts*, which presents activities and suggestions in literature, dance, music, theater, visual arts, folk arts, and media arts aimed specifically at children ages 3-8 years old, and includes a pull-out guide of arts activities that parents and children can do together.
 - *Guide to the National Endowment for the Arts*, which provides details on programs and activities supported by the Arts Endowment.
 - Extensive educational materials for middle and high school teachers – including workbooks, CDs, and DVDs – for *Shakespeare for a New Generation*, *NEA Jazz Masters*, *Poetry Out Loud: National Recitation Contest*, and for each of the books included in the *Big Read*.
 - *NEA Jazz Masters*, which profiles NEA Jazz Masters from 1982 to 2006, including brief biographies and selected discographies for all 87 honorees and a brief history of NEA's creation of the Jazz Masters program, with an overview of the newly expanded program.
 - *NEA Arts*, the Agency's bimonthly newsletter, which presents recent information on the NEA's sponsored programs, awards, grants, national initiatives, and events.
 - The Agency's *Annual Report*.
- *AccessAbility* efforts, often working through the designated Regional Arts Organizations, address grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA).

An example of our *AccessAbility* efforts include sponsoring, in partnership with the American Association of Retired Personnel, National Center for Creative Aging and the International Music Products Association, a Mini-conference, "Creativity and Aging in America," leading up to the 2005 White House Conference on Aging. Convened on May 18-19, 2005 at the Arts Endowment in Washington, DC, a distinguished group of 44 leaders in the fields of aging, arts, education, philanthropy, government, and research developed recommendations about the importance and value of lifelong learning in the arts for, by,

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and with older Americans as a quality of life and healthcare issue. The outcomes of the 2005 Conference are expected to influence national aging policy over the next decade.

Table 5.
National Endowment for the Arts
Detail of Program Support Activities

(\$ in thousands)

<u>ACTIVITIES</u>	<u>FY 2006 Actual</u>	<u>FY 2007 Request</u>	<u>FY 2008 Request</u>
Panels and Reviewers	489	590	640
Consultants	79	108	108
On-Site Evaluations	181	200	0
Printing and Reproduction	177	200	200
NCA Travel	50	36	48
Research, Analysis & Evaluation	454	356	358
AccessAbility	23	25	25
Other Services	77	86	95
E-Grants Assessments d/	<u>340</u>	<u>160</u>	<u>162</u>
Total Program Support	1,870 a/ b/	1,761 c/	1,636

a/ Includes \$1,672K appropriated in FY 2006, \$508K of FY 2005 carryover funds, and \$119K of prior year deobligations. Excludes \$429K of FY 2006 funds to be carried forward to FY2007.

b/ Includes FY 2006 Interior rescission of .476% totaling \$7,000, pursuant to P.L. 109-054 and across-the-board rescission of 1% totaling \$16,890 pursuant to P.L. 109-148.

c/ Excludes \$429K to be carried forward to FY 2007 from FY 2006

d/ Refers to assessments for Grants.gov and Grants Management Line of Business.

SALARIES AND EXPENSES

I. Introduction

The Salaries and Expenses (S&E) budget provides operating funds essential to the achievement of the mission, goals, and outcomes of the Arts Endowment, its Inspector General (OIG), and the President's Committee on the Arts and the Humanities (PCAH). More specifically, funds are needed for personnel compensation and benefits, staff and invitational travel, rental payments to the GSA, security payments to DHS, communications and utilities, contractual services such as training and information technology support, and for the acquisition of supplies and equipment.

In addition to providing information on S&E financial requirements, we report on related management activities, achievements, and directions in support of the Arts Endowment's strategic management goal to achieve its mission through effective, efficient, and responsible management of resources. We also highlight Agency progress in addressing the President's Management Agenda (PMA).

II. Funding

The Arts Endowment's FY 2008 request for S&E is \$23,834,000. The S&E budget components are (also see Table 6):

Personnel Compensation and Benefits	\$17,998,000
Staff and Invitational Travel	450,000
Rent, Communications, and Utilities	3,015,000
Contractual Services	1,772,000
Other Operating Services ¹	<u>599,000</u>
Total	\$23,834,000

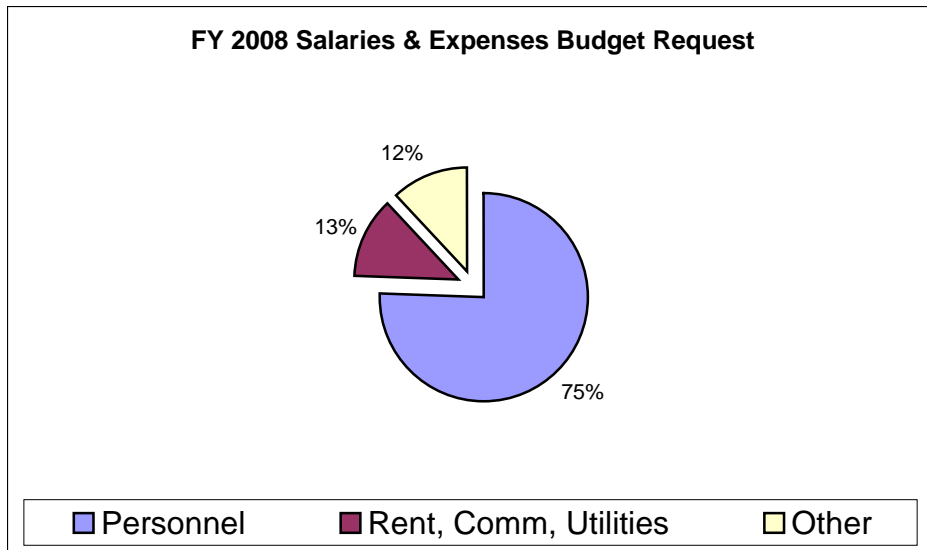
This request maintains the Salaries and Expense budget at the President's request for FY 2007.

- A. Personnel Compensation and Benefits. Success in achieving our mission is directly linked to the quality and expertise of the Agency's employees. The FY 2008 Personnel Compensation Request of \$17.998 million should support approximately 158 FTE, and cover the 3.0 percent pay raise proposed for FY 2008 and within-grade increases.

¹ Includes printing and reproduction, supplies and materials, and equipment.

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The amount budgeted for Benefits is based on the Agency's adjusted composite benefit rate, which is estimated to be 23.0 percent in FY 2008. This estimate results from the higher percent of employees covered by the Federal Employees Retirement System (FERS), which has a higher cost to the Agency than does the CSRS. FERS employee salaries currently represent approximately 69 percent of total staffing; this figure is expected to increase in the coming years. As shown in the chart below, Personnel Compensation and Benefits comprises by far the largest percentage of the total Salaries & Expenses account.



- B. Staff and Invitational Travel. For FY 2008, the Arts Endowment requests \$450,000 for local and out-of-town travel for staff (including the Office of Inspector General and the Arts Endowment's portion for the President's Committee on the Arts and the Humanities). The travel request supports Agency outreach efforts, technical assistance to grantees and potential applicants, and travel associated with the planning and implementation of the Agency's projects, activities, and initiatives. International travel may also be necessary, particularly with regard to the Chairman's service as the Chair of the Cultural Committee of the U.S. National Commission on UNESCO, and State Department requests for the Chairman and Agency staff to provide expertise and represent the U.S. at important international meetings.
- C. Rent, Communications and Utilities. The FY 2008 budget request for these activities is \$3.015 million.
1. Rent. For FY 2008, the Agency expects to be charged approximately \$2.238 million by the GSA to remain at our current location.

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In FY 2006, GSA announced plans to solicit offers to redevelop the Old Post Office Building (OPOB). At this point there is no definitive guidance regarding a move from the OPOB; as a result, this budget assumes the Agency remains in the OPOB through FY 2008. Given the uncertainty that has prevailed in recent years regarding this matter, we chose not to include funds in our FY 2008 budget for increased rent costs due to relocation or buildout costs associated with a move to a new facility. At such time a move is certain, we anticipate that increased costs associated with a move will be covered by a supplemental appropriation based on guidance previously provided by the Congress.

2. Security. For FY 2008, the Agency's estimate for security charges of approximately \$231,000 is based on guidance from the Department of Homeland Security.
 3. Communications and Utilities. Approximately \$546,000 is requested for telecommunications, mailing services, express delivery of time-sensitive panel and National Council on the Arts (NCA) materials, utilities, and equipment rental. The use of the Internet has allowed us to minimize cost increases in the telecommunications and bulk mailing areas; however, rates for express delivery of time-sensitive materials are increasing.
- D. Contractual Services. Contractual service activities involve training and various miscellaneous services such as administrative contracts for information technology assistance. The Arts Endowment is seeking \$1.772 million in FY 2008 for these purposes.
1. Training. The Arts Endowment requests \$107,000 for Agency-wide training in FY 2008. This request supports training needs for human resources and information technology professional development.
 2. Miscellaneous Services. The FY 2008 request for miscellaneous contractual services is \$1.665 million. The Agency uses miscellaneous contractual services for a range of activities such as payroll and personnel processing with the U.S. Department of Agriculture, GSA Guard Service, and the Department of Health and Human Services' Employee Assistance Program.

Funds are also used in support of the Agency's information technology management program. In FY 2008, funds are requested for maintenance of the electronic personnel file system (expected to be implemented in FY 2007 through an interagency agreement with the Office of Personnel Management) as well as for the financial management information system (made possible through an interagency agreement with the

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Department of Transportation, Federal Aviation Administration, Enterprise Services Center (ECS)). We will also be engaged in activities related to the Administration's e-gov initiatives, including Grants.gov and Grants Management Line of Business (GMLOB), and the Federal Funding Accountability and Transparency Act (FFATA).

- E. Other Operating Services. Other operating services include printing, supplies, and equipment.
1. Printing. For FY 2008, we request \$87,000 for printing activities, including print notices in the Federal Register and Code of Federal Regulations.
 2. Supplies and Equipment. In FY 2008, the Arts Endowment requests \$512,000 for supplies and equipment.

III. Administrative Strategies and Achievements

The first strategy identified by Chairman Gioia in 2003 was: The Arts Endowment continues to *provide focused leadership and careful management to improve Agency performance and productivity*. The Agency's commitment to this strategy as well as our dedication to the achievement of the President's Management Agenda (PMA) is reflected below:

A. Improved Grants Management

Interagency Efforts. The Arts Endowment is actively engaged with interagency work groups and specially formed teams, assisting with government-wide streamlining efforts. Activities include:

- Contributing substantially to developing a standard award announcement, standard grant application cover sheets, and standard financial and other report formats for federal grants and cooperative agreements with governmental and non-profit organizations.
- Contributing substantially to the development of uniform terms and conditions for Government-wide requirements applicable to federal awards; a Federal Register notice should be issued in FY 2007 to solicit public comments on this initiative.
- Contributing to the establishment of more reasonable charges for the participation of small agencies in Grants.gov, which has served as a basis for formulating charges for other PMA programs.
- The Agency's CIO currently serving as the chair of the Grants Executive Board, which oversees GMLOB and Grants.gov.

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- The Agency's Grants & Contracts Officer serving on the Grants Policy Committee, which is the governing board for all PL 106-107 activities.
- Working with the interagency team to make the Central Contractor Registry (CCR) more user friendly; a revised CCR handbook that speaks to the grantee community was issued in the Fall of 2006.

Internal Efforts. We continue to simplify our funding opportunity announcements. For example, during FY 2006 we announced three *American Masterpieces* grant opportunities. The requirements and forms mirrored our already published Grants for Arts Projects application guidelines. Our constituents – and our staff – are thus already familiar with these approved guidelines. In addition, we have also taken the opportunity to review our application requirements to accept electronically application material through Grants.gov. In doing so, we have eliminated several forms to streamline the submission process for applicants.

Improved Grantee Compliance. Our efforts to help grantees improve their accountability and understanding of federal grants management focused on a three-pronged approach this year:

- The Arts Endowment's Office of Inspector General has increased its financial management and compliance evaluations of grantees by focusing on metropolitan areas where they can coordinate visits with several grantees during a fixed period of time. During FY 2007, the Office estimates that it will conduct 24 evaluations in five States.
- The Grantee Technical Assistance Program (GTAP) continues to provide one-on-one assistance in all areas of grants compliance. In FY 2006, the Arts Endowment enhanced this program by offering proactive assistance at national arts service organization meetings. For example, in June 2006 a GTAP session was conducted at the national meeting of Dance/USA in Portland, OR, with additional follow-up meetings held with representatives from nearly 30 dance companies from around the country.
- Additional information is being added to the NEA Web site to help applicants become more self-sufficient regarding federal grants management. Along with resources such as *Grant-At-A-Glance*, where grantees can access information about their current and past grants to help them manage their awards, the Web site now also provides a downloadable and fillable *Section 504* self-assessment workbook.

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B. Effective Outreach

Grants Workshops. The Agency is committed to broad public and geographic outreach. By offering grants workshops, often hosted by Members of Congress, the Arts Endowment provides public service and important information to small and mid-size nonprofit organizations throughout the country. By providing general technical assistance to potential applicants and grantees at community, State, and national workshops and conferences, the Arts Endowment is ensuring that underserved areas have knowledge of funding opportunities available to them. Since the inception of the program in 2002, more than 3,300 people have attended 42 workshops conducted in 21 States.

National Initiatives. Planning for and effective delivery of the Agency's National Initiatives requires extensive interaction with arts organizations, school systems, and underserved communities – such as military installations – in all 50 States.

International Efforts. The Chairman of the National Endowment for the Arts has been appointed by the Secretary of State to serve on the U.S. National Commission on UNESCO and to chair its Culture Subcommittee. In addition, the Chairman and other Arts Endowment staff are periodically called upon to represent the U.S. and to provide expertise that informs U.S. policies and strategies at important international meetings.

C. Strategic Management of Human Capital

We have established human capital (HC) strategies that enable us to carry out the Agency's Strategic Plan. We manage our HC programs consistent with applicable internal controls and merit-based principles – confirmed by the 2004-2005 Human Resource Management Delegated Examining oversight review conducted by the Office of Personnel Management (OPM). And we build our budgets and programs consistent with our available HC resources.

We conduct assessments on an ongoing basis to ensure that our staffing level and competency mix are sufficient to operate effectively and achieve our mission. We sustain a high-performing workforce as evidenced by our capacity to manage our demanding application and grant workloads without commensurate increases in resources. Training is critical to this effort, particularly as employees retire and new staff come on board. In addition,

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we instituted annual leadership training to improve and enhance performance, and to serve as a key element of succession planning².

D. Expanded E-Gov

The National Endowment for the Arts has been an active partner in Grants.gov from its inception. We are pleased to report that the Agency continues to exceed the goals set by OMB and Grants.gov. While OMB and Grants.gov require the posting of electronic application packages for 75% of an agency's discretionary funding opportunities, the NEA posts electronic application packages for 100% of its discretionary and mandatory funding opportunities. In FY 2007, Grants.gov will be the preferred method of application submission to the Arts Endowment. In FY 2008, electronic application via Grants.gov will be required of all applicants, both organizations and individuals.

The National Endowment for the Arts is working with applicants to heighten awareness and acceptance of Grants.gov; encourage them to register with Grants.gov; and assist their transition to using Grants.gov through customized instructions, workshops, and technical assistance.

The agency also is working internally to increase staff understanding of Grants.gov through training and information sharing, and to revise business practices to accommodate electronic applications. NEA staff can now access, review, print and update electronic application materials via their desktop PCs. In addition, a 2006 pilot project enabled NEA panelists to preview visual arts work samples online for the first time.

Beyond Grants.gov, we are anticipating a similar work effort for the Grants Management Line of Business (GMLoB). The goal of GMLoB is to develop a government-wide solution to support end-to-end grants management activities that promote citizen access, customer service, and agency financial and technical stewardship. In addition, we expect to be engaged in implementation of the Federal Funding Accountability and Transparency Act (FFATA), which is intended to improve public access to information about Federal grantmaking and contracting activity.

In response to the Enterprise Human Resources Integration (EHRI) project, one of OPM's e-gov initiatives, the Arts Endowment has budgeted for the implementation and maintenance of an EHRI system in FY 2007 and FY 2008. EHRI is a collaborative e-gov initiative designed to transform the way Federal HR specialists and managers access human resource

² The average years of Federal service for Agency staff is currently 15.3. By the end of FY 2007, assuming no substantial change in the composition of staff, approximately 27% of Agency staff will be eligible for optional retirement.

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information and the way all Federal employees access their personnel file information. As part of the initiative, EHRI provides a set of value-added products and services offered to customer agencies on a fee-for-service basis.

We will also work to ensure compliance with other Administration initiatives, such as E-Travel, as applicable.

E. Competitive Sourcing

We conduct our staffing inventory and subsequently submit it in compliance with the Federal Activities Inventory Reform (FAIR) Act. We use contracting as an important management tool, particularly in the areas of information and facilities management – pursuant to competition. For example, in FY 2004 we entered into a cross-servicing interagency agreement with the DOT and its FAA to provide the Agency with a Joint Financial Management Improvement Program (JFMIP)-compliant finance system

F. Improved Financial Management

We have received an unqualified audit opinion on our annual financial statements since 2003, the first year our financial statements were audited. With the conversion of our legacy financial system to FAA's then-JFMIP-compliant financial system, we anticipate further improvements in reliability and timeliness of financial information.

G. Integration of Budget and Performance

We have prepared this FY 2008 budget request as a performance budget, with performance data integrated throughout. This integration ensures that Agency goals, programs, and budget categories are aligned with and mirror one another. For example, Agency general goals and annual performance goals are one and the same. We have developed program outcomes and indicators to assess achievements in relation to plans. Indicators are generally statistical in nature. We can also use indicators to determine areas of adjustment or emphasis in our budget request, where appropriate.

IV. Office of Inspector General (OIG)

The Office of Inspector General was established in 1989 pursuant to provisions of the Inspector General Act Amendments of 1988 (P.L. 100-504). The OIG is responsible for conducting audits, investigating allegations of unlawful or unauthorized activity, and providing technical assistance to grantees on matters

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relating to the financial management of their awards. The OIG helps the Agency evaluate and improve management systems to prevent waste, fraud, and abuse, and ensure efficient, effective service. In addition, the OIG works with the Chief Information Officer to ensure the Arts Endowment's compliance with the Federal Information Security Management Act (FISMA).

There is no separate appropriation for the OIG. The Arts Endowment provides funding for the activities of the OIG based upon the Inspector General's budget as approved by the Arts Endowment Chairman. In FY 2005, the OIG made a determination to expand its audit coverage of Agency award recipients. This effort involves extended visits to localities where selected organizations participate in a financial management review conducted by the OIG. Increases in travel were allocated to accommodate this important new endeavor.

A summary of the OIG costs is shown below.

Office of Inspector General Costs

(\$ in thousands)	FY 2006 <u>Actuals</u>	FY 2007 <u>Request</u>	FY 2008 <u>Request</u>
11.1 Personnel Comp. ³	326	338	348
12.1 Personnel Benefits	59	61	63
21.1 Travel	10	16	16
24.0 Printing	0	1	1
25.2 Training	4	7	7
26.0 Supplies	<u>1</u>	<u>1</u>	<u>1</u>
Total	400	424	436

V. President's Committee on the Arts and the Humanities (PCAH)

Established by Executive Order in 1982, and renewed every two years since, the President's Committee on the Arts and the Humanities plays a key role within each Administration by:

- Providing a mechanism for interagency collaboration.
- Promoting activities that extend the reach and quality of national arts and humanities programs, and research and recognition programs that underscore the civic, social, and educational value of the arts and humanities.
- Stimulating increased private investment in the arts and humanities.

³ Supports 3 FTE in FY 2006, FY 2007, and FY 2008.

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Its members include private citizens appointed by the President, and the heads of 12 Federal agencies: Department of State, Department of Education, General Services Administration, Department of the Treasury, Library of Congress, Department of the Interior, National Endowment for the Arts, National Endowment for the Humanities, Institute of Museum and Library Services, Smithsonian Institution, John F. Kennedy Center for the Performing Arts, and the National Gallery of Art. The First Lady is the honorary Chairperson.

The costs of the PCAH are reflected in the various object classes of the Arts Endowment's S&E budget. The Arts Endowment provides communications and legal counsel, budgetary and financial administration, and acquisition of logistical and administrative support (including supplies and reprographic and telephone services) for the Committee staff. The Humanities Endowment shares the costs of the PCAH through an interagency agreement with the Arts Endowment. The total budget for PCAH, including the costs covered by NEH (but excluding donated private funds), is shown below:

President's Committee on the Arts and the Humanities Costs

(\$ in thousands)	FY 2006	FY 2007	FY 2008
	<u>Actuals</u>	<u>Request</u>	<u>Request</u>
11.1 Personnel Comp. ⁴	378	398	419
12.1 Personnel Benefits	91	93	97
21.1 Travel	31	18	18
23.1 Rent	97	100	102
23.3 Comm., Utilities & Misc. Charges	9	9	9
24.0 Printing	9	6	6
25.4 Contractual Services	31	40	40
26.0 Supplies	<u>3</u>	<u>2</u>	<u>2</u>
Total	649 ⁵	666 ⁶	693 ⁶

⁴ Includes 2 FTE carried by NEA and 1.75 FTE carried by NEH in FY 2006, and 2 FTE carried by both NEA and NEH in FY 2007 and FY 2008; excludes support that might be provided by other Federal agencies.

⁵ Excludes \$197,000 of appropriated funds received in FY 2006 by NEH for PCAH use of which \$194,800 has been transferred to NEA for PCAH use.

⁶ Excludes \$200,000 requested by NEH for PCAH use in FY 2007 and FY 2008.

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Table 6.
National Endowment for the Arts
Detail of Object Classification
(\$ in thousands)

<u>OBJECT CLASSES</u>	<u>FY 2006</u> <u>Actuals</u>	<u>FY 2007</u> <u>Request</u>	<u>FY 2008</u> <u>Request</u>
11.1 Full-Time Permanent	10,819	11,354	11,697
11.3 Other Than Full-Time Permanent	2,234	2,346	2,415
11.5 Other Personnel Compensation	257	271	278
11.8 Special Personal Services	<u>0</u>	<u>0</u>	<u>0</u>
11.9 Total Personnel Compensation	13,310	13,971	14,390
12.1 Civilian Personnel Benefits	3,328	3,494	3,598
13.0 Benefits for Former Personnel	<u>53</u>	<u>10</u>	<u>10</u>
Total Personnel Benefits	3,381	3,504	3,608
Total Compensation & Benefits	16,691	17,475	17,998
21.0 Travel & Transportation of Persons	353	450	450
23.1 Rental Payments to GSA	2,370	2,424	2,469
23.3 Comm., Utilities & Misc. Charges	468	527	546
24.0 Printing and Reproduction	79	83	87
25.2 Other Services	1,917	2,276	1,772
26.0 Supplies and Materials	204	210	195
31.0 Equipment	<u>179</u>	<u>389</u>	<u>317</u>
99.0 Total: Salaries and Expenses a/	22,261 b/c/	23,834 d/	23,834

a/ Excludes NEH reimbursement for one-half of PCAH expenses.

b/ Includes \$22,080K appropriated in FY 2006, \$377K of FY 2005 carryover funds, and \$177K of prior year deobligations. Excludes estimated \$373K of FY 2006 funds to be carried forward to FY 2007.

c/ Includes FY 2006 Interior rescission of .476% totaling \$103,035, pursuant to P.L. 109-054 and across-the-board rescission of 1% totaling \$223,030 pursuant to P.L. 109-148.

d/ Excludes estimated \$373K to be carried forward to FY 2007 from FY 2006.

VI. Strategic Plan Adjustment

The Arts Endowment's FY 2006-2011 *Strategic Plan*, available on our Web site at www.arts.gov/about/Budget/StrategicPlanFY06-11.pdf, was adjusted to include a Management goal, as follows:

Management

The Arts Endowment is a high-performing and publicly accountable organization committed to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education through the fair and responsible awarding of grants, cooperative agreements and contracts, and through national initiatives, leadership, and research and analysis. Paramount to all of its activities is the application of sound business practices, effective and responsible use of resources, and innovative and dynamic leadership. Thus, the Agency's management goal is:

To enable the Arts Endowment to achieve its mission through effective, efficient, and responsible management of resources.

Achievement of this goal is intended to result in five outcomes, which we identify below along with the strategies necessary to ensure their implementation.

1. Service to the public is improved through the following strategies:

- Regularly examine the information provided to and required of applicants for grants, cooperative agreements, and contracts, with the intent of streamlining and simplifying wherever possible.
- Ensure high-quality and fair application review by knowledgeable experts, complying with legislative, Federal, and Agency policies and regulations.
- Use technology to improve application and award processing, including such functions as application submission and award administration.
- Improve access to and the availability of information to the public concerning Agency planning, programming, budget, and research and analysis activity, particularly through the use of the Agency's website.
- Ensure appropriate competition in Agency grant, cooperative agreement, and contract activity.

2. Overall operations are improved through the following strategies:

- Improve internal business processes through the application of technology.
- Continually evaluate – and revise as necessary – policies, procedures, and processes.
- Actively participate in government-wide work groups concerning changes to existing, or establishment of new, government-wide policies, procedures and/or practices.
- Ensure allocation of program, administrative, and staffing resources that optimize achievement of the Agency's mission in the most effective and efficient manner.

3. Attention to human capital is recognized as critical to a high-performing, effective, and efficient organization, as demonstrated by the following strategies:

- Maintain equal opportunity employer status and enforce nondiscrimination laws, rules, regulations, and policies.
- Continue Agency commitment to the recruitment and retention of a talented workforce reflecting the diversity of today's society.
- Ensure that employee competencies are aligned with position requirements.
- Establish individual development plans for every employee, and make desired and relevant training available to staff, consistent with available resources.
- Fill critical vacancies quickly by utilizing the most effective and efficient human resource recruitment tools available.
- Ensure that allocation of positions is appropriate and essential to the business of the Agency, consistent with available resources and Agency priorities.
- Ensure availability of opportunities for employees to participate in work and family-friendly programs.

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- Maintain an effective and efficient performance evaluation system, with incentive programs astutely used to recognize and motivate employee performance.

4. Financial management is improved through the following strategies:

- Increase use of automated systems in financial management.
- Ensure production of required financial statements according to established deadlines.
- Enhance access to, and timeliness of, financial data to ensure more informed decision-making.
- Enhance communication to staff concerning budget planning, assumptions, and allocations.
- Improve integration of planning, budgeting, and performance.

5. Organizational alignment contributes to achievement of the Agency's mission and goals through the following strategies:

- Ensure that organizational structure and reporting and working relationships are clearly aligned with the Agency's Strategic Plan and goals.
- Preserve flexibility in managing work, particularly to ensure that the Agency is able to respond quickly to changing needs and priorities.
- Review Agency staffing and implement appropriate succession planning.
- Ensure staffing structure provides career development opportunities and continuity of operations in the event of staffing changes.

A Great Nation Deserves Great Art



NATIONAL
ENDOWMENT
FOR THE ARTS

Established 1965

Appropriations Request For Fiscal Year 2009

**Submitted to the Congress
February 2008**

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Appropriations Request for Fiscal Year 2009
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OVERVIEW

The National Endowment for the Arts (NEA) submits its budget request of \$128.412 million for FY 2009 (see Tables 1 and 2 at the end of this section), which includes:

- \$101.632 million for grant-making activities:
 - \$60.979 million for Direct Endowment Grants
 - \$40.653 million for State/Regional Partnerships
- \$ 1.700 million for program support efforts, and
- \$ 25.080 million for salaries and expenses.

Over the past six years, the National Endowment for the Arts has demonstrated what the Agency can accomplish with a compelling vision and exemplary performance. There is a new consensus in Washington and across the Nation that the National Endowment for the Arts makes a singular contribution in fostering artistic excellence and bringing the best of the arts and arts education to all Americans.

The Arts in America

The arts are a reflection of America's identity and civilization – dynamic, diverse, and original. America's artistic achievements encompass traditional fields such as literature, concert music, painting, theater, and design, and relatively newer art forms such as jazz, blues, film, modern dance, and musical theater. Over the past three centuries, no other nation has surpassed the United States in its creative achievements – from the high arts to folk and popular arts. And it is no accident that there is a deep connection between creative genius in the arts and our Nation's successes in science, business, and technology.

In other ways, however, we are experiencing an impoverishment of American culture. Fifty years ago, most Americans could have named – along with Mickey Mantle, Willie Mays, and Sandy Koufax – artists such as Robert Frost, Carl Sandburg, Arthur Miller, Thornton Wilder, Georgia O'Keeffe, Leonard Bernstein, Leontyne Price, and Frank Lloyd Wright. Americans also could have named contemporary scientists and thinkers like Linus Pauling, Jonas Salk, Rachel Carson, Margaret Mead, and Alfred Kinsey. Americans were not smarter then, but American culture was. Even the mass media placed a greater emphasis on presenting a broad range of human achievement. Televised variety programs like the *Ed Sullivan Show* featured performing artists such as classical musicians Jascha Heifetz and Arthur Rubinstein, opera singers Robert Merrill and Anna Moffo, and jazz greats Duke Ellington and Louis Armstrong. The same was true of literature. Robert Frost, John Steinbeck, Lillian Hellman, and James Baldwin were featured on general-interest television shows. All of these people were famous to the average American – because the culture considered them important. Today, no child encounters that range of arts and ideas in the popular culture. Almost every good or service in our national culture, even the news, has been reduced to entertainment, or altogether eliminated.

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This loss of recognition for artists and thinkers has impoverished our culture in innumerable ways. Our children are rarely presented with role models who lead a successful and meaningful life not denominated by money or fame. Adult life begins in a child's imagination, and we have relinquished that imagination to the marketplace.

The role of culture must go beyond economics. Culture should help us know what is beyond price and what does not belong in the marketplace – providing some cogent view of the good life beyond mass accumulation. In this respect, our culture is failing us.

Arts Education

There is only one social force in America potentially large and strong enough to counterbalance this commercialization of cultural values – our educational system. At one time, the majority of public high schools in this country provided a music program with choir and band, sometimes a jazz band, or even an orchestra. High schools offered a drama program, sometimes with dance instruction. And there were writing opportunities in the school paper and literary magazines, as well as studio art training.

We are sorry to note that these programs are no longer widely available. This once visionary and democratic system has been almost entirely dismantled by school boards, county commissioners, and State officials. Art has become an expendable luxury, and 50 million students have paid the price. Today, a child's access to arts education is largely a function of his or her parents' income.

How do we explain to the larger society the benefits of this civic investment when they have been convinced that the purpose of arts education is to produce artists? This is hardly a compelling argument to the average taxpayer.

The purpose of arts education is not to produce artists, though that is a byproduct. The real purpose of arts education is to create complete human beings capable of leading successful and productive lives in a free society.

This is not happening now in many American schools. The situation is a cultural and educational disaster with huge and alarming economic consequences. If the U.S. is to compete effectively in the new global marketplace, it is not going to succeed through cheap labor or cheap raw materials, nor even through the free flow of capital or a streamlined industrial base. To compete successfully, this country needs creativity, ingenuity and innovation. According to the recent report, *Tough Choices or Tough Times: The Report of the New Commission on the Skills of the American Workforce*¹, "The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth and will be willing to pay them top dollar for their services...Strong skills in English, mathematics, technology, and science, as well as literature, history, and the arts will be essential..."

¹ Published by the National Center on Education and the Economy, 2007.

Civic Engagement

Marcus Aurelius believed that the course of wisdom consisted of learning to trade easy pleasures for more complex and challenging ones. Our culture is trading off the challenging pleasures of art for the easy comforts of entertainment. And that is happening not just in the media, but in our schools and in civic life.

Studies conducted by the National Endowment for the Arts and other organizations suggest that our country is dividing into two distinct behavioral groups. One group spends most of its free time sitting at home, presumably as passive consumers of electronic entertainment. The other group uses and enjoys the same technology, but these individuals balance it with a broader range of activities. They go out – to exercise, play sports, volunteer, and do charity work – at about two to three times the level of the first group. What is the defining difference between passive and active citizens? It appears not to be income alone, geography, or even education level. It is whether or not they read for pleasure and participate in the arts. These cultural activities seem to awaken a heightened sense of individual awareness and social responsibility.

In November 2006, the NEA published *The Arts and Civic Engagement*,¹ a research brochure reporting that arts participants are more civically engaged than non-participants. Simply put, Americans who read books, visit museums, attend theater, and engage in other arts are more active in community life than those who do not. While it is not necessarily obvious that a novel reader or classical music listener would be more likely to exercise or play sports, the data are unambiguously clear that they do. Arts participants are measurably different from non-participants – more active, more involved, and more socially engaged.

Among the key findings of this analysis:

1. Literary readers and arts participants engage in sports more readily than non-readers and non-participants.
2. Literary readers and arts participants are more than twice as likely to volunteer in their communities.
 - More than half of all performing arts attendees volunteer or do charity work, compared with less than 20% of non-attendees.
 - For literary readers, the volunteer rate is 43% - nearly three times greater than for non-readers.
 - These patterns are independent of education level, age, gender, or ethnicity.

¹ Using data from the 2002 Survey of Public Participation in the Arts (SPPA), collected in collaboration with the U.S. Census.

*National Endowment for the Arts – Appropriations Request for FY 2009
Overview*

3. Participation by young adults has, unfortunately, been declining:

- Performing arts attendance by 18-34 year-olds is waning.
- Their literary reading rates are dropping dramatically.
- They listen to classical or jazz radio at lower rates.
- They are less involved in sports and less physically active than young adults from previous decades.
- Over a 10-year period, their volunteerism levels have declined slightly.

In November 2007, the Arts Endowment released another influential report, the first large and comprehensive analysis of data on voluntary reading – reading for pleasure – and how this activity relates to academic, social, cultural, civic, and economic outcomes. Consistent with the *Arts and Civic Engagement* research brochure, the new study – *To Read or Not To Read: A Question of National Consequence* – found that Americans, particularly teenagers and young adults, are reading less frequently and less proficiently than before. At the same time, Americans who read often are more likely to read proficiently – and to engage in positive individual and social behavior – than non-readers or deficient readers. Good readers, therefore, are highly desirable as employees and are more engaged citizens.

Both Arts Endowment studies reinforce the Agency's contribution to civic life and our need to continue support for the arts through grants and National Initiatives such as *The Big Read* – the literary component of the NEA's *American Masterpieces: Three Centuries of Artistic Genius*. Our two-pronged approach of coupling access to artistic excellence with arts education, evident in all National Initiatives, has been critical to the successful impact of these programs.

The Big Read Results to Date

The survey findings noted above, coupled with those contained in the Agency's landmark report, *Reading at Risk: A Survey of Literary Reading in America*, which documented the alarming national decline in literary reading among all age groups, present the challenge facing American culture today. The data reinforce the need for *The Big Read*, which ranks as the Nation's most ambitious national literary initiative since the Federal Writers Project shut its doors in 1939. The purpose of *The Big Read* is to help restore reading to the heart of American life through what are sometimes called one-city, one-book programs.

Begun as a pilot in 2006, the competitively awarded grants program was expanded in 2007 to approximately 200 communities, and is expected to reach 250 to 350 communities in 2008 – with a goal of serving every Congressional district. A key component of the implementation of *The Big Read* is evaluation. Developed in concert with our primary partners, Arts Midwest (a regional arts organization) and the Institute of Museum and Library Services, the evaluation component focuses on program implementation and program impact.

Feedback data collected from more than 800 local FY 2007 *Big Read* audience participants and nearly 200 *Big Read* program managers are quite encouraging. Just over half of the

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survey respondents who replied online said *The Big Read* book was a *new* read for them, and most finished reading the book. As part of their participation in *The Big Read*, the majority of online survey respondents also said that they attended a literature-related event at a museum, university, or other institution, and that they would like to read more novels like *The Big Read* selection.

Reports from nearly 200 managers of local *Big Read* programs cited seeing new patrons at reading events, and increased requests for books on tape and movies, an indication that the program was reaching new audiences. Grantees also said that *The Big Read* activities “brought the community together” and brought together people whose “paths ... wouldn’t have crossed” and, in a few cases, kept them coming back every day. Similarly, a number of grantees indicated that “civic and cultural collaborations were greatly affected by *The Big Read*” and that they “established community connections that didn’t exist before.” There were other benefits as well. Some partners and participants observed that *The Big Read* “validated” learning activities not previously acknowledged in communities. Local book clubs and adult English as a Second Language programs, as well as the local literary and arts centers, cited a renewed sense of purpose and involvement. Also, participants reportedly paid increased attention to the community’s literary heritage.

A New Consensus

Over the last six years, the National Endowment for the Arts has refocused its programs to emphasize artistic excellence, arts education, and service to the American people. We have piloted and launched successful new approaches to public outreach and retooled our capacity to develop and deliver programs that celebrate the best of our culture.

Today, we celebrate America’s great artists as recipients of NEA Jazz Masters, NEA National Heritage Fellows, National Endowment for the Arts Opera Honors, and National Medal of Arts awards not only with a one-time award, but also with national events broadcast on television and radio. We showcase the contributions of jazz, Shakespeare, and poetry in classrooms using our multi-media educational toolkits provided free to middle and high school teachers. Communities and generations are coming together by reading a literary masterpiece with exemplary materials provided – again, free – by the Arts Endowment.

The Agency has also developed unprecedented national programs that bring about new conversations among segments of our society that normally lack opportunities to meet. Our *Shakespeare in American Communities*, *NEA Jazz Masters on Tour*, *Great American Voices* *Military Base Tour*, *Operation Homecoming* writing workshops, and *Poetry Out Loud* high school poetry recitation contest have introduced opera singers, writers, poets, musicians, and actors to high school students and to our men and women in uniform and their children. The interaction of these groups has resulted in the opening of new worlds of mutual respect and appreciation, of intellect and friendship.

Today, there is a growing consensus across the country that something must be done to fill the vacuum created in many lives with the dominance of mass media and entertainment, and the loss of arts education in our schools. The mission of the National Endowment for the

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Arts is to provide national leadership to encourage and preserve excellent art; to help make it available to all Americans, especially those who traditionally have not had access to it because of economic and geographic barriers; and to connect and engage children and youth with America's distinguished artistic legacy.

In pursuit of that mission, the National Endowment for the Arts has improved the quality and reach of its programs through innovative leadership and by instituting management efficiencies to better serve the public. With relatively little change in its administrative resources, the Agency has provided staff outreach and grants workshops that have successfully broadened the geographic distribution of its grants and services.

The result is that in addition to the National Initiatives and the funds provided to the State Arts Agencies, the Arts Endowment now awards at least one direct grant annually in every Congressional district – an achievement consistently met since 2005.

The NEA's commitment to providing access to the arts for *all Americans* represents a milestone in the history of the Agency and the Nation. Individuals from all corners of the Nation, regardless of geography, gender, race or ethnicity, education, age, disability, or occupation have the opportunity to experience the variety and breadth of the arts.

The chart on the next page compares the Arts Endowment of a decade ago – just after Congress dramatically cut the Agency's budget and instituted programmatic reforms – to the Agency of today. The chart showcases the transformation that has occurred, largely under Chairman Gioia's leadership, which has increased the Agency's budget and focused all Agency resources on excellence, outreach, and service to the American people.

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***New Leadership and a New Direction
Comparison of Selected Activity: 1997 and 2007***

	<u>1997</u>	<u>2007</u>
Grant-making		
Applications Received	1,254	5,171
Grants Awarded	991	2,158
Expanded Geographic Reach		
Congressional Districts Served	52%	100%
Grants Workshops in Underserved and Rural Areas	N	Y
National Initiatives		
American Masterpieces: Three Centuries of Creative Genius	N	Y
The Big Read	N	Y
Shakespeare in American Communities	N	Y
Operation Homecoming: Writing the Wartime Experience	N	Y
Poetry Out Loud: National Recitation Contest	N	Y
Great American Voices Military Base Tour: Unforgettable Melodies from Opera & Broadway	N	Y
NEA Jazz Masters in Schools and On Tour	N	Y
New or Enhanced Programs		
Challenge America: Reaching Every Community	N	Y
Summer Schools in the Arts	N	Y
Arts Education Leaders' Institutes	N	Y
Arts Journalism Institutes	N	Y
Governors' Institute on Community Design	N	Y
Convening		
Creativity and Aging in America	N	Y
Arts in Healthcare	N	Y
Technology Improvements		
Applications Submitted Electronically	N	Y
Intranet & Web Site Capabilities Enhanced	N	Y

N = No, Y = Yes.

Budget Highlights

The 2009 request seeks \$128.412 million; a highlight of the budget includes funding to continue *The Big Read* as a national program. The program evaluation results received to date reinforce our belief in the potential of the program to achieve its goals.

Administratively, the amounts requested for Salaries and Expenses and Program Support reflect modest adjustments.

Budget Objectives and Strategies

The FY 2009 budget is based on the Agency's commitment to artistic excellence, public accessibility, arts education, and partnership. The Arts Endowment has developed, tested, and validated successful new approaches and strategies for meeting the following objectives:

- Artistic excellence in all decision-making.
- Providing opportunities for Americans, regardless of where they live, to benefit from the arts by (1) ensuring wide geographic reach of our programs, including through support of radio and television projects, (2) enhancing arts organizations' ability to realize their artistic and public service goals, and (3) maintaining strong partnerships with the State Arts Agencies (SAAs) and their Regional Arts Organizations (RAOs).
- Nurturing the creation of excellent art in all arts disciplines by awarding direct grants that support projects, programs, workshops, and activities.
- Providing national recognition to exemplary artists by making honorific awards such as the *NEA Jazz Masters* award and the newly established *National Endowment for the Arts Opera Honors*.
- Assisting communities in providing arts education programs by identifying and supporting model arts education projects.
- Implementing National Initiatives, multi-faceted programs of indisputable artistic quality and merit with broad national reach and multi-media educational materials, that provide value and demonstrate the importance of the arts and arts education to the American people.
- Revitalizing the role of reading literature in American culture and bringing the transformative power of literature into the lives of more Americans through *The Big Read*, the literary component of the *American Masterpieces* initiative.
- Encouraging discussions about the centrality of the arts to intellectual and community life – presenting an intelligent, evidence-based case for the historical, educational, and cultural value of the arts in public life and in individual lives.
- Funding programs that present the best American art to international audiences.
- Providing focused leadership and careful management to improve Agency performance and productivity.

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Budget Document Sections

The remainder of this document is organized as follows:

- Access to Artistic Excellence, Learning in the Arts, and Partnerships for the Arts, where we highlight these important program goals. The discussions contained in these sections include funding, delivery of service strategies, project sample references, and selected performance data.
- Impact, where we provide summary descriptions of programs and initiatives, expanded highlights of performance data, and examples of projects supported.
- Program Support, where we describe activities undertaken with these funds and identify associated allocations.
- Salaries and Expenses, where we describe activities undertaken with these funds and identify associated allocations.

In the budget tables on pages 11 and 12 of this section, we present the enacted budgets for FY 2007 and FY 2008, as well as the President's request for FY 2009.

Summary

The National Endowment for the Arts, an independent Federal agency, has a unique mission to support excellence in the arts, both new and established; bring the arts to all Americans; and provide leadership in arts education.

By statute, the Arts Endowment supports presentation, performance, and arts education in a multitude of arts fields including dance, design (architecture, graphic design, etc.), folk and traditional arts, literature, media arts (arts on TV, radio, film), music (instrumental and vocal), opera, theater and musical theater, and the visual arts. In addition, the Arts Endowment is charged by Congress to provide funds for arts projects in “underserved communities,” defined as communities that have traditionally not had access to the arts for geographic or economic reasons.

The Arts Endowment is committed to excellence and to providing access to quality art for *all* Americans. The Agency enjoys broad bipartisan support from Congress and the American people. Through its many and varied activities, the Arts Endowment is enhancing life in our communities and helping to provide arts education, in particular, to millions of children. Whether living in rural or inner cities, serving our Nation in the military at home or abroad, the Arts Endowment ensures that the benefits of the arts are available to all.

With the 2009 budget, the National Endowment for the Arts will continue to fund outstanding programs that make a significant contribution to enhancing the lives of Americans and making communities and the Nation a better place to live.

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Table 1.
Fiscal Year 2009 Request – Appropriations Committee Format
(\$ in thousands)

	FY 2007 Appropriation	FY 2008 Appropriation	FY 2009 Request	Difference Between FY 2009 and FY 2008
Grants				
Direct Grants	43,784	49,220	39,232	-9,988
Challenge America	10,496	9,253	8,458	-795
American Masterpieces	<u>5,911</u>	<u>13,289</u>	<u>13,289</u>	<u>0</u>
Subtotal	60,191	71,762	60,979	-10,783
State & Regional Partnerships				
Basic Plan Support	22,973	39,376	31,994	-7,382
Underserved	6,217	8,466	8,659	+193
Challenge America	6,997	n/a	n/a	n/a
American Masterpieces	<u>3,941</u>	<u>n/a</u>	<u>n/a</u>	<u>n/a</u>
Subtotal	40,128	47,842	40,653	-7,189
SUBTOTAL: GRANTS	100,319 a/	119,604	101,632	-17,972
Program Support	1,672 b/	1,673	1,700	+27
Salaries & Expenses	<u>22,571</u> c/	<u>23,429</u>	<u>25,080</u>	<u>+1,651</u>
TOTAL REQUEST d/	124,562	144,706 e/	128,412	-16,294

a/ Excludes \$2,553K of FY06 funds carried forward to FY07, \$1,771K of prior year deobligations carried forward to FY07, and \$3,931K carried forward to FY08.

b/ Excludes \$429K of FY06 funds carried forward to FY07, \$85K of prior year deobligations carried forward to FY07, and \$462K carried forward to FY08.

c/ Excludes \$374K of FY06 funds carried forward to FY07, \$385K of prior year deobligations carried forward to FY07, and \$480K carried forward to FY08.

d/ Excludes Interagency and Gift funds.

e/ Excludes \$4,873K of FY07 carried forward to FY08.

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Table 2.
Fiscal Year 2009 Request - Proposed Allocations by Strategic Goal
(\$ in thousands)

	FY 2007 Appropriation	FY 2008 Appropriation	FY 2009 Request	Difference Between FY 2009 and FY 2008
Access to Artistic Excellence				
Direct Endowment Grants				
Project Support	32,124	36,818	28,481	-8,337
Challenge America	10,496	9,253	8,458	-795
American Masterpieces	<u>5,411</u>	<u>12,789</u>	<u>12,789</u>	<u>0</u>
Total Access to Artistic Excellence	48,031	58,860	49,728	-9,132
Learning in the Arts				
Direct Endowment Grants				
Project Support	9,567	10,450	8,800	-1,650
Partnership for the Arts	1,700	1,700	1,700	0
American Masterpieces	<u>500</u>	<u>500</u>	<u>500</u>	<u>0</u>
Total Learning in the Arts	11,767	12,650	11,000	-1,650
Partnerships for the Arts				
State and Regional Partnerships				
Basic Plan Support	22,973	39,376	31,994	-7,382
Underserved	6,217	8,466	8,659	+193
Challenge America	6,997	n/a	n/a	n/a
American Masterpieces	<u>3,941</u>	<u>n/a</u>	<u>n/a</u>	<u>n/a</u>
Subtotal S&R Partnerships	40,128	47,842	40,653	-7,189
Direct Endowment Grants	<u>393</u>	<u>252</u>	<u>251</u>	<u>-1</u>
Total Partnerships for the Arts	40,521	48,094	40,904	-7,190
Total Program	100,319 a/	119,604	101,632	-17,972
Total Program Support	1,672 b/	1,673	1,700	+27
Total Salaries & Expenses	<u>22,571 c/</u>	<u>23,429</u>	<u>25,080</u>	<u>+1,651</u>
TOTAL d/	124,562	144,706 e/	128,412	-16,294

a/ Excludes \$2,553K of FY06 funds carried forward to FY07, \$1,771 of prior year deobligations carried forward to FY07, and \$3,931K carried forward to FY08.

b/ Excludes \$429K of FY06 funds carried forward to FY07, \$85K of prior year deobligations carried forward to FY07, and \$462K carried forward to FY08.

c/ Excludes \$374K of FY06 funds carried forward to FY07, \$385K of prior year deobligations carried forward to FY07, and \$480K carried forward to FY08.

d/ Excludes Interagency and Gift funds.

e/ Excludes \$4,873K of FY07 carried forward to FY08.

Table 3.
NEA Strategic Plan FY 2006-2011
Summary of Programmatic Goals and Outcomes

<u>Goals</u>		
Access to Artistic Excellence	Learning in the Arts	Partnerships for the Arts
To encourage and support artistic excellence; preserve our cultural heritage; and provide access to the arts for all Americans.	To advance arts education for children and youth.	To develop and maintain partnerships that support excellence in the arts, both new and established; bring the arts to all Americans; and provide leadership in arts education.
<u>Outcomes *</u>		
1. Artists and arts organizations have opportunities to create, interpret, present, and perform artistic work.	1. Children and youth demonstrate skills, knowledge, and/or understanding of the arts, consistent with national, State, or local arts education standards.	1. Activities supported through partnerships with state arts agencies and regional arts organizations make the arts and arts education widely available.
2. Audiences throughout the Nation have opportunities to experience a wide range of art forms and activities.	2. Teachers, artists, and others demonstrate knowledge and skills necessary to engage children and youth in arts learning, consistent with national, State, or local arts education standards.	2. Activities supported through partnerships with other public and private sector organizations make the arts and arts education widely available.
3. The arts contribute to the strengthening of communities.	3. National, State, and local entities demonstrate a commitment to arts learning for children and youth, consistent with national, State, or local arts education standards.	
4. Artistic works and cultural traditions are preserved.		
5. Organizations enhance their ability to realize their artistic and public service goals.		
<p>* The outcomes refer to the intended results of Agency-funded grant projects and activities with arts organizations, arts service organizations, educational institutions, units of government, individuals, and other public and private sector organizations involved in arts activities.</p>		

ACCESS TO ARTISTIC EXCELLENCE

I. Introduction

Through the Access to Artistic Excellence funding area, the National Endowment for the Arts encourages and supports artistic creativity, preserves our diverse cultural heritage, and makes the arts more widely available in communities throughout the country and abroad.

Our budget request reflects our continued commitment to the goal of providing all Americans with access to excellent art in all the disciplines: dance, design, folk & traditional arts, literature, media arts, music, opera, theater & musical theater, and the visual arts. This commitment is reflected in the fact that nearly 82% of the Agency's FY 2009 Direct Endowment Grant funds will support this goal. To ensure complete national coverage of our programs, the Arts Endowment will:

- Support outreach efforts through our *Challenge America: Reaching Every Community* grants;
- Commit to award at least one direct grant in each Congressional district every year, a goal the Agency has achieved each year since FY 2005; and
- Maintain support for the *American Masterpieces: Three Centuries of Artistic Genius* grants program and its literary component, *The Big Read* – connecting Americans with the best of their cultural heritage.

II. Funding

For FY 2009, we are requesting \$49,728,000 for Access to Artistic Excellence activities as follows:

Access to Artistic Excellence Project Support	\$ 28,481,000
<i>Challenge America: Reaching Every Community</i>	\$ 8,458,000
<i>American Masterpieces: Three Centuries of Artistic Genius</i>	\$ <u>12,789,000</u>
TOTAL	\$ 49,728,000

III. Strategies

The Arts Endowment employs six core strategies to achieve its Access to Artistic Excellence goal. Selected results are provided under the Impact tab.

A. Assist organizations in *conducting projects, programs, workshops, or activities* that:

- Provide opportunities for individuals to experience and participate in a wide range of art forms and activities.

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- Present artistic works of diverse cultures and periods.
- Preserve significant works of art and cultural traditions.
- Provide opportunities for artists to create, refine, perform, and exhibit their work.
- Enable arts organizations and artists to expand and diversify their audiences.
- Enhance the effectiveness of arts organizations and artists.
- Employ the arts in strengthening communities.

The Arts Endowment also supports a limited number of *leadership projects* that showcase the arts significantly and demonstrate national or field-wide importance. An example is the *National Medal of Arts*, the highest award given to artists and arts patrons by the United States Government. This non-monetary Medal is awarded by the President of the United States, based on recommendations of the National Council on the Arts, to individuals or groups who, in the President's judgment, "...are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support and availability of the arts in the United States."

- B. Assist organizations in *developing, producing, and nationally distributing radio or television programs on the arts*. Priority is given to artistically excellent programs that have the potential to reach a significant national audience.
- C. Provide national recognition and prominence to exemplary artists through one-time awards, such as the ongoing *NEA Jazz Masters* and *NEA National Heritage Fellowships*, as well as the newly established *National Endowment for the Arts Opera Honors*.
- D. Recognize *published creative writers and translators* of exceptional talent with fellowship awards, thus providing Americans access to excellent contemporary literature.
- E. Support *national initiative* projects and activities of outstanding artistic quality that benefit Americans in communities throughout the country, including military families.
- F. Support *international activities* that present American arts and artists at international venues; encourage exchanges of works of U.S. artists with works from artists of other nations; and support a limited number of short-term residencies of U.S. artists abroad and foreign artists in the United States.

IV. Access to Artistic Excellence Programs

Strategies to achieve the Access to Artistic Excellence goal are implemented in the following ways:

A. Grants for Access to Artistic Excellence Projects

Grants for Access to Artistic Excellence are awarded for projects that include the commissioning and development of new work, the presentation of performances or exhibitions at home or on tour, the documentation and preservation of significant art works or cultural traditions, the publication and dissemination of work important to the field, and support for the professional training of artists. These matching grants are the foundation of the Arts Endowment's substantial investment in this area. Some 250 geographically and culturally diverse experts serve on the Arts Endowment panels that review and advise on these grants.

B. Grants for Arts on Radio and Television

The Arts on Radio and Television category supports production and national broadcast of programs on radio and television that bring the excellence and diversity of the arts to hundreds of millions of Americans.

C. Challenge America: Reaching Every Community

Challenge America: Reaching Every Community grants enable the Arts Endowment to serve all Americans, especially those in communities underserved because of geographic or economic barriers, and contribute greatly to the Agency's ability to make at least one direct award annually in each of the 435 Congressional districts.

D. NEA National Heritage Fellowships

The *NEA National Heritage Fellowships* are awarded annually to exemplary master folk and traditional artists to recognize their artistic excellence and their contributions to our Nation's traditional arts heritage. These are one-time awards that result from nominations submitted by the general public and reviewed by experts in the traditional arts field. Since 1982, the Arts Endowment has awarded 327 *Heritage Fellowships* to traditional artists residing in 49 States (all except Delaware), the District of Columbia, Guam, the U.S. Virgin Islands, Puerto Rico, and the Northern Mariana Islands.

E. Creative Writing and Translation Fellowships

The Arts Endowment recognizes promising and mid-career writers, poets, and translators with Literature Fellowships that enable them to set aside time for writing and research. Literature Fellowships are the most competitive funding activity of

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the Agency; for example, in FY 2007, less than 5% of the 1,056 applicants could be supported. The fact that the majority of the recipients of the National Book Awards, National Book Critics Circle Awards, and Pulitzer Prizes in fiction and poetry since 1990 had been previously recognized by the Arts Endowment with a Fellowship demonstrates the effectiveness of this program in nurturing creative writing talent.

F. National Initiatives

Our FY 2009 budget request includes funding for the national initiative, *American Masterpieces: Three Centuries of Artistic Genius*. This initiative was piloted in FY 2005 with touring visual arts exhibitions, and broadened in FY 2006 to include choral music, dance, musical theater, and *The Big Read*, the initiative's literary component. Through *American Masterpieces*, the Arts Endowment celebrates our Nation's greatest artistic achievements with performances, exhibitions, tours, literary discussions, and educational programming in all 50 States and the District of Columbia.

The Arts Endowment is responding to the enormous challenges identified by our 2004 *Reading at Risk* report and reinforced by our 2007 report, *To Read or Not To Read*, which brings together the most reliable statistics and trend data from federal, academic, industry, and nonprofit sources. While *Reading at Risk* focused primarily on literary reading – and studied only adult age groups – *To Read or Not To Read* compiles data involving children, teenagers, and adults from large, nationally representative studies of reading in any genre or format. The Agency has responded with several initiatives that tie neatly into both Access to Artistic Excellence and Learning in the Arts. Intended to rejuvenate literature's role in American culture and bring the transformative power of literature into the lives of American citizens, *The Big Read* is the Arts Endowment's community-wide reading program that in 2007 engaged residents of nearly 200 communities across the country in reading a single book selected by each community. In addition to grants, the Arts Endowment offers each community a library of resources, including reader's and teacher's guides for each novel; audio guides for each book with commentary from renowned literary figures and educators; an online organizer's guide for running a successful *Big Read* program; and a comprehensive Web site. The Arts Endowment also has produced promotional materials to encourage broad participation, including television public service announcements and radio programming. In FY 2008, *The Big Read* continues as a national program, with the goal of reaching 250-350 communities and serving every Congressional district. With sufficient funding, the program will continue at the same level in FY 2009.

The initiatives described above are carrying on the tradition established by the groundbreaking *Shakespeare in American Communities*, the largest tour of Shakespeare in our Nation's history. This initiative was the first in a series of landmark programs that continue to demonstrate the unique cultural and educational

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value the Arts Endowment brings to America. Now in its fifth year, the program involves the awarding of annual competitive grants to professional theater companies. Due to its overwhelming success, *Shakespeare in American Communities* has become an ongoing program – *Shakespeare for a New Generation* (see the Learning in the Arts tab for more information on this initiative).

Among the other national initiatives is the multi-faceted *NEA Jazz Masters*. The Jazz Masters initiative includes the annual *NEA Jazz Masters* awards, *NEA Jazz Masters on Tour*, and an educational curriculum, *NEA Jazz in the Schools*, produced in partnership with Jazz at Lincoln Center.

Operation Homecoming: Writing the Wartime Experience continues into FY 2009 with plans to partner with the U.S. Department of Veterans Affairs to offer writing workshops at VA hospitals, centers, and affiliated facilities. A unique literary project aimed at preserving the stories and reflections of U.S. military personnel and their families, *Operation Homecoming* has been made possible due to substantial financial support from The Boeing Company and a partnership with the U.S. military services. In September 2006, Random House published an anthology of the best writing submitted by the participants; steps are being taken for all submissions to be housed in a Federal archive. The Arts Endowment developed an educational film about *Operation Homecoming* called *Muse of Fire*, which premiered at the National Archives on March 14, 2007, and is planned to be distributed free of charge to military base libraries and education centers, and veterans' facilities and hospitals.

In FY 2005, building on the existing partnership between the Arts Endowment and the Department of Defense, we launched the *Great American Voices Military Base Tour*, which provided admission-free, professional performances of opera and musical theater selections to military families throughout the Nation. The initiative, funded by The Boeing Company, provided adults and children with introductory materials and activities on opera and musical theater; it concluded in 2007.

Additional information on National Initiatives can be found under the Impact tab.

G. Presenting the Best of America's Arts to International Audiences

As the Federal agency with primary responsibility for promoting excellence in the arts in the United States, the Arts Endowment plays an educational role when interacting with foreign cultural leaders who visit the U.S. seeking information about the United States' unique system of arts support, with its multiple private and public funding streams.

The Agency works closely with the U.S. Department of State, the Library of Congress, other Federal agencies, Regional Arts Organizations, and the private sector to promote presentations of American art and artists abroad and to forge

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alliances that help bring the diversity of the world's artistic expressions to American audiences.

At the White House on September 25, 2006, the U.S. Department of State announced a public cultural diplomacy initiative. Support from the National Endowment for the Arts is integral to two of the four components of the initiative, involving film and literature. With Arts Endowment funding, the American Film Institute's *PROJECT: 20/20* has in its first two years enabled 25 U.S. and international filmmakers – selected on the basis of their filmmaking excellence – to showcase their work at film festivals and additional public and educational venues in one another's countries.

As one of the nation's most significant supporters of literary translation, the Arts Endowment provides Literature Fellowships for Translation projects, as well as support to nonprofit presses for the publication of translations of literary work into English. These efforts give American readers opportunities to read significant contemporary international literature that originated in languages other than English.

Similarly, the work of highly talented contemporary American writers is little known outside of the U.S. In 2006, a historic partnership between the Arts Endowment, the U.S. Embassy in Mexico City, and Mexico's National Autonomous University, resulted in publication of two bilingual poetry anthologies, each presenting 50 poets born after 1946 from each country. The Agency is currently working with Mexican partners to create anthologies of contemporary short fiction. Buoyed by the success of this project, the Arts Endowment has created an international literary exchange initiative in which the Agency is engaged in developing contemporary poetry anthologies with Russia, Pakistan, Northern Ireland, and possibly China.

The Big Read also has expanded beyond the United States. In Fall 2007, the citizens of Ivanovo and Saratov, Russia, began reading *To Kill a Mockingbird*. With assistance from the U.S. Embassy in Moscow, NEA materials translated into Russian were provided to support the program. Beginning in Spring 2008, U.S. cities will read Tolstoy's *The Death of Ivan Ilyich*. A similar program is being developed by the Arts Endowment with the U.S. Embassy in Cairo, Egypt.

LEARNING IN THE ARTS FOR CHILDREN AND YOUTH

“Experience, Study, Perform, Assess”

I. Introduction

The National Endowment for the Arts is committed to providing leadership in arts education. The arts are an essential component of education, and all children, not only those with specific artistic talent, benefit from an education in the arts, including opportunities to create, perform, and communicate through varied artistic media.

The Agency’s focus is on identifying and supporting model programs and projects that provide children and youth with in-depth arts knowledge, arts skills, and aesthetic understanding. According to recent research, young people who learn about and participate in the arts acquire skills that help them solve problems, make decisions, think creatively, and work in teams. Arts programs motivate children to learn, and improve their academic performance. One University of California at Los Angeles study demonstrated that among 25,000 middle and high school students, those with high arts involvement performed better on standardized achievement tests. They also watched fewer hours of television, participated in more community service, and reported less boredom in school.¹

For some children, the arts provide the impetus to stay in school until high school graduation and, for others, inspiration to pursue a college education. Arts education programs will continue to play a pivotal role as the Nation struggles to improve high school graduation rates, develop pre-kindergarten programs, and narrow the achievement gap in urban communities.

The Arts Endowment recognizes and funds high-quality arts education projects with four basic characteristics:

- **Experience:** Students and their teachers experience exemplary works of art – in live form where possible.
- **Study:** Through the guidance of teachers, teaching artists, and cultural organizations, students study works of art to gain understanding of their cultural and social context, and to appreciate the technical and/or aesthetic qualities of each work. Where appropriate, students acquire skills necessary to practicing the art form.
- **Perform:** Informed by their experience and study, students create artwork. In the case of literature, the primary creative activities are writing and/or recitation.

¹ *Critical Evidence: How the ARTS Benefit Student Achievement*, National Assembly of State Arts Agencies, 2006.

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- **Assess:** Students' knowledge and skills are assessed according to national or State arts education standards. Where appropriate, projects employ multiple forms of assessment, including pre- and post-testing.

II. Funding

In FY 2009, we request \$11,000,000 for Learning in the Arts activities as follows:

Learning in the Arts Project Support	\$ 8,800,000
Learning in the Arts projects carried out by our State partners through Partnership Agreements	\$ 1,700,000
<i>American Masterpieces: Three Centuries of Artistic Genius</i>	<u>\$ 500,000</u>
TOTAL	\$11,000,000

III. Strategies

The Arts Endowment achieves its Learning in the Arts goal through Learning in the Arts Project Support Awards, Partnerships, Leadership Initiatives, and National Initiatives. All strategies support national or State arts education standards, focusing on:

- *Providing well-designed, high-quality educational programs* that engage young people in a variety of arts disciplines. To measure the value added by these programs, the Arts Endowment requires each grantee to assess student learning related to the supported project.
- *Educating children, teachers, artists, arts organizations, and school leaders* to model and embrace best practices, disseminate those practices into the field, and develop innovative approaches to learning in the arts.

IV. Learning in the Arts Programs

The Arts Endowment's Learning in the Arts programs complement the "No Child Left Behind Act" (NCLB), which requires States to implement challenging State-wide academic standards, progress objectives, and annual testing to assess every child's progress in the core academic subjects. NCLB includes the arts as one of these core academic subjects. To support the arts as a core academic subject and essential educational ingredient, NEA Learning in the Arts strategies are implemented as follows.

A. Grants for Learning in the Arts Projects

Grants for Learning in the Arts Projects are the cornerstone of the Arts Endowment's investment in excellence in arts education. Reviewed by

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approximately 50 panelists from around the country, recommended projects advance arts education for children and youth in the general age range of 5 through 18 years in school-based or community-based settings. In-depth, curriculum-based arts education experiences, occurring over an extended period, are provided by expert teachers and teaching artists. In FY 2008, summer schools for children and youth, and professional development opportunities for educators (classroom teachers, principals, teaching artists, and arts specialists), are being supported through this grant category. The projects funded will take place within schools, with schools that partner with cultural organizations, and through community organizations providing after-school opportunities for young people.

B. Partnerships

The State Arts Agencies (SAAs) are critically important partners in the area of arts education. The Arts Endowment partners with the SAAs in two ways:

- Through Partnership Agreements, the Arts Endowment provides the SAAs with funds above the statutory requirement in order to increase funding available to them for arts education activities (see Partnerships for the Arts tab). Each year, the Arts Endowment convenes an arts education panel, comprising arts education experts from a mix of States, to review the quality and depth of educational programming within each State; this is the first of a two-level review process that results in funding recommendations for the arts education programming of the SAAs.
- Through a cooperative agreement, the Arts Endowment also supports the professional development of arts education managers (AIEs) in the State Arts Agencies. The group convenes a formal professional development leadership institute annually to support its work; supplies new AIEs with mentors; and conducts self-assessments to map the needs of the field.

While the SAAs are our primary partners, excellence in the field of arts education requires the efforts and quality contributions of a range of professionals. Two distinctive groups provide essential grassroots contributions to the States: the State Arts Agencies' arts-in-education managers referred to above, and the State Education Agencies (SDE) arts-in-education managers. The responsibilities of each group differ widely. SAA AIEs work in the larger community to develop arts education programs, collaborating with a wide range of partners, including cultural organizations, artists, and schools. SDE AIEs work solely in the school environment to improve the quality and quantity of arts opportunities for children, by assisting arts specialists, teachers, school districts, principals, and superintendents to deliver quality programming with limited resources to meet National Standards in Arts Education.

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The Arts Endowment has recently begun to provide assistance to the State Education Agencies Directors of Arts Education (SEADAE), a national network of SDE AIEs that work on arts education in every State through seven regional groups. Insofar as their travel abilities are limited, digital environments allow these arts in education managers to problem-solve with colleagues and experts previously inaccessible to them. The Arts Endowment's support has enabled them to build a "digital community," which allows them to develop and refine best practices to measure, assess, and report student learning in the arts. These activities lead to improved teaching of the arts as well as learning in the arts for the students in each participating State.

Finally, in partnership with the U.S. Department of Education, the Council of Chief State School Officers, and the National Assembly of State Arts Agencies, the Arts Endowment continues to be one of the funders of the *Arts Education Partnership (AEP)*, a national coalition of more than 140 public, private, and government organizations. This partnership provides training services, task force studies, national meetings, and publications of arts education research intended for communities to help them include the arts in their school curricula. AEP's Web site, www.aep-arts.org, provides information concerning arts education research, activities, and events in a single location, accessible to all.

C. Leadership Initiatives

The Arts Endowment provides leadership through focused initiatives to deepen and strengthen the Agency's arts education portfolio. These programs utilize our Nation's experts, leading arts organizations, public partners, and outside evaluators to advance innovation in arts education. For example:

- In FY 2008, we anticipate investing in the *NEA Arts Assessment Leadership Initiative*, which will build on the lessons learned from two recent Leadership Initiatives, the *NEA Summer Schools in the Arts for Children and Youth* and *NEA Teachers Institutes*. In both cases, we discovered that educators need more opportunities to learn how to measure student performance while relating these measurements to program evaluation. The *NEA Arts Assessment Leadership Initiative* will assist arts organizations, teachers, superintendents, and principals in developing measurements to guide student learning and educational program development in the arts.
- The Arts Endowment will continue to support the *National Endowment for the Arts Education Leaders Institutes* to raise the quality of arts education in schools by engaging local superintendents, principals, teachers, and teaching artists with State arts and education leaders and national figures in arts education. The Institutes focus on how to provide sequential, standards-based

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curriculum and assessments in K-12 arts education, using an institute process inspired by the highly successful *NEA Mayors' Institute on City Design*.

D. National Initiatives

Educational outreach is an integral and essential component of all NEA National Initiatives. As a reflection of that importance, we recently incorporated our *Shakespeare in American Communities* and *Poetry Out Loud* program managers into the Agency's Learning in the Arts organizational unit, which has been strengthened as a separate programmatic division. In addition, the educational components of the *Shakespeare* and *NEA Jazz Masters* programs serve as models for our newer initiatives such as *American Masterpieces: Three Centuries of Artistic Genius* and its literary component, *The Big Read*.

NEA Jazz in the Schools was launched in January 2006 to provide a course of study in jazz as a uniquely American art form. The Arts Endowment continues to serve music teachers, classroom teachers, and librarians by updating and increasing the availability of the *NEA Jazz in the Schools* curriculum, developed in partnership with Wynton Marsalis and Jazz at Lincoln Center. A comprehensive Web site, www.neajazzintheschools.org/home.php, includes sample lesson plans and assessment tools, as well as an interactive time line, essays, musical clips, and photographs documenting the history of jazz in America. The *NEA Jazz in the Schools* toolkit – available free to schoolteachers – includes print, audio, video, and digital materials, and has been distributed to teachers at nearly 7,000 schools; those teachers have shared the materials with another 157,000 teachers, reaching 4.5 million students. The *Shakespeare in American Communities* toolkit – 45,000 copies of which have been distributed free-of-charge to teachers nationwide – has reached 16 million students.

To encourage the memorization and performance of poetry among the young, the Arts Endowment developed, in partnership with the Poetry Foundation, *Poetry Out Loud: National Recitation Contest*, which engages high school students throughout the country in a national poetry recitation competition. The program was piloted in 2005, and expanded in 2006 to all 50 States and the District of Columbia; in 2007, its second full year, more than 100,000 students participated. The 51 State Arts Agencies (including the District of Columbia) and the Poetry Foundation sponsored State championships in each State capital, and provided standards-based curricular materials, including poetry anthologies and an audio CD – free of charge – to participating schools. The State champions competed in the *Poetry Out Loud National Finals* in April/May 2007 in Washington, D.C. A similar effort is already underway for 2008, with the State champions competing in the finals in the Spring.

While support will continue for all these programs, *The Big Read* continues to receive particular attention in this budget request. *The Big Read*, the literary component of *American Masterpieces*, was created by the Arts Endowment in

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partnership with the Institute of Museum and Library Services and Arts Midwest, a Regional Arts Organization. *The Big Read* is designed to rejuvenate literature's role in American culture and bring the transformative power of literature into the lives of Americans old and young. Educational materials for each novel have been developed by the Arts Endowment and are provided free to participating communities. For each book, the following materials are distributed: reader's and teacher's guides; audio guides with commentary from renowned literary figures and educators; and an online organizer's guide for running a successful *Big Read* program. A comprehensive Web site, www.neabigread.org, is also available. The Overview section of this budget request contains additional detail on *The Big Read*, as does the Impact section.

See the Impact tab for more information on other National Initiatives.

PARTNERSHIPS FOR THE ARTS

I. Introduction

The Arts Endowment works in partnership with a substantial network of public, private, and nonprofit agencies and organizations to carry out its mission of serving all Americans. Through partnership projects and the following strategies, the Arts Endowment helps to make available quality arts activity in communities throughout all 50 States and six special jurisdictions:

- Partnership Agreements with State Arts Agencies (SAAs).
- Partnership Agreements with Regional Arts Organizations (RAOs).
- National Initiatives.
- Working with the Private Sector.
- Working with Other Federal Agencies.

II. Funding

The FY 2009 request will enable our State and regional partners to receive \$40,653,000 as follows:

Basic State and Regional Plan Support	\$ 31,994,000
Underserved	<u>\$ 8,659,000</u>
TOTAL	\$ 40,653,000

In addition, Direct Endowment Grants funds in the amount of \$1,700,000 will be made available to support arts education projects through Partnership Agreements, and another \$251,000 for certain other agreements.

III. Strategies

The FY 2008 Omnibus Appropriations bill changed how Agency funds are allocated to the State Arts Agencies and their Regional Arts Organizations. In the years just prior to FY 2008, the 40% of all Agency grantmaking funds distributed to the SAAs and RAOs were allocated to four separate accounts: Basic; Underserved; Challenge America; and American Masterpieces. Beginning with FY 2008, the SAAs and RAOs continue to receive 40% of all Agency grantmaking funds; however, the funds are now allocated entirely to the Basic and Underserved accounts. This FY 2009 budget request continues to reflect the new allocation strategy.

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A. State Partnerships

As our public agency partners, SAAs greatly extend the Arts Endowment's reach and impact, translating national leadership into local benefit. By statute, the 56 SAAs – together with their six Regional Arts Organizations – receive 40% of the Arts Endowment's grantmaking funds.

State appropriations to SAAs have been showing gains since FY 2005. According to estimates supplied to the National Assembly of State Arts Agencies by the SAAs¹, aggregate legislative appropriations may total \$373.9 million in FY 2008, an increase of 4% over the previous year (if not for an anticipated \$25 million reduction in Florida, the aggregate growth would be more than 12%; last year's year-over-year increase was roughly 10%). Despite the overall signs of improvement, most States remained cautiously optimistic, as weak performance in certain tax categories (largely sales and use taxes) signaled slowing State revenue growth.

Total State Appropriations to State Arts Agencies 2005-2008					
(\$ in Millions)					
<u>2005</u>	<u>2006</u>	<u>2007</u>	<u>2008</u>	<u>\$ Change '05-'08</u>	<u>% Change '05-'08</u>
305.9	330.7	359.5	373.9	68.0	22.2

The support provided by the Arts Endowment is vital to the SAAs and their RAOs, serving as a source of leadership and stability – especially important in difficult economic times. One cannot overestimate the stabilizing role played by Arts Endowment funds.

As they carry out their State Plans, the SAAs work cooperatively with the Arts Endowment to accomplish common goals. Through Partnership Agreements, the Arts Endowment supports SAAs through three components:

1. Basic State Plan provides funds that SAAs use to address priorities identified at the State level.
2. Arts Education provides support for those elements of the State Plan that address arts education. The SAAs are essential partners of the Arts Endowment in advancing quality arts learning for children and youth.
3. Arts in Underserved Communities provides support for those elements of a State's plan that foster the arts in rural, inner-city, and other underserved

¹ Source: National Assembly of State Arts Agencies, *Legislative Appropriations Preview: Fiscal Year 2008*, August 2007.

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communities (e.g., those lacking access to arts programming due to geography, economic conditions, ethnic background, or disability).

B. Regional Partnerships

The Regional Arts Organizations (RAOs) were created by State arts leaders, in partnership with the Arts Endowment and the private sector, to transcend State boundaries in order to provide public access to quality arts programming. They respond to the special needs of each region and have proven their effectiveness, particularly in assisting the Arts Endowment and other funders in touring theater and dance performances and arts exhibitions regionally and nationally.

The RAOs have been essential partners in carrying out the NEA's National Initiatives and the *NEA Regional Performing Arts Touring Program*. The Arts Endowment supports the RAOs through Regional Partnership Agreements to provide all Americans with access to excellence in the arts.

C. National Initiatives

With the goal of providing excellent art to Americans in all 50 States, the Arts Endowment began a series of National Initiatives in FY 2003. With these programs, the Arts Endowment introduces Americans to their rich cultural heritage through projects of indisputable artistic merit. Essential to all these initiatives is the provision of educational experiences for school-age children and exceptional arts education materials for schoolteachers and students.

National Initiatives are complex projects that require multiple partners to implement. Typically, the Arts Endowment cooperates with State Arts Agencies, Regional Arts Organizations, other Federal agencies, private presenters, arts organizations, private funders, and education leaders, including teachers in the classroom. The tremendous success of *Shakespeare in American Communities*, the Arts Endowment's first National Initiative, is largely due to its extensive network of partnerships, including Arts Midwest (an RAO), the participating professional theatre companies, local venues, schools, teachers, and parents. In 2004, we expanded the *NEA Jazz Masters* program into a National Initiative, and in 2005 we developed the *Great American Voices Military Base Tour: Unforgettable Melodies from Opera & Broadway*, using similar partnerships.

In FY 2006, we piloted *The Big Read*, the literary component of *American Masterpieces*, in response to the enormous challenges identified by the Arts Endowment's *Reading at Risk* report. This initiative, created by the Arts Endowment in partnership with the Institute of Museum and Library Services and Arts Midwest, is intended to rejuvenate literature's role in American culture and bring the transformative power of literature into the lives of Americans. State Arts Agencies and their Regional Arts Organizations also play a role in these efforts.

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The State Arts Agencies play a critical role in our *Poetry Out Loud: National Poetry Recitation Contest* initiative, which had more than 100,000 student participants in FY 2007. All 51 agencies (including the District of Columbia), working with their local educators and the Poetry Foundation, sponsored State championships involving high schools in each State capital's metropolitan area during Spring 2006, with many States expanding the availability of the program to additional high schools in 2007. The State champions competed in the national finals in Washington, D.C. The SAAs will reprise this important role in 2008, the program's third year.

D. Working with the Private Sector

Generating support from the private sector is at the core of all Agency programs, projects, and initiatives. The Arts Endowment's grants require a minimum one-to-one match from non-Federal sources – whether awarded to a nonprofit or a government agency such as a State Arts Agency. Based on information provided by our grant recipients, \$500-600 million is generated each year to match Arts Endowment-supported awards.

Partnerships are particularly important for implementation of the Agency's National Initiatives. *Shakespeare in American Communities* and *Operation Homecoming: Writing the Wartime Experience*, for example, would not have been possible without the generous support of The Sallie Mae Fund and The Boeing Company, respectively. Expansion of the *NEA Jazz Masters* program has been enabled by assistance from Verizon – both the company and the Foundation – and the Doris Duke Charitable Foundation; The Boeing Company contributed additional funds for *Great American Voices Military Base Tour: Unforgettable Melodies from Opera & Broadway* and *The Big Read* for military families; and the Poetry Foundation is supporting *Poetry Out Loud: National Poetry Recitation Contest*.

E. Working with Other Federal Agencies

The Arts Endowment enters into partnerships with other Federal agencies to implement quality projects of mutual interest. In some partnerships, other Federal agencies provide funds to the Arts Endowment for inclusion in our grantmaking; in other cases, we contribute funds to their projects to support an arts component or emphasis.

The most recent example of such a partnership is *The Big Read*, which received \$1.5 million in support from the Institute of Museum and Library Services for the first full year of the national program, with an additional \$750,000 to support the project's expansion.

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Other examples in recent years include:

- **Rosa Parks Statue Design Competition.** At the request of the Joint Congressional Committee on the Library, the Arts Endowment will conduct a design competition to assist the Architect of the Capitol to commission a statue of Rosa Parks to be installed in the United States Capitol's Statuary Hall. The NEA has secured private funds from the Daimler Chrysler Corporation Fund to cover the Agency's expenses of holding the design competition.
- **Cultural Heritage Tourism Workshops.** The Arts Endowment has joined with the Appalachian Regional Commission to assist rural communities that are gateways to national parks and forests. The cultural heritage tourism workshops engage Appalachian community leaders to promote quality arts experiences that link to natural and historic resources, and develop plans for sustainable development.

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IMPACT

In this section, we provide documentation of the impact of the Agency's programs, projects, initiatives, and activities. We present this information in four groupings.

Agency-Wide Program Accomplishments – In this section we provide cumulative information on the impact of Agency activities, projects, and initiatives.

Achieving Agency Performance Goals – In this section we provide information on the impact of Agency activities, projects, and initiatives by Agency goal, including specific project examples.

National Initiatives – In this section we provide information on the impact of the Agency's National Initiatives, projects that cut across Agency goals.

Research and Analysis – In this section we provide summary information on Agency research activities intended to inform the American public, opinion-makers, and the arts field.

Agency-Wide Program Accomplishments

The breadth of activity resulting from the Agency's programs, projects, and initiatives is enormous as evidenced by the following information derived from Agency grant recipient reports. Using FY 2007 as the base, and with sufficient funding, we can expect in FY 2009 that the following will take place:

- **More than 2,200 awards will be made in communities in all 50 States and six special jurisdictions.**
- **70-75 million individuals will benefit from Agency programs (exclusive of television and radio broadcast audiences), including 7 million children and youth.**
- **A combined audience of hundreds of millions will receive opportunities to benefit from Agency programs that support national and regional broadcast performances on radio and television, both single and recurring programs.**
- **100 percent of Congressional districts will receive at least one direct grant.**
- **Nearly 4,000 communities will participate in Agency-sponsored, discretionary projects. Many of these communities will benefit from projects, such as touring and outreach, which occur outside the geographical area of the grant recipient.**
- **An additional 2,000-2,200 communities will participate in projects supported by a combination of Federal funds and State Arts Agency and Regional Arts Organization funds; of these, some 90% will be served by grants made solely with Federal funds.**
- **15,000-18,000 community organizations will partner with grantees on Arts Endowment-supported projects.**
- **Arts Endowment grants will generate nearly \$600 million in matching support; in our direct grant-making categories alone, the ratio of matching to Federal funds will approach 10:1, far surpassing the required match.**
- **Arts Endowment grants will help make possible 35,000-40,000 concerts, readings, and performances; 4,000-5,000 exhibitions (including visual and media arts); and 10,000-12,000 artist residencies in schools and other locations.**
- **Internationally, 70 U.S. professional arts organizations and 350 artists will provide performances, exhibits, and other arts activities in 30 countries.**

Achieving Agency Performance Goals

The achievement of the Agency's programmatic accomplishments occurs through three programmatic goals: Access to Artistic Excellence, Learning in the Arts, and Partnerships for the Arts, as follows.

Access to Artistic Excellence

Through Access to Artistic Excellence, the Arts Endowment encourages and supports artistic excellence, preserves our cultural heritage, and provides access to the arts for all Americans. Approximately 80% of the Agency's FY 2007 Direct Endowment Grant funds were devoted to this effort, reflecting the high priority of ensuring access to the arts for all Americans. The following table highlights accomplishments made possible with this funding.

Access to Artistic Excellence
Selected Performance Results – FY 2004-2007

Fiscal Year	Total Non-Broadcast Audience	Children/ Youth	Concerts/ Readings/ Performances	Exhibitions	Artist Residencies
2004 Current	30 m	1.6 m	20 k	3 k	3 k
2005 Current	79 m	6.6 m	40 k	5 k	4.4 k
2006 Current	70 m	9.9 m	50 k	4.3 k	5.7 k
2007 Current	60-65 m	5-6 m	30-32 k	3-4 k	6-7 k

[Numbers are rounded. k=thousand; m=million.]

The accomplishments captured in this table result from the nearly 2,000 direct grants awarded under the Access to Artistic Excellence goal each year. Examples of specific programs, grants, and their direct impact are presented below according to: Grants for Arts Projects, Arts on Radio and Television, Save America's Treasures, International Activities, and innovative Leadership Initiatives.

Grants for Arts Projects: *Access to Artistic Excellence* recent (FY 2007) examples:

Music Theatre of Wichita, Inc., Kansas received an American Masterpieces grant of \$40,000 to support a professional production of *Damn Yankees*. The classic American musical project included educational activities as well as training opportunities. With its large, ethnically diverse cast of characters, *Damn Yankees* showcased the talents of many young artists and allowed them to hone their performance abilities. With a full Broadway orchestration, the show employed dozens of Wichita Symphony musicians during the summer months, and reached an audience of nearly 13,000.

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Idaho Shakespeare Festival, Inc. in Boise received a grant of \$25,000 to support its annual educational program for 50,000 students throughout Idaho and parts of Oregon, Wyoming, and Nevada. *Idaho Theater for Youth* brings 50-minute plays on folk and historic themes to elementary schoolchildren, and the *Shakespeareance* program provides fully staged Shakespeare productions, with study guides and workshops, to middle and high school students.

Baltimore Choral Arts Society, Inc., Maryland received a grant of \$7,500 to support concert programs for chorus and orchestra including the local premiere of *September Sun* composed by David Conte in memory of the victims of the September 11, 2001 attacks; Leonard Bernstein's *Chichester Psalms*; and a staged performance of Carl Orff's *Carmina Burana*. The programs were heard live by nearly 3,000 people, and were recorded for future broadcast on WYPR-FM in Baltimore.

Walter Anderson Museum of Art, Inc. of Ocean Springs, Mississippi received a \$110,000 American Masterpieces grant to tour an exhibition of the work of Walter Inglis Anderson (1903-65), with accompanying education programs. Although considered by prominent art historians to be an equal among his contemporaries, Anderson's work is still relatively unknown except by museum curators and collectors. His work does not fit easily into one particular school, movement, or tradition; rather, it might best be described as the juncture between folk art and the European fine art tradition. The exhibition of Anderson's paintings will tour to the Berman Museum of Art at Ursinus College, Collegeville, Pennsylvania; Columbia Museum of Art, South Carolina; Cheekwood Museum, Nashville, Tennessee; Huntsville Museum of Art, Alabama; and the Memphis Brooks Museum of Art, Tennessee. Education programs will include an audio guide, a school curriculum for elementary school teachers, and gallery talks. Approximately 90,000 people will view the exhibition on its tour. The proceeds from the tour will help the Walter Anderson Museum with repairs from water damage caused by Hurricane Katrina.

National Audio Theatre Festivals, Inc. of Caulfield, Missouri received a grant of \$10,000 to support an annual *Audio Theatre Workshop* with related activities at Southwest Missouri State University. The workshop provides training for some 50-70 audio artists in script writing, performance, recording, mixing, sound design, directing, and other techniques in audio theater production. At the end of the workshop, a live performance before an audience is broadcast regionally. Workshop teaching materials are made available to colleges, universities, and individuals with technical assistance provided on the organization's web site.

Opera Omaha, Inc., Nebraska received a grant of \$20,000 to commission a world premiere of *Blizzard Voices* by composer Paul Moravec and librettist and former U.S. Poet Laureate Ted Kooser for the opera company's 50th anniversary season. The work will be presented in a concert hall setting with the chorus, orchestra, and soloists onstage. Audiences of nearly 15,000 are expected to attend the March 2008 performances.

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The **Currier Museum of Art in Manchester, New Hampshire** received a grant of \$15,000 to support the reinstallation of its American decorative arts collection, consisting of some 5,200 objects, in a new facility. During its 77-year history, the Currier Museum has built a significant collection of furniture, glass, silver, pewter, and ceramics representing the interests and aesthetic achievements of New England craftsmen from the 17th through the 20th centuries.

Cornerstones Community Partnerships, Santa Fe, New Mexico received a grant of \$30,000 to support workshops that train community residents and some 200 local youth from the Mora County school district in traditional building methods used to restore and maintain adobe buildings, benefiting an estimated 6,000 community residents.

The **Women's Studio Workshop, Inc., Rosendale, New York** received a grant of \$20,000 to support artist residences in partnership with the Kingston City School District. The residency program offers emerging artists paid professional opportunities to work for an extended period of time in a fully equipped studio space, as well as providing training in teaching and mentoring. Artists work with more than 120 elementary students and 40 high school students, culminating with the exhibition of the artists' and students' works.

The **Central Pennsylvania Festival of the Arts in State College, Pennsylvania** received a Challenge America grant of \$10,000 to support presentation of the Paragon Ragtime Orchestra with presentation by Rick Benjamin, scholar of late nineteenth and early twentieth century American music.

First Peoples Fund, Rapid City, South Dakota received a grant of \$30,000 to support the *Community Spirit Award Celebration*, a three-day series of artist workshops in the community and schools that recognize Native American artists from throughout the country who have made significant and sustained contributions to their communities through their leadership, teaching, and artistic endeavors. Since 1999, the *Community Spirit Award Celebration* has honored 36 artists representing 26 tribal nations. The project includes a publication and CD-ROM featuring the artists; approximately 11,000 people are expected to benefit.

A Challenge America grant of \$10,000 was awarded to the **Orchestra of Southern Utah in Cedar City** to support a festival of global music and choral arts, including the creation of an original work composed by Marshall McDonald and Steven Nelson. Selections from the composition will be performed at local schools.

Hall Farm Center for Arts & Education, Townshend, Vermont received a grant of \$10,000 to support a series of residencies for some 30 artists working in a variety of media in the hills of southern Vermont. Artists were encouraged to participate in community activities such as the Brattleboro Literary Festival and Arts Integration Workshops conducted for public school educators to integrate the arts into non-arts curricula.

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A grant of \$10,000 was awarded to **Hesperus of Arlington, Virginia** to support the development and production of *The General Project* that will present the silent film, *The General*, starring Buster Keaton, with live, Civil War era music accompaniment performed on authentic instruments. *The General Project* is the third in the series titled *Bringing History Alive* – thematic presentations that focus on a historical event or figure by screening a silent film accompanied with live music and preceded by a behind-the-scenes lecture.

The **Virginia Foundation for the Humanities and Public Policy in Charlottesville** received a grant of \$20,000 to support the 14th annual *Virginia Festival of the Book*. Over five days, the festival will present 300 authors at school visits, youth conferences, and panel discussions. Authors will read, lecture, and conduct free writing workshops. The book festival attracts more than 22,000 visitors from Charlottesville and surrounding communities each year.

The **Wausau Dance Theatre, Wisconsin** received a \$10,000 Challenge America grant to support presentation of “Sleeping Beauty” for student and public performances, with complementary programs provided by the theater, the Marathon County Public Library system, and the Leigh Woodson Art Museum. The performances reached approximately 20,000 people, including 12,000 students.

In addition to activities noted above, through our *Arts on Radio and Television* funding area the Arts Endowment supports nationally and regionally broadcast performances of quality arts programs on radio and television reaching, through single and recurring programs, a combined audience in the hundreds of millions annually. Examples of recent awards include:

Indiana Symphony Society, Inc., in Indianapolis, received a \$10,000 grant to support the production and distribution of the radio series *Indianapolis On-The-Air*. Featuring the Indianapolis Symphony Orchestra, the 13-part series features commentary by co-hosts Rich Kleinfeldt and the symphony’s conductor laureate, Raymond Leppard. In 2007-08, the series will feature music director Mario Venzago conducting masterpieces by Johannes Brahms, with concerto performances by pianist André Watts and violinist Joshua Bell; the world premieres of commissioned works by James Beckel and David N. Baker; and performances of Richard Strauss’s *Ein Heldeleben*, the Fifth Symphonies of Prokofiev and Shostakovich, and Mahler’s First Symphony. The series is produced and distributed by CD Syndications, producer Vic Muenzer, to more than 250 radio stations.

ETV Endowment of South Carolina, Inc., in Spartanburg, received a \$60,000 grant to support the production of new programs for the weekly radio series *Marian McPartland’s Piano Jazz*. Each one-hour program features pianist and host Marian McPartland collaborating with a fellow musician to explore the world of jazz through a mix of improvisational performance and discussion. Over the past 27 years, *Piano Jazz* has featured nearly 600 artists including such jazz legends as Bill Evans, Mary Lou Williams, Sarah Vaughn, Benny Carter, Lionel Hampton, and Dizzy Gillespie, as well

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as mid-career musicians and young artists. National Public Radio will distribute the programs to American audiences on 259 stations in the United States, and to international audiences via NPR's Worldwide Service, with a cumulative audience of more than 400,000 listeners per week.

Save America's Treasures grants support preservation and/or conservation of nationally significant intellectual and cultural artifacts and historic structures and sites. Since the start of the program in 1999, the Arts Endowment has been responsible for the review of applications requesting funds for the conservation of nationally significant art works and collections. *Save America's Treasures* funds are provided to the Arts Endowment from the National Park Service and matched with at least an equal amount of non-Federal funds. The following two examples are highlights of the FY 2007 awards:

The **Clyfford Still Museum in Denver, Colorado** was awarded a *Save America's Treasures* grant of \$150,000 to support conservation treatment of paintings identified as the most historically significant to the development of Abstract Expressionism in the 20th century. Clyfford Still (1904-80) was a renowned American painter and a pivotal innovator in American art, best known for large-scale, crusty, jagged plates of rich color painted during the 1940s and '50s. Mark Rothko, Willem de Kooning, and Jackson Pollock moved into their own versions of abstraction after Still. Despite their importance, very few of Still's works have been seen by the public or scholars. This grant will enable the museum to conserve Still's works so they can be placed on display for the public at the Clyfford Still Museum when it opens in Denver in 2009.

The **University of Mary Washington in Fredericksburg, Virginia** was awarded a *Save America's Treasures* grant of \$26,262 to support conservation treatment of clothing in the costume collection of the James Monroe Museum & Memorial Library. The Museum houses an impressive collection of clothing owned and used by the fifth president of the United States, members of his immediate family, and descendants. Many of the Monroe costumes are too fragile to be on display and are in need of conservation.

The Arts Endowment supports **International Activities** to promote the presentation of American arts and artists at international venues and to provide short-term residencies of foreign artists in the United States. In addition, the Arts Endowment has been active in supporting bilateral literary exchange programs that provide the work of U.S. writers to foreign audiences and provide opportunities for U.S. readers to experience the work of foreign writers. The Chairman of the National Endowment for the Arts is on the U.S. National Commission for the United Nations Educational, Scientific and Cultural Organization (UNESCO) and has served as an expert on American culture at UNESCO at the invitation of the U.S. Ambassador.

Examples of the Agency's international projects include:

- ***U.S.-Mexico Poetry Anthology***, a two-volume bilingual collection of selected poems of 50 U.S. and 50 Mexican poets born after 1946, which has become a

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model for literary exchanges with other countries. The Arts Endowment is partnering with the U.S. Department of State, Bureau of Educational and Cultural Affairs, on bilateral literary anthologies with Russia, Pakistan, and Northern Ireland, as part of the U.S. Global Cultural Initiative announced at the White House in September 2006. A significant aspect of each project is extensive public programming that engages writers with audiences in the partner country.

- ***U.S.-Russia Big Read***, another NEA/Department of State partnership as part of the U.S. Global Cultural Initiative, extends the NEA's *Big Read* internationally to promote cross cultural dialogue and understanding through the reading of great literature. In October 2007, *The Big Read* began in Russia with community activities inspired by the reading and discussion of Harper Lee's *To Kill a Mockingbird*. During spring 2008, four communities – Enid, Oklahoma; Ephrata, Pennsylvania; Champaign, Illinois; and Muncie, Indiana – will read and discuss *The Death of Ivan Ilych* by Leo Tolstoy.
- ***U.S.-Egypt Big Read***, following the model of the *U.S.-Russia Big Read*, is scheduled to be announced in Cairo in February 2008. Libraries and book groups in Cairo and Alexandria will choose their book from among titles – *Fahrenheit 451*, *Grapes of Wrath*, and *To Kill a Mockingbird* – that will be available to them in Arabic and English. U.S. communities will have the opportunity to read *A Thief and the Dogs* in English by Nobel Prize-winning Egyptian author Naguib Mahfouz. Bilateral youth and citizen exchanges of scholars and readers are planned by the U.S. Department of State.
- ***ArtsLink Residencies***, which provide short-term residencies for artists from Central Europe, Eurasia, and Russia in U.S. communities where they can work with U.S. artists and arts groups.
- ***U.S./Japan Creative Artists' Program***, which supports residencies of U.S. artists in Japan.
- ***Open World Russian Cultural Leaders Program***, in which the Arts Endowment provides expertise and support for the *Open World Leadership Center's* programs that bring Russian cultural leaders and artists to the U.S. for short-term residencies.
- ***U.S. Artists International***, which supports performances of American dance and music ensembles at international festivals in European countries.

Leadership Initiatives provide an opportunity for the Arts Endowment to address special artistic or cultural needs – whether field- or geography-based. Examples include:

- ***Governors' Institute on Community Design, Mayors' Institute on City Design, and Your Town: Citizens' Institute on Rural Design***, design initiatives that bring

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public officials together with design professionals to discuss their urban, rural, and regional design issues. Through these programs, the Arts Endowment is improving the livability of communities throughout the United States. Each year, approximately 60 communities – rural, urban, and regional – and 400 community leaders, designers, and planners participate in these workshops, ultimately benefiting the millions of residents in their respective communities. The *Mayors' Institute* alone has graduated 744 mayors since its first session in 1986. A *Mayors' Institute* Special Session for Disaster Recovery was held in April 2007, at Tulane University in New Orleans, bringing together Mississippi mayors from Ocean Springs, Moss Point, and Biloxi, and Louisiana mayors from St. John the Baptist Parish, Mandeville, and Zachary. Recent *Governors' Institute* events have been held for Governor Minner of Delaware, Governor Kaine of Virginia, Governor O'Malley of Maryland, and Governor Napolitano of Arizona. During FY 2007, the *Citizens' Institute on Rural Design* worked with communities in Weld County, Colorado; Plains, Georgia; Columbia, North Carolina; and Granbury, Texas.

- ***NEA Arts Journalism Institutes*** were established to improve arts criticism and to gain broader media coverage for classical music, opera, theater, musical theater, and dance as they compete for attention with the commercial entertainment industry. The Institutes provide in-depth instruction in the arts for print and broadcast journalists working outside the country's major media markets. Professional development opportunities for these critics are often limited. The Institutes are convened at Columbia University in New York City, the University of Southern California in Los Angeles, and the American Dance Festival in partnership with Duke University in Durham, North Carolina. Each Institute employs a competitive application process to select 11-25 journalists. By the end of 2007, ten Institutes had engaged 201 journalists from 132 communities in 46 States and the District of Columbia. Another round of Institutes is underway in 2008.
- ***NEA National Heritage Fellowships*** were established to recognize lifetime achievement, artistic excellence, and contributions to our nation's folk and traditional arts heritage. The Arts Endowment annually awards these one-time-only Fellowships to master folk and traditional artists. A total of 327 Fellowships have been awarded since 1982; currently, each award is \$20,000.

Learning in the Arts for Children and Youth

Through *Learning in the Arts*, the Agency supports projects that help children and youth acquire knowledge, skills, and understanding of the arts in school-based and community-based settings. The following table highlights accomplishments made possible through this funding:

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Learning in the Arts
Selected Performance Results – FY 2004-2007

Fiscal Year	Children/ Youth	Concerts/ Readings/ Performances	Artist Residencies
2004 Current	1.3 m	4.6 k	7.1 k
2005 Current	.8 m	3.1 k	2.8 k
2006 Current	.4 m	2 k	2.9 k
2007 Current	.3-.5 m	2-3 k	3-4 k

[Numbers are rounded. k=thousand; m=million.]

The accomplishments listed in this table result from the hundreds of direct grants awarded under the Learning in the Arts goal each year. Examples of specific programs, grants, and their direct impact are presented below according to Grants for Arts Projects and innovative Leadership Initiatives.

Grants for Arts Projects: *Learning in the Arts* recent (FY 2007) examples:

Tacoma Art Museum, Washington received a grant of \$15,000 to support *Youth Connect: Tacoma Art Museum High School Internship Program* that engages some 400 elementary students and 16 high school interns. The interns receive advanced workshops on art history and the methods of mounting exhibitions, and they create art lessons tied to museum exhibitions that are integrated with music, math, science, and literature curricula. The project culminates with an exhibition of student artwork.

City and Borough of Juneau School District, Alaska received a \$10,000 grant to support a theater education program called “Prologue,” for approximately 500 ninth graders from two schools to study and perform portions of Shakespearean plays, working with teachers and professional actors from Perseverance Theatre.

The San Francisco Ballet Association, California received a grant of \$40,000 to support *Dance in Schools and Communities* in partnership with the San Francisco Unified School District. The funding enables the ballet company to provide free, interactive movement and music instruction to some 3,500 students in grades 2 - 4 and their teachers. Scholarships to the San Francisco Ballet School are offered to 50 participants each year based on interest in and aptitude for dance.

Williams College in Williamstown, Massachusetts received a grant of \$18,000 to support *Kidspace*, a visual arts education project reaching approximately 1,500 elementary students and 100 teachers from the region. Carried out by the Clark Art Institute at the Massachusetts Museum of Contemporary Art, the innovative arts education project offers students opportunities to study and make visual art under the direction of professional artists. The project includes teacher training workshops,

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summer teacher institutes, development of curriculum guides and assessment tools, and artist residencies in the schools.

Through innovative **Leadership Initiatives**, the Arts Endowment addresses special artistic or cultural needs – whether field- or geography-based. Examples include:

- The **NEA Arts Assessment Leadership Initiative** will build on the lessons learned from two recent model programs, the *NEA Summer Schools in the Arts for Children and Youth* and *NEA Teacher Institutes*. In both cases, we discovered that educators need more opportunities to learn how to assess both their students and the arts programs in which they participate. The *NEA Arts Assessment Leadership Initiative* will work to assist arts organizations, classroom teachers, superintendents and principals to develop measurements to guide student learning.

***Summer Schools in the Arts* recent examples:**

Foundation for California State University, San Bernardino received a grant of \$25,000 to support the summer puppetry program for students at the Coyote Conservatory for the Arts. Teachers worked with approximately 35 students from three pre-K through grade 12 schools, creating and performing *cantastoria* (sung stories) and vignettes based on the students' own life situations under the theme of *San Bernardino Stories*.

Futurebuilders in Support of the Trollwood Performing Arts School, Fargo, North Dakota received a grant of \$35,000 to support the *Summer Mainstage Musical Program* of the Trollwood Performing Arts School. The activities immerse students, ages 13 to 18, in contemporary and classic musical theater while studying the basic tenets of script writing, character development, vocal performance, and stage production. Now in its 28th year, the program attracts as many as 120 underserved students annually from rural North Dakota and Minnesota to work with professional visiting artists from around the country.

- **NEA Education Leaders Institutes** bring together – often for the first time – local school superintendents, principals, and teachers, with key State and national education and arts leaders for focused planning on how to provide sequential, standards-based curriculum and assessments in K-12 arts education.
- The **Arts Education Partnership**, formed in 1995 by the Arts Endowment, the U.S. Department of Education, the National Assembly of State Arts Agencies, and the Council of Chief State School Officers, is a private, nonprofit coalition of more than 140 national organizations engaged in identifying policies and practical steps for educators to achieve educational excellence by incorporating the arts into teaching and learning. Partnership organizations have led the national movement to establish education standards that include the arts, and have

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conducted and published groundbreaking research on the impact of learning in the arts on student achievement.

Partnerships for the Arts

Through *Partnerships for the Arts*, the Arts Endowment joins with a substantial network of public, private, and nonprofit agencies and organizations for the purpose of developing and maintaining partnerships that support excellence in the arts, both new and established; bring the arts to all Americans; and provide leadership in arts education. Examples of State/Regional and Federal Partnership programs, grants, and impact are presented below; an expanded discussion of National Initiatives follows.

State/Regional Partnerships

- **Forty percent (40%) of the Agency's grantmaking funds are awarded to the State Arts Agencies and their Regional Arts Organizations through Partnership Agreements.** In recent years, more than 2,000 communities have been served each year through grants made possible by these agreements, in addition to those reached through the Agency's direct grantmaking. Of these, approximately 90% have been enriched through projects supported entirely with Arts Endowment funds.
- Partnership funds to State Arts Agencies and Regional Arts Organizations are used for grantmaking and special initiatives in areas such as arts education, reaching underserved communities, and discipline-based activities; and for staff and/or administrative support. Examples of recent activity carried out with NEA Partnership funds are:

Idaho Commission on the Arts. Each summer the **ArtsPowered Schools Institute** offers a residential professional opportunity designed to immerse educators in strategies for teaching and learning through the arts. The focus includes activities in the arts and their integration into the classroom via integrated curricula and lessons, authentic performance-based assessments, and partnerships with local artists and cultural organizations. Teachers who complete the Institute leave with a finished series of lesson plans they can implement in their classrooms.

Maine Arts Commission. In Maine, the State arts agency has been instrumental in utilizing the arts to address a major State priority – economic development – through an initiative called “the creative economy.” The creative economy model showcases Maine arts and culture as major assets to the State's quality of life – an increasingly important asset in attracting business investment. The power of the arts to contribute to the quality of life and economic development for Maine communities is realized through the Arts Commission's Community Arts Development program. The program helps build the capacity of local arts organizations and artists to

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showcase the arts in Maine by engaging them in conventions, cultural planning, workshops, technical assistance, and other development efforts.

Mid Atlantic Arts Foundation (Baltimore, Maryland). ArtsCONNECT provides support for projects in which at least three performing arts presenters work collaboratively to present a single artist or touring company. Through this program, the Foundation supports 12-18 tours of performing arts groups per season reaching 50-75 communities in the mid-Atlantic region.

Federal Partnerships

The *Coming Up Taller* awards program is a cooperative venture among the Arts Endowment, the Humanities Endowment, the Institute for Museum and Library Services, and the President's Committee on the Arts and the Humanities. The \$10,000 awards recognize and focus national attention on exemplary after-school programs fostering the creative and intellectual development of America's children and youth through education and practical experience in the arts or the humanities. In celebrating the 2006 recipients of the *Coming Up Taller* awards, Mrs. Laura Bush remarked that, "every single *Coming Up Taller* program helps young people use their creativity and their talents so they can succeed."

Exemplary organizations that recently received *Coming Up Taller* awards from the Arts Endowment include:

Greater New Orleans Youth Orchestra, Louisiana. Founded in 1994 by the Louisiana Philharmonic and local professional musicians, the Youth Orchestra provides disadvantaged young people with musical instruments, subsidized lessons, and opportunities to perform classical music in one of the orchestra's many groups. GNOYO comprises five orchestras, an annual Summer Festival, and an outreach program, that together provide multiple performance opportunities for the community's young people.

Shakespeare & Company, Shakespeare in the Courts, Lenox, Massachusetts. Created through a collaboration between the Berkshire Juvenile Court and Shakespeare & Company, one of the nation's largest Shakespeare festivals, Shakespeare in the Courts is an innovative project in which adjudicated 13-17-year-old juvenile offenders rehearse and perform scenes from Shakespeare's plays. This professional artistic training helps students increase their facility with language and reference materials. At the conclusion of the 12-week session, the participants give a performance. In response to the 40% of participants who requested to continue in the program, a voluntary, four-week intensive summer session was created to serve alumni.

National Initiatives

National Initiatives serve the American people through multi-faceted programs of indisputable artistic quality and merit, with broad national reach and multi-media educational materials. Begun in 2003, this strategy embodies the Agency's four-pronged commitment to artistic excellence, public accessibility, arts education, and partnership. Highlights of current National Initiatives follow.

American Masterpieces: Three Centuries of Artistic Genius

This program celebrates our Nation's greatest artistic achievements with performances, exhibitions, tours, and educational programming in all 50 States. Since its FY 2005 launch with support for visual arts exhibitions, this Arts Endowment initiative has supported 32 exhibitions that will travel to more than 100 communities, reaching an estimated 12 million people. One example of funded exhibitions is "Seeing Ourselves: Masterpieces of American Photography," organized by the George Eastman House in Rochester, New York. The exhibit showcases original historical and contemporary photographs of American life, and it will tour to ten communities.

American Masterpieces expanded in FY 2006 with the addition of grants for dance, choral music, musical theater, and literature – all of which were supported in FY 2007 as well. In FY 2009 – with sufficient funding – support will be provided for chamber music, dance, presenting, and visual arts touring. Recent *American Masterpieces* awards include:

Phoenix Art Museum, in Arizona, was awarded a \$215,000 grant to support the touring exhibition *Contemporary Rhythm: The Art of Ernest L. Blumenschien*, with accompanying catalogue. This first retrospective of Blumenschien's (1874-1960) work will contribute to the public's knowledge and understanding of Blumenschien's interpretation of the American West, and its significant influence on establishing Western art as central to American aesthetic development. Presented at the Phoenix Art Museum, the Denver Art Museum, and the Albuquerque Museum of Art and History, the exhibition is expected to be viewed by 300,000 people.

Lawrence University of Wisconsin, in Appleton, was awarded a \$50,000 grant to support an *American Masterpieces Choral Music Festival*. The 2008 festival of American choral music features an intensive day-long workshop for young composers, four days of performances, master classes, a commissioned work, a guest conductor residency, and participation by 250 high school and college singers drawing on 45 high schools and 15 colleges and universities. An estimated audience of 5,000 is expected to attend the performances in Appleton, Milwaukee, and Chicago, and thousands more are expected to listen to radio broadcasts.

The Big Read

Substantial impact will be achieved by connecting Americans to our Nation's literary heritage through *The Big Read*, the literary component of *American Masterpieces*. *The Big Read* was developed in response to the Agency's 2004 research report, *Reading at Risk: A Survey of Literary Reading in America*, which revealed an alarming decline in literary reading (see the Overview section for a detailed description of this program). *The Big Read* is designed to help build a nation of active readers, and thus begin to reverse the trends identified in *Reading at Risk*.

Begun as a pilot in ten cities and towns in 2006, *The Big Read* expanded to nearly 200 communities in almost 50 States and U.S. territories in 2007. Between January and June 2007, 72 communities engaged their citizens in reading and discussing a *Big Read* book. An additional 117 communities participated in this historic Federal reading initiative between September and December 2007. By the end of FY 2009, *The Big Read* initiative is expected to achieve its goal of supporting 400 or more local *Big Read* programs – enough to reach every Congressional district – thus engaging millions of Americans.

The honorary Chair of *The Big Read* is Mrs. Laura Bush. On July 20, 2006 at a celebration of *The Big Read* at the Library of Congress, Mrs. Bush said, "As a former teacher and librarian and a lifelong reader, I understand not only the importance of literacy to a society, but also the pure joy and personal enrichment that comes with sitting down with a good book." She applauded *The Big Read* and the NEA for "developing a program whose goal is to bring communities together through literature and reading. I'm delighted to be a part of it." Provided below is a summary of expected achievements through FY 2009 with this expanded initiative:

- More than 400 *Big Read* programs – with programming that reaches into every Congressional District;
- 2-3 million individuals will participate;
- 4-5 million readers' and teachers' guides will be produced and distributed;
- 3,000-4,000 schools will participate; and
- 3,000-4,000 libraries will participate.

In addition, so that we meet the challenge, other Federal and private agencies are joining the Arts Endowment to implement *The Big Read*. The Institute of Museum and Library Services has provided \$2.25 million in support for the program. Additionally, the W.K. Kellogg Foundation and the Community Foundations of America have assisted participating communities with funds to match NEA's grants for *The Big Read*; The Boeing Company contributed additional funds to bring *The Big Read* to military families; and the Paul G. Allen Family Foundation pledged \$200,000 to support grants to Pacific Northwest communities and the creation of *The Big Read* educational materials for those communities.

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Examples of *Big Read* programs are:

The **National Steinbeck Center in Salinas, California** was awarded \$20,000 to support a variety of events celebrating John Steinbeck's *The Grapes of Wrath*. Over the course of five weeks in the spring of 2007, the National Steinbeck Center organized 44 *Big Read* events and extended their reach beyond Salinas to schools and libraries in Monterey County. The launch event featured author Thomas Steinbeck, John Steinbeck's son; Salinas Mayor Dennis Donahue; dramatic readings; and free museum admission for tri-county residents. Other events included open book discussions at locations throughout the county, film screenings, *Common Ground* performed by SpectorDance Studio, an exhibit of Horace Bristol photography, and panel discussions with Steinbeck historians, faculty from local colleges, and county residents who lived during the Dust Bowl migration. During their *Big Read* programming, 1,000 English copies and 400 Spanish editions of *The Grapes of Wrath* were distributed to eager participants – free of charge; schools and libraries helped distribute the books, and copies were handed out through “Meals on Wheels.”

The **Little Traverse Bay Bands of Odawa Indians in Michigan** received \$20,000 to support a month-long celebration of Harper Lee's *To Kill a Mockingbird*. Their programming fostered partnerships between tribal and non-tribal organizations. Events encompassed a large part of the greater Northern Michigan community, including seven public libraries, the schools within the Charlevoix-Emmett Intermediate school district, local bookstores, churches, social service agencies, and the 4,000 members of the Little Traverse Bay Bands of Odawa Indians. Organizers distributed 1,500 free copies of the novel throughout the rural and economically diverse community. The Great Lakes Chamber Orchestra also got involved, commissioning a song cycle based on *To Kill a Mockingbird*. At the premiere, the piece was narrated and introduced by Mary Badham, the actress who portrays Scout in the 1962 film adaptation of the novel.

The **Craven-Pamlico-Carteret Regional Library in New Bern, North Carolina**, serving three counties through a consortium of nine libraries, used its \$18,750 grant to encourage citizens to read *The Great Gatsby* by F. Scott Fitzgerald. Throughout March 2007, 76 diverse *Big Read* events took place, including 29 book clubs. Troops and families stationed at the nearby Marine Corps Air Station Cherry Point were among those who participated in the program. Programming included the State's celebrated North Carolina Jazz Repertory Orchestra's performance of Gatsby-era jazz, and an exhibition of vintage automobiles provided by the First Capital Automobile Club of America. New Bern's *Big Read* also included “Random Acts of Literacy” during which free copies of *The Great Gatsby* were distributed throughout the counties.

As of January 2008, the Arts Endowment had awarded 326 grants to organizations to conduct *Big Read* programs in their communities. The 2006 pilot engaged 10 towns and cities; in 2007, the program awarded 189 grants; an additional 127 grants were awarded for programs operating between January and June 2008. One sign of the initiative's success is the fact that

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a number of communities are continuing their involvement with the *Big Read* beyond their first award – in most cases providing an opportunity for the community to share in the reading of another of the *Big Read* selections. In addition, many of the programs engaged additional communities adjacent to the one in which the grant was awarded. The following is a comprehensive listing of all *Big Read* grants awarded to date, listed by State:

State	City	Coordinating Organization Name	Book Title
AK	Anchorage	Anchorage Municipal Libraries	Fahrenheit 451
AK	Anchorage	Anchorage Municipal Libraries	To Kill a Mockingbird
AK	Haines	Sheldon Museum & Cultural Center Inc.	My Ántonia
AK	Homer	Kachemak Bay Campus-Kenai Peninsula College-Univ. AK Anchorage	The Joy Luck Club
AL	Auburn	Auburn University (CMD Center for the Arts & Humanities)	To Kill a Mockingbird
AL	Birmingham	Jefferson County Library Cooperative (JCLC)	To Kill a Mockingbird
AL	Gadsden	Gadsden Cultural Arts Foundation	To Kill a Mockingbird
AL	Huntsville	Huntsville-Madison County Public Library	The Great Gatsby
AL	Huntsville	Huntsville-Madison County Public Library	The Maltese Falcon
AL	Huntsville	Huntsville-Madison County Public Library	To Kill a Mockingbird
AL	Ozark	Ozark-Dale County Public Library	To Kill a Mockingbird
AR	Fayetteville	Fayetteville Public Library	Fahrenheit 451
AR	Little Rock	Arkansas Center for the Book	The Great Gatsby
AR	Melbourne	Ozarka College	The Grapes of Wrath
AZ	Avondale	West Valley Arts Council	To Kill a Mockingbird
AZ	Safford	Safford City - Graham County Library	Fahrenheit 451
CA	Berkeley	Berkeley Public Library	Their Eyes Were Watching God
CA	Chula Vista	Black Storytellers of San Diego, Inc.	Their Eyes Were Watching God
CA	Downey	County of Los Angeles Public Library	Bless Me, Ultima
CA	Downey	County of Los Angeles Public Library	Fahrenheit 451
CA	Encinitas	Friends of the Encinitas Library	To Kill a Mockingbird
CA	Fresno	Fresno County Library	To Kill a Mockingbird
CA	Fresno	Fresno County Library	The Joy Luck Club
CA	Los Angeles	Will & Company	The Grapes of Wrath
CA	Mammoth Lakes	Mono County Libraries	Fahrenheit 451
CA	Pittsburg	Los Medanos College	To Kill a Mockingbird
CA	Pleasant Hill	Contra Costa County Library	Fahrenheit 451
CA	Pleasanton	Pleasanton Public Library	The Maltese Falcon
CA	Pomona	Cal Poly Pomona Foundation	Bless Me, Ultima
CA	Rancho Cucamonga	Rancho Cucamonga Public Library Services	To Kill a Mockingbird
CA	Redding	Shasta Public Libraries	To Kill a Mockingbird
CA	Rohnert Park	Rural California Broadcasting Corporation / KRCB	Fahrenheit 451
CA	Salinas	National Steinbeck Center	Fahrenheit 451
CA	Salinas	National Steinbeck Center	The Grapes of Wrath
CA	San Mateo	Peninsula Library System	To Kill a Mockingbird
CA	Santa Ana	Orange County Public Library	To Kill a Mockingbird
CA	Saratoga	Montalvo Arts Center	Fahrenheit 451

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State	City	Coordinating Organization Name	Book Title
CA	Stockton	Stockton-San Joaquin County Public Library	The Maltese Falcon
CO	Alamosa	Adams State College	Fahrenheit 451
CO	Aspen	Aspen Writers' Foundation	Bless Me, Ultima
CO	Englewood	Arapahoe Library Friends Foundation, Inc.	Fahrenheit 451
CO	Greeley	Weld Library District	Bless Me, Ultima
CO	Paonia	Delta County Public Library District	To Kill a Mockingbird
CT	Bridgeport	City of Bridgeport	The Joy Luck Club
CT	Bridgeport	City of Bridgeport (included Norwalk, Stamford, and Shelton)	To Kill a Mockingbird
CT	Hartford	Hartford Public Library	The Maltese Falcon
CT	Hartford	Hartford Public Library	Their Eyes Were Watching God
CT	New Haven	New Haven International Festival of Arts & Ideas	Fahrenheit 451
CT	New Haven	New Haven International Festival of Arts & Ideas	To Kill a Mockingbird
CT	Norwalk	City of Norwalk	Fahrenheit 451
CT	Waterbury	Mattatuck Historical Society	To Kill a Mockingbird
DC	Washington	Humanities Council of Washington DC	Their Eyes Were Watching God
DC	Washington	Humanities Council of Washington DC	The Great Gatsby
FL	Clearwater	Pinellas Public Library Cooperative, Inc.	The Great Gatsby
FL	Clewiston	Hendry County Library Cooperative	Their Eyes Were Watching God
FL	Cocoa	Brevard County Libraries	To Kill a Mockingbird
FL	Daytona Beach	Daytona Beach Community College	Fahrenheit 451
FL	Fort Lauderdale	Florida Center for the Book/Broward Public Library Foundation	The Joy Luck Club
FL	Fort Lauderdale	Florida Center for the Book/Broward Public Library Foundation	The Maltese Falcon
FL	Gainesville	Alachua County Library District	Their Eyes Were Watching God
FL	Jacksonville	Jacksonville Public Library	Their Eyes Were Watching God
FL	Miami	Florida Center for the Literary Arts/Florida Center for the Book	Fahrenheit 451
FL	Miami	Florida Center for the Literary Arts at Miami Dade College	A Farewell to Arms
FL	Miami	Florida Center for the Literary Arts at Miami Dade College	Their Eyes Were Watching God
FL	Ocala	Marion County Public Library System	Their Eyes Were Watching God
FL	Orlando	Orange County Library System	Their Eyes Were Watching God
FL	Orlando	Orange County Library System	To Kill a Mockingbird
FL	Palatka	Communities In Schools of Putnam County Inc	To Kill A Mockingbird
FL	Palatka	Communities In Schools of Putnam County Inc.	The Call of the Wild
FL	Wildwood	Young Performing Artists (YPAs), Inc.	Their Eyes Were Watching God
GA	Atlanta	National Black Arts Festival	Their Eyes Were Watching God
GA	Brunswick	Golden Isles Arts and Humanities Association	Fahrenheit 451
GA	Columbus	Muscogee County Friends of Libraries	To Kill a Mockingbird
GA	La Fayette	Cherokee Regional Library System	To Kill a Mockingbird
GA	Savannah	Armstrong Atlantic State University	Their Eyes Were Watching God
GA	Savannah	Live Oak Public Libraries Foundation	Fahrenheit 451
GA	Valdosta	Valdosta State University, Odum Library	Their Eyes Were Watching God
HI	Honolulu	Hawai'i Capital Cultural District	The Joy Luck Club
IA	Ames	Ames Public Library	My Antonia
IA	Des Moines	State Historical Library, Iowa Department of Cultural Affairs	The Call of the Wild

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State	City	Coordinating Organization Name	Book Title
IA	Dubuque	Carnegie-Stout Public Library	The Maltese Falcon
IA	Perry	Hometown Perry, Iowa	The Heart Is a Lonely Hunter
IA	Sioux City	Sioux City Public Library	The Great Gatsby
IA	Waukee	Waukee Public Library	The Shawl
ID	Boise	Log Cabin Literary Center, Inc.	Fahrenheit 451
ID	Boise	The Cabin	A Farewell to Arms
ID	Boise	The Cabin	My Ántonia
ID	Rexburg	Madison Library District	My Ántonia
IL	Aurora	Aurora Public Library	My Ántonia
IL	Canton	Spoon River College	To Kill a Mockingbird
IL	Champaign	University of Illinois, Board of Trustees	The Death of Ivan Ilyich
IL	Chicago	Beverly Arts Center	Bless Me, Ultima
IL	Chicago	Beverly Arts Center	Fahrenheit 451
IL	Chicago	Center for Asian Arts and Media at Columbia College Chicago	The Joy Luck Club
IL	Danville	Danville Area Community College	To Kill a Mockingbird
IL	DeKalb	DeKalb Public Library	Fahrenheit 451
IL	Galesburg	Galesburg Public Library	A Farewell to Arms
IL	Galesburg	Sandburg Days Festival	The Grapes of Wrath
IL	Ina	Rend Lake College	The Joy Luck Club
IL	Libertyville	Cook Memorial Public Library District	The Great Gatsby
IL	Mundelein	Fremont Public Library	My Ántonia
IL	Oak Park	Oak Park Public Library	A Farewell to Arms
IL	Orland Park	Orland Park Public Library	The Maltese Falcon
IL	Peoria	Peoria Public Library	Fahrenheit 451
IL	Peoria	Peoria Public Library	To Kill a Mockingbird
IL	Rock Island	Quad City Arts	To Kill a Mockingbird
IL	Sterling	Sterling Public Library	Fahrenheit 451
IL	Sterling	Sterling Public Library	My Ántonia
IN	Auburn	TerraFirma, a program of DeKalb County Community Foundation	The Call of the Wild
IN	Bloomington	Bloomington Area Arts Council	Fahrenheit 451
IN	Corydon	Harrison County Public Library	The Great Gatsby
IN	Frankfort	Frankfort Community Public Library	Bless Me, Ultima
IN	Mooresville	Community Foundation of Morgan County, Inc.	The Great Gatsby
IN	Muncie	Muncie Public Library	The Death of Ivan Ilyich
IN	Muncie	Muncie Public Library	To Kill a Mockingbird
IN	New Castle	New Castle-Henry County Public Library	The Great Gatsby
IN	Seymour	Jackson County Public Library	The Joy Luck Club
IN	Terre Haute	Vigo County Public Library	The Great Gatsby
IN	Terre Haute	Vigo County Public Library	The Maltese Falcon
IN	Warsaw	Kosciusko Literacy Services Inc	The Grapes of Wrath
IN	Warsaw	Kosciusko Literacy Services Inc	The Great Gatsby
KS	Kansas City	Kansas City Kansas Public Library	The Grapes of Wrath
KS	Shawnee Mission	Johnson County Library	The Joy Luck Club

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State	City	Coordinating Organization Name	Book Title
KS	Shawnee Mission	Johnson County Library	The Maltese Falcon
KS	Topeka	Topeka and Shawnee County Public Library	Their Eyes Were Watching God
KS	Topeka	Topeka and Shawnee County Public Library	Fahrenheit 451
KY	Covington	Gateway Community & Technical College for Kenton County Adult Education	Fahrenheit 451
KY	Frankfort	Kentucky State University	Their Eyes Were Watching God
KY	Louisville	Louisville Free Public Library Foundation	Their Eyes Were Watching God
KY	Owensboro	Owensboro Community and Technical College	The Joy Luck Club
LA	Baton Rouge	East Baton Rouge Parish Library	Fahrenheit 451
LA	Baton Rouge	East Baton Rouge Parish Library	To Kill a Mockingbird
LA	Houma	Houma Regional Arts Council	A Lesson Before Dying
LA	Houma	Houma Regional Arts Council	To Kill a Mockingbird
LA	Lafayette	The Performing Arts Society of Acadiana	Their Eyes Were Watching God
MA	Attleboro	Attleboro Public Library	Fahrenheit 451
MA	Boston	University of Massachusetts Boston	To Kill a Mockingbird
MA	Deerfield	Pocumtuck Valley Memorial Association	Fahrenheit 451
MA	Shrewsbury	Shrewsbury Public Library	My Ántonia
MA	Worcester	UMass Memorial Health Care, Inc.	The Heart Is a Lonely Hunter
MD	Annapolis	Annapolis Charter 300 Committee of the Annapolis Community Foundation	The Great Gatsby
MD	Baltimore	Harbel Community Foundation	To Kill a Mockingbird
MD	Hagerstown	Community Foundation of Washington County MD, Inc.	To Kill a Mockingbird
MD	La Plata	College of Southern Maryland	A Lesson Before Dying
MD	Owings Mills	Maryland Public Television	To Kill a Mockingbird
MD	Owings Mills	MPT Foundation, Inc.	Bless Me, Ultima
MD	Snow Hill	Worcester County Library	Their Eyes Were Watching God
MD	Towson	Towson University	Fahrenheit 451
ME	Auburn	Auburn Public Library	Fahrenheit 451
ME	Bath	Patten Free Library	The Grapes of Wrath
ME	Portland	Maine Writers & Publishers Alliance	The Joy Luck Club
MI	Detroit	Detroit Public Library	Their Eyes Were Watching God
MI	Escanaba	Escanaba Public Library	The Maltese Falcon
MI	Flint	Genesee District Library	Their Eyes Were Watching God
MI	Harbor Springs	Little Traverse Bay Bands of Odawa Indians	To Kill a Mockingbird
MI	Hartland	Cromaine District Library	Fahrenheit 451
MI	Ironwood	Ironwood Carnegie Library	The Grapes of Wrath
MI	Jackson	Jackson Community College	To Kill A Mockingbird
MI	Jackson	Jackson District Library	Bless Me, Ultima
MI	Monroe	Foundation at Monroe County Community College	To Kill a Mockingbird
MI	Monroe	Monroe County Community College	Fahrenheit 451
MI	Scottville	West Shore Community College	Their Eyes Were Watching God
MI	Suttons Bay	Grand Traverse Band of Ottawa and Chippewa Indians	The Joy Luck Club
MI	Wyandotte	Wayne-Metropolitan Community Action Agency	To Kill a Mockingbird
MN	Cloquet	Carlton County Historical Society	To Kill a Mockingbird

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State	City	Coordinating Organization Name	Book Title
MN	Fergus Falls	Fergus Falls, A Center for the Arts	My Ántonia
MN	Fergus Falls	Fergus Falls, A Center for the Arts	The Joy Luck Club
MN	Grand Rapids	Grand Rapids Area Library	Fahrenheit 451
MN	Grand Rapids	Grand Rapids Area Library	The Maltese Falcon
MN	Marshall	Marshall-Lyon County Library	My Ántonia
MN	Minneapolis	The Loft Literary Center	Their Eyes Were Watching God
MN	St. Cloud	St. Cloud State University	Bless Me, Ultima
MO	Parkville	Park University	A Farewell to Arms
MO	St Louis	Washington University in St. Louis	Fahrenheit 451
MS	Gulfport	Jefferson Davis Campus-Mississippi Gulf Coast Community College	To Kill a Mockingbird
MS	Itta Bena	Mississippi Valley State University	A Lesson Before Dying
MS	Starkville	Friends of Starkville Library: Starkville Reads	To Kill a Mockingbird
MT	Havre	Havre-Hill County Library Foundation	The Grapes of Wrath
MT	Helena	Lewis & Clark Library	To Kill a Mockingbird
MT	Libby	Lincoln County Public Libraries	Their Eyes Were Watching God
NC	Asheville	A-B Tech Community College Foundation for Together We Read	To Kill a Mockingbird
NC	Asheville	Together We Read	My Ántonia
NC	Chapel Hill	University of North Carolina at Chapel Hill	Their Eyes Were Watching God
NC	Fayetteville	Cumberland County Public Library & Info Center	Their Eyes Were Watching God
NC	Fayetteville	Friends of the Cumberland County Public Library & Information Center	Fahrenheit 451
NC	Forest City	Rutherford County Arts Council	Fahrenheit 451
NC	Greensboro	Bennett College for Women	Their Eyes Were Watching God
NC	Kinston	Lenoir Community College	Fahrenheit 451
NC	Kinston	Lenoir Community College	Their Eyes Were Watching God
NC	New Bern	Craven-Pamlico-Carteret Regional Library	The Great Gatsby
NC	Salisbury	Livingstone College	A Lesson Before Dying
NC	Salisbury	Rowan Public Library	The Grapes of Wrath
NC	Troy	Montgomery Community College	The Joy Luck Club
ND	Devils Lake	Shakespeare Club-Lake Region Library	Fahrenheit 451
ND	Jamestown	Jamestown Fine Arts Association	A Farewell to Arms
ND	New Rockford	Dakota Prairie Regional Center for the Arts	Fahrenheit 451
NE	Omaha	Omaha Reads	The Call of the Wild
NH	Amherst	Northeast Cultural Coop	The Joy Luck Club
NH	Concord	Center for the Book at the New Hampshire State Library	Fahrenheit 451
NJ	Caldwell	Caldwell Public Library	The Age of Innocence
NJ	Parsippany	Parsippany Troy Hills Library System	The Joy Luck Club
NJ	Salem	United Way of Salem County	To Kill a Mockingbird
NJ	Westhampton	Boy Scouts of America, Burlington County Council	The Call of the Wild
NM	Albuquerque	Bernalillo County	Bless Me, Ultima
NM	Las Cruces	The Regents of New Mexico State University	Bless Me, Ultima
NM	Roswell	High Plains Writing Project	To Kill a Mockingbird
NM	Santa Fe	Georgia O'Keeffe Museum	Bless Me, Ultima

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State	City	Coordinating Organization Name	Book Title
NV	Las Vegas	Las Vegas-Clark County Library District	The Great Gatsby
NV	Las Vegas	Las Vegas-Clark County Library District	The Joy Luck Club
NV	Reno	Friends of Washoe County Library	Fahrenheit 451
NY	Albany	Upper Hudson Library System	The Age of Innocence
NY	Albany	Upper Hudson Library System	Their Eyes Were Watching God
NY	Albany	Research Foundation of SUNY on behalf of SUNY Cortland	Fahrenheit 451
NY	Bath	Dormann Library	To Kill a Mockingbird
NY	Brooklyn	Brooklyn Public Library	To Kill a Mockingbird
NY	Buffalo	Just Buffalo Literary Center Inc.	Fahrenheit 451
NY	Buffalo	Just Buffalo Literary Center Inc.	Their Eyes Were Watching God
NY	Buffalo	Just Buffalo Literary Center Inc.	To Kill a Mockingbird
NY	Canandaigua	Wood Library Association	The Great Gatsby
NY	Corning	Southeast Steuben County Library	To Kill a Mockingbird
NY	Fredonia	Research Foundation for and on behalf of SUNY Fredonia	Fahrenheit 451
NY	Hudson	Hudson Area Association Library	Fahrenheit 451
NY	New Paltz	Research Foundation of SUNY on behalf of SUNY New Paltz	Bless Me, Ultima
NY	New York	African Voices Communications, Inc.	Their Eyes Were Watching God
NY	New York	Columbia University in the City of New York	To Kill a Mockingbird
NY	New York	Mercantile Library Center for Fiction	The Maltese Falcon
NY	Oneonta	Foothills Performing Arts Center	To Kill a Mockingbird
NY	Port Washington	Long Island Traditions	To Kill a Mockingbird
NY	Poughkeepsie	Poughkeepsie Public Library District	To Kill a Mockingbird
NY	Rochester	Monroe County Library System	Fahrenheit 451
NY	Rochester	Writers & Books	The Maltese Falcon
NY	White Plains	Westchester Arts Council	Their Eyes Were Watching God
OH	Archbold	Northwest State Community College	The Grapes of Wrath
OH	Delaware	Delaware County District Library	The Great Gatsby
OH	Massillon	Massillon Museum	The Call of the Wild
OH	Newark	Newark Public Library	The Great Gatsby
OH	Parma	Cuyahoga County Public Library	Their Eyes Were Watching God
OH	Sardinia	Southern State Community College	My Ántonia
OH	Toledo	Toledo-Lucas County Public Library	To Kill a Mockingbird
OK	Enid	Public Library of Enid and Garfield County	The Death of Ivan Ilyich
OK	Lawton	Lawton Public Library	The Grapes of Wrath
OK	Norman	Pioneer Library System	Bless Me, Ultima
OK	Norman	Pioneer Library System	The Grapes of Wrath
OK	Stillwater	Stillwater Public Library	The Grapes of Wrath
OR	Enterprise	Fishtrap, Inc.	Fahrenheit 451
OR	Enterprise	Fishtrap, Inc.	The Grapes of Wrath
OR	Fossil	Libraries of Eastern Oregon	The Joy Luck Club
OR	Salem	Oregon Alliance for Arts Education	Fahrenheit 451
OR	St. Helens	Friends of St. Helens Public Library	The Maltese Falcon
PA	Altoona	Altoona Area Public Library	Fahrenheit 451

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State	City	Coordinating Organization Name	Book Title
PA	Blue Bell	Montgomery County Community College Foundation	To Kill a Mockingbird
PA	Easton	Easton Area Public Library	Fahrenheit 451
PA	Ephrata	Ephrata Public Library	The Death of Ivan Ilyich
PA	Erie	The Arts Council of Erie	The Great Gatsby
PA	Harrisburg	Jump Street	To Kill a Mockingbird
PA	Kittanning	Kittanning Public Library	To Kill a Mockingbird
PA	Montrose	Susquehanna County Literacy Program	The Great Gatsby
PA	Pittsburgh	August Wilson Center for African American Culture	Their Eyes Were Watching God
PA	Scranton	Scranton Public Library	The Grapes of Wrath
PA	Shohola	American Reader's Theatre	The Grapes of Wrath
PA	Williamsport	Lycoming County Library System	To Kill A Mockingbird
PR	Ponce	Museo de Arte de Ponce	The Age of Innocence
RI	Warwick	RI Coalition Against Domestic Violence	Their Eyes Were Watching God
RI	Warwick	West Bay Collaborative	To Kill a Mockingbird
SC	Charleston	Charleston County Public Library	Their Eyes Were Watching God
SC	Columbia	Benedict College	A Lesson Before Dying
SC	Spartanburg	Spartanburg County Public Libraries	The Great Gatsby
SC	Sumter	Sumter County Library	Fahrenheit 451
SD	Brookings/Sioux Falls	South Dakota Center for the Book	To Kill a Mockingbird
SD	Brookings	South Dakota Center for the Book	My Ántonia
SD	Brookings	South Dakota Humanities Council	Fahrenheit 451
TN	Columbia	South Central Tennessee Workforce Alliance	The Great Gatsby
TN	Columbia	South Central Tennessee Workforce Alliance	To Kill a Mockingbird
TN	Franklin	City of Franklin	The Maltese Falcon
TN	Huntingdon	The Dixie Carter Performing Arts Center	To Kill a Mockingbird
TN	Knoxville	YWCA Knoxville	To Kill a Mockingbird
TN	Memphis	Rhodes College	To Kill a Mockingbird
TN	Nashville	Adventure Science Center	Fahrenheit 451
TX	Beaumont	Communities In Schools Southeast Texas, Inc.	The Maltese Falcon
TX	Brownsville	University of Texas at Brownsville and Texas Southmost College	To Kill a Mockingbird
TX	Corpus Christi	Friends of Corpus Christi Public Libraries	Bless Me, Ultima
TX	Dallas	Latino Cultural Center, a division of the OCA City of Dallas	Bless Me, Ultima
TX	El Paso	El Paso Public Library	Fahrenheit 451
TX	El Paso	El Paso Public Library	To Kill a Mockingbird
TX	Houston	Harris County Public Library	The Joy Luck Club
TX	Houston	Houston Library Board	Bless Me, Ultima
TX	Kingsville	Texas A & M University Kingsville	Bless Me, Ultima
TX	Live Oak	Northeast Lakeview College	To Kill a Mockingbird
TX	Marfa	Friends of the Marfa Public Library	Bless Me, Ultima
TX	San Antonio	San Antonio Public Library Foundation	To Kill a Mockingbird
TX	Weatherford	Weatherford College	My Ántonia
UT	Cedar City	Cedar City Public Library	Fahrenheit 451
UT	Cedar City	Cedar City Public Library	To Kill a Mockingbird

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State	City	Coordinating Organization Name	Book Title
UT	Orem	Orem Public Library	My Ántonia
UT	Salt Lake City	Friends of Salt Lake City Public Library	The Grapes of Wrath
UT	Salt Lake City	Utah Arts Council	Bless Me, Ultima
VA	Abingdon	Barter Foundation, Inc. d/b/a Barter Theatre	Fahrenheit 451
VA	Arlington	Arlington Cultural Affairs Division	Bless Me, Ultima
VA	Charlottesville	Virginia Foundation for the Humanities	The Great Gatsby
VA	Charlottesville	Virginia Foundation for the Humanities	To Kill a Mockingbird
VA	Hampton	Hampton University	A Lesson Before Dying
VA	Hanover	Pamunkey Regional Library	Fahrenheit 451
VA	Harrisonburg	Rockingham Library Assoc. (Massanutten Regional Library)	To Kill a Mockingbird
VA	Newport News	Newport News Public Library System	Their Eyes Were Watching God
VA	Staunton	Community Foundation of the Central Blue Ridge	To Kill a Mockingbird
VA	Wise	Lonesome Pine Regional Library	The Maltese Falcon
VI	St Thomas	VI Council on the Arts	Fahrenheit 451
VT	Montpelier	Vermont Arts Council	The Maltese Falcon
WA	Bainbridge Isl.	Bainbridge Public Library	Fahrenheit 451
WA	Issaquah	King County Library System Foundation	Fahrenheit 451
WA	Seattle	Pat Graney Performance	Their Eyes Were Watching God
WA	Spokane	Spokane Public Library	The Maltese Falcon
WA	Tumwater	Timberland Regional Library	My Ántonia
WA	Wenatchee	North Central Regional Library	The Call of the Wild
WA	Yakima	Yakima Valley Libraries	The Grapes of Wrath
WI	Eau Claire	University of Wisconsin-Eau Claire Center for Service-Learning	Fahrenheit 451
WI	Eau Claire	UW-Eau Claire Center for Service-Learning	The Maltese Falcon
WI	Fish Creek	Peninsula Players Theatre Foundation, Inc.	The Grapes of Wrath
WI	Milwaukee	Milwaukee Public Library	Their Eyes Were Watching God
WI	Richland Center	University of Wisconsin-Richland Library	The Grapes of Wrath
WI	St. Croix Falls	St. Croix Falls Public Library/Festival Theatre	My Ántonia
WI	Waukesha	Waukesha Public Library	Fahrenheit 451
WI	Wausau	Marathon County Public Library	My Ántonia
WV	Martinsburg	Martinsburg-Berkeley County Public Libraries	The Joy Luck Club
WY	Cheyenne	The Wyoming Center for the Book Inc	My Ántonia

Domestic military bases will continue to participate in the reading program through community partnerships with local *Big Read* grantees. To date, 27 military installations nationwide (listed on the next page) have participated in *The Big Read* through these local alliances. The Arts Endowment has previously partnered with the Department of Defense to bring arts programming to military personnel and their families through NEA National Initiatives, including *Shakespeare in American Communities*, the *Great American Voices Military Base Tour*, and *Operation Homecoming*.

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State	City	Coordinating Organization/ <i>Military Base</i>	Book
AL	Huntsville	Huntsville-Madison County Public Library/ <i>Redstone Arsenal</i>	To Kill a Mockingbird
AL	Ozark	Ozark-Dale County Public Library/ <i>Fort Rucker</i>	To Kill a Mockingbird
CA	Pleasanton	Pleasanton Public Library/ <i>Camp Parks Reserve Forces Training Area</i>	The Maltese Falcon
DC	Washington	Humanities Council of Washington DC/ <i>Bolling Air Force Base</i>	Their Eyes Were Watching God
GA	Columbus	Muscogee County Friends of Libraries/ <i>Fort Benning</i>	To Kill a Mockingbird
GA	Savannah	Armstrong Atlantic State University/ <i>Fort Stewart</i>	Their Eyes Were Watching God
GA	Valdosta	Valdosta State University, Odum Library/ <i>Moody Air Force Base</i>	Their Eyes Were Watching God
HI	Honolulu	Hawai'i Capital Cultural District/ <i>Hickam Air Force Base</i>	The Joy Luck Club
HI	Honolulu	Hawai'i Capital Cultural District/ <i>Marine Corps Base Hawaii Kaneohe Bay</i>	The Joy Luck Club
HI	Honolulu	Hawai'i Capital Cultural District/ <i>Schofield Barracks</i>	The Joy Luck Club
ID	Boise	The Cabin/ <i>Mountain Home Air Force Base</i>	A Farewell to Arms
KS	Topeka	Topeka and Shawnee County Public Library/ <i>Fort Riley</i>	Fahrenheit 451
KS	Topeka	Topeka and Shawnee County Public Library/ <i>Kansas National Guard</i>	Fahrenheit 451
KS	Topeka	Topeka and Shawnee County Public Library/ <i>Wichita- McConnell Air Force Base</i>	Fahrenheit 451
MT	Helena	Lewis & Clark Library/ <i>Montana National Guard Fort Harrison</i>	To Kill a Mockingbird
NC	Fayetteville	Cumberland County Public Library/ <i>Pope Air Force Base</i>	Their Eyes Were Watching God
NC	Fayetteville	Cumberland County Public Library/ <i>Fort Bragg</i>	Their Eyes Were Watching God
NC	New Bern	Craven-Pamlico-Carteret Regional Library/ <i>US Marine Corps Air Station Cherry Point</i>	The Great Gatsby
ND	Devils Lake	Shakespeare Club-Lake Region Library/ <i>Camp Grafton Army National Guard Post</i>	Fahrenheit 451
NY	Brooklyn	Brooklyn Public Library/ <i>Fort Hamilton Army Base</i>	To Kill a Mockingbird
OK	Lawton	Lawton Public Library/ <i>Fort Sill</i>	The Grapes of Wrath
SC	Charleston	Charleston County Public Library/ <i>Charleston Air Force Base</i>	Their Eyes Were Watching God
SC	Charleston	Charleston County Public Library/ <i>Charleston Naval Weapons Station</i>	Their Eyes Were Watching God
SC	Sumter	Sumter County Library/ <i>Shaw Air Force Base</i>	Fahrenheit 451
TX	El Paso	El Paso Public Library/ <i>Fort Bliss</i>	To Kill a Mockingbird
TX	Kingsville	Texas A & M University Kingsville/ <i>Kingsville Naval Air Station</i>	Bless Me, Ultima
UT	Salt Lake City	Utah Arts Council/ <i>Hill Air Force Base</i>	Bless Me, Ultima

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In 2008, *The Big Read* also includes U.S. military installations abroad. Ten bases in Germany, Guam, Italy, Japan, and the United Kingdom will receive reader's guides, teacher's guides, audio guides, and other materials to host their own *Big Read* celebrations.

The Big Read Television Spots

In support of *The Big Read*, the Arts Endowment has produced television spots for many *Big Read* titles. Participating communities receive public service announcements (PSAs) customized for their choice of book. Local public and commercial television stations air the PSAs in support of *Big Read* activities in their community. The spots are distributed with ancillary material that expands on the authors' lives and work. This educational material is distributed to schools, libraries, and community organizations throughout the country, free of charge.

The Big Read Radio Spots

The Arts Endowment also has produced approximately 75 "Literary Moments," 30-second radio PSAs for select *Big Read* titles; an estimated 40-50 additional segments are expected to be produced in 2008. Local commercial and public radio stations are integral partners in the promotion of *Big Read* activities in participating communities. Ultimately, radio stations will encourage more citizens, young and old, to read and discuss great literature together. The Arts Endowment is committed to programming that reaches *all* Americans. Public service announcements designed for radio have the potential to greatly expand the reach of *The Big Read*.

The Big Read on XM Satellite Radio

In 2007, the National Endowment for the Arts partnered with XM Satellite Radio to create *The Big Read on XM*, a weekday radio series based on the NEA's national reading program of the same name. *The Big Read on XM* airs audio versions of *Big Read* books in 30-minute installments. Other program highlights include NEA-produced readings, interviews, and commentary about each novel by some of the Nation's most celebrated authors, actors, and public figures. These radio programs introduce *The Big Read* to XM's more than 8.2 million subscribers.

The Big Read Film

To stimulate community discussions about the writing process, reading, and literature, in 2007-2008 the NEA is producing and distributing a film featuring interviews with living authors whose books have been selected for *The Big Read* initiative. This educational film will provide insight into the authors' writing experiences and will serve as an invaluable resource in helping *Big Read* organizers engage citizens in hospitals, nursing homes, and prisons. The Arts Endowment will make the film available free-of-charge to teachers, students, librarians, and citizens nationwide.

The Big Read International Partnerships

U.S.-Egypt Big Read is scheduled to be announced by NEA Chairman Gioia in Cairo in February 2008. An initiative of the Arts Endowment and the U.S. Department of State, in partnership with the Institute of Museum and Library Services and Arts Midwest (a Regional Arts Organization), *U.S.-Egypt Big Read* is designed to deepen cultural understanding and dialogue between Egyptians and Americans through the transformative power of literature. As part of the Department of State's Global Cultural Initiative, *U.S.-Egypt Big Read* brings libraries, community groups, schools, and other partners in the U.S. and Egypt together to encourage citizens to read for pleasure and enlightenment and to share each other's literary treasures.

Four U.S. communities will participate in *U.S.-Egypt Big Read*. Selected organizations will receive a grant to conduct the *Big Read* program between September 2008 and June 2009, and will receive *Big Read* Reader's Guides, Teacher's Guides, and CDs. Representatives of the U. S. communities will participate in cross-cultural literary activities in the United States and in Egypt programmed and funded by the U.S. Department of State.

The Big Read Partnerships with Correctional Facilities

A study issued by the U.S. Department of Education in 2007 found that poor reading skills are endemic to the prison population. The study, cited in the Arts Endowment's "To Read or Not to Read" report, found that 56% of adult prisoners read at or below the basic level and only 3% of the prison population read at a proficient level. Low reading scores persist in prisoners nearing the end of their term, when they are expected to return to society and lead a more productive life.

Partially in response to these findings, the Arts Endowment is launching a pilot program for young adults in correctional facilities as a part of *The Big Read*. Juvenile offenders as a group are often stigmatized and characterized as unreachable. *The Big Read* program aims to create a more comprehensive approach toward helping incarcerated youth build the skills and attitudes they will need to succeed once they are released. In cooperation with the Children's Institute, Inc., the National Endowment for the Arts is helping create a model curriculum for use with incarcerated youth that can be duplicated in correctional facilities nationwide. The pilot curriculum will include reading and discussing *The Call of the Wild*, *Fahrenheit 451*, *To Kill a Mockingbird*, and the short story *Sonny's Blues*.

The Big Read – Assessing the Impact

The Arts Endowment recognizes the need for short- and long-term assessment of outcomes, especially for a program as expansive and innovative as *The Big Read*. Soon after the ten pilot communities completed their programs, the Agency conducted an internal review of the data and took steps to ensure a national evaluation for 2007 and 2008. The Agency's Office of Research & Analysis is supervising the effort, and preliminary results are encouraging. Based on feedback reported in May 2007, more than half of *Big Read* survey respondents identified their community's chosen book as a new read for them, with 90% of all

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respondents reporting that they finished the book. Sixty-one percent of participants first learned of *The Big Read* through a library or museum, affirming the importance of the NEA's strategic partnership with the Institute of Museum and Library Services on this project.

The centrality of libraries to *The Big Read* was expected, but more gratifying were early anecdotal data showing that arts and literary organizations are forging unprecedented alliances with civic organizations and local media. Also welcome were data showing that 86% of community respondents said they either had attended or would like to attend a local *Big Read* event, and 90% would like to read more novels like *The Big Read* selection. Early results also exposed challenges facing *Big Read* organizers – the need to recruit more male readers into the program and to reach less-educated readers. The preliminary survey showed women participating at four times the rate of men (80% versus 20%), and more college graduates involved in the program (75%) than adults whose education stopped at high school.

Final results of the ongoing evaluation will be issued by the end of FY 2008. A crucial survey piece will measure whether *The Big Read* is affecting literary reading rates for participants.

Poetry Out Loud: National Recitation Contest

Created by the NEA and the Poetry Foundation, *Poetry Out Loud: National Recitation Contest* is administered in partnership with the State Arts Agencies. By encouraging high school students to memorize and perform great poems, *Poetry Out Loud* helps students master public speaking skills, build self-confidence, and learn about their literary heritage.

Poetry Out Loud began as a pilot in 2005 in Chicago and the Washington, DC, metropolitan area. In 2006, it expanded to all 50 State Capitals and the District of Columbia. Following further expansion within each State, the 2006-2007 cycle culminated with the National Finals at George Washington University's Lisner Auditorium in Washington, DC, on May 1, 2007, where 51 State champions competed. The Arts Endowment's partner, the Poetry Foundation, produces substantial educational materials for teachers participating in *Poetry Out Loud* and provides additional financial support for the National Finals, with a total contribution of approximately \$500,000.

During 2007-08, the third national year of *Poetry Out Loud*, teachers in an estimated 1,500 high schools throughout all 50 States, the District of Columbia, and the U.S. Virgin Islands will conduct State-level competitions involving as many as 200,000 students. The 2008 National Finals will take place April 29 at Lisner Auditorium in Washington, during National Poetry Month. Reactions from teachers and students participating in *Poetry Out Loud* have been enthusiastic:

Participating in the contest and seeing my students grow in confidence has been one of the best experiences of my teaching career. While I could insist that my students recite poetry without the contest, being a part of it and realizing that they're participating in something that is beyond the classroom has been a tremendous

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motivation for them. My students are generally thought of, and see themselves, as academic outcasts. Being a part of *Poetry Out Loud* has countered that perception.
- participating teacher¹

Competing in Washington, DC, was a wonderful and unforgettable experience. I think that *Poetry Out Loud* offers a great opportunity for our nation's students, and I just wanted to let you know how much it meant to me. I hope this incredible competition will take place for many years in the future!

-PA State Champion, Olivia Meldrum

Shakespeare for a New Generation

Shakespeare for a New Generation represents the current phase of the *Shakespeare in American Communities* initiative, the first of the Arts Endowment's National Initiatives, launched in New London, Connecticut in September 2003. Since then, the program has:

- Provided 3,000 performances of professional Shakespeare productions to more than 1,700 communities in all 50 States and the District of Columbia.
- Entertained more than 1,000,000 community audience members (including 770,000 students as mentioned below).
- Provided free performances and educational activities for approximately 770,000 students in 2,900 middle and high schools.
 - Educators, especially those in rural areas, are thrilled by the opportunity for their students to experience live theater.

We are a very rural school, and we are limited in terms of accessibility to cultural events. Performances such as this give our students an understanding of what else is "out there." Anything that opens up the world to students (in ways other than the Internet) can only benefit them and us.

- Teacher, Powell High School (Powell, WY), Performance by Montana Shakespeare in the Parks

- Reached more than 16 million students through the free distribution of 45,000 Shakespeare multi-media toolkits used by teachers in more than 22,000 middle and high schools, of which 30% are in rural communities.
 - The feedback received from approximately 7,000 teachers who responded to a survey of those who requested the toolkit has been enormously positive. The teachers reported that 99% of their students demonstrated a better understanding of Shakespeare after use of the toolkit.

¹ *Poetry Out Loud* evaluation, conducted by Rockman et al (2007). [Teacher Survey response; unpublished raw data collected anonymously].

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- Provided professional performances of Shakespeare plays and educational activities to military families at 18 military installations in 14 States through a partnership with the Department of Defense, reaching an estimated 6,000 individuals.
- Generated nearly \$900,000 in private sector support.

Operation Homecoming: Writing the Wartime Experience

Operation Homecoming was created by the Arts Endowment to help U.S. troops and their families write about their wartime experiences. Selected by an independent NEA panel, the best submissions were published in a literary anthology in September 2006 by Random House. The anthology, entitled *Operation Homecoming: Iraq, Afghanistan, and the Home Front in the Words of U.S. Troops and Their Families*, is edited by Andrew Carroll.

Through this program, the Arts Endowment engaged some of America's most distinguished writers to conduct workshops at military installations, and provided educational resources to help the troops and their families share their stories. The Arts Endowment created an accompanying audio CD and online materials to inspire and develop writing skills.

In addition, the Arts Endowment toured the acclaimed one-man play *Beyond Glory*, in which Stephen Lang brings to the stage the personal accounts of Medal of Honor recipients. NEA brought the play, which recently ran off-Broadway to rave reviews, to 30 overseas and domestic military installations.

Accomplishments of *Operation Homecoming* include:

- Provided 55 writing workshops with distinguished authors – and related activities – for more than 6,000 people at 33 military installations in the U.S. and overseas (Asia, Europe, and the Middle East, including Afghanistan and on the USS Carl Vinson aircraft carrier in the Persian Gulf). Another 25,000 individuals have utilized our online educational resources or received copies of our print materials and *Operation Homecoming* audio CD.
- Collected nearly 2,000 submissions written by troops and military families for the *Operation Homecoming* anthology. The submissions are comprised of approximately 12,000 pages of writing.
- Held 36 book readings, symposia, and conference discussions of the award-winning *Operation Homecoming* anthology at cultural centers, libraries, and military installations across the country from September 2006 to April 2007. These events included first-person accounts and readings by troops and writers.
- Distributing *Muse of Fire*, an educational DVD featuring accomplished writers, as well as military personnel and their family members, reading from their work and discussing the craft of writing. The film is being given free to military base libraries

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and educational centers, and veterans' facilities and hospitals. The film premiered at the National Archives in Washington, DC, on March 14, 2007.

The Arts Endowment secured more than \$1.2 million in private sector support for the *Operation Homecoming* initiative from FY 2004-2007.

Based on the positive response to this program, the Arts Endowment plans to partner with the U.S. Department of Veterans Affairs to provide writing workshops at veterans' hospitals, centers, and affiliated facilities.

NEA Jazz Masters

Through the *NEA Jazz Masters* program, which became a National Endowment for the Arts National Initiative in 2005, the Agency has celebrated America's truly indigenous art form for more than 25 years. Since its inception in 1982, 100 award recipients have received the title of *NEA Jazz Master* while the program evolved into the highest honor in jazz in the United States. The mission of the *NEA Jazz Masters* initiative is to honor lifelong contributions in the field of jazz and to engage the honorees in performances, broadcasts, residencies, and educational activities in communities nationwide – with a special focus on developing future generations of jazz enthusiasts. Today, the *NEA Jazz Masters* initiative consists of the following components:

- The *NEA Jazz Masters Awards*.
- *NEA Jazz Masters Touring and Festivals* with performances and residencies occurring at selected high-profile regional festivals throughout the nation, with projected audiences of 18,000 per year.
- Television and radio programming featuring *NEA Jazz Masters*, including programs on PBS such as *Legends of Jazz* and *NPR Jazz Profiles*; and “Jazz Moments” on XM Satellite Radio and other stations nationwide. In 2007, approximately 40 “Jazz Moments” were produced; as many as 35 more are anticipated in FY 2008.
- A compilation CD produced by Verve Music Group.
- The *NEA Jazz in the Schools* multimedia curriculum, which introduces high school students to jazz and its important role in American history. Available free-of-charge, *NEA Jazz in the Schools* can be found at: www.neajazzintheschools.org/home.php. For educators without Internet access, a limited number of educational toolkits are made available. To date - through the toolkits alone - we have reached 4.5 million students nationwide.

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Great American Voices Military Base Tour: Unforgettable Melodies from Opera & Broadway

Great American Voices Military Base Tour: Unforgettable Melodies from Opera & Broadway continued to provide performances of opera and musical theater classics for military families in 2006-2007. Due to the overwhelmingly positive response to the initial tour of 39 bases in 2005-2006, additional grants were awarded to six opera companies to provide additional performances and educational opportunities on nine military installations.

With each performance, a booklet and CD developed by the Arts Endowment as an introduction to opera and musical theater were distributed free-of-charge. In addition, educational activities were provided for adults and students at each base to enhance their knowledge and appreciation of the music. The Arts Endowment secured more than \$700,000 in private sector support for this initiative.

Great American Voices kicked off on July 4, 2005, at Camp Lejeune in Jacksonville, North Carolina, with a performance by Opera Carolina and the Winston-Salem Symphony for an audience of more than 15,000 Marines and their families. Camp Lejeune's standard July 4th entertainment, their own Second Marine Division Band, had been deployed to Iraq.

Other tour highlights include a performance by young artists from the Washington National Opera at West Point for an audience of more than 1,000 freshman cadets in January 2006 that was reviewed in *The Wall Street Journal*. In March 2007, Los Angeles Opera carried out a two-day residency at Twentynine Palms High School and performed at the Sunset Cinema at Marine Corps Air Ground Combat Center Twentynine Palms. Los Angeles Opera was brought back to the base by popular demand, having carried out an extraordinarily successful residency in February 2006 as part of *Great American Voices*.

Research and Analysis

In late 2007, the Agency's Office of Research & Analysis (ORA) drew national attention to the centrality of reading to a range of academic, social, cultural, civic, and economic outcomes. With the November release of the research report, *To Read or Not To Read: A Question of National Consequence* (available at www.arts.gov/research/ToRead.pdf), the Arts Endowment generated widespread discussion among parents, teachers, arts organizations, authors, editors, publishers, librarians, and community leaders, about three main findings. They are:

- Teenagers and young adults read less often and for shorter amounts of time when compared with other age groups and with Americans of the past.
- Reading comprehension skills are eroding, especially among teenagers and young males. By contrast, the average reading score of 9-year-olds has improved.
- Advanced readers accrue personal, professional, and social advantages. Deficient readers run higher risks of failure in all three areas.

Although the Agency had previously issued the landmark report, *Reading at Risk: A Survey of Literary Reading in America*, in 2004, the new publication is more comprehensive and up-to-date, bringing together the most reliable statistics and trend data from federal, academic, industry, and nonprofit sources. While *Reading at Risk* focused primarily on literary reading – and studied only adult age groups – *To Read or Not To Read* compiles data on voluntary reading of any type, and involves children, teenagers, and adults from large, nationally representative studies.

Reading at Risk inspired countless news stories, op-ed pieces, and full-length articles that appear to this day. *To Read or Not To Read* has already attracted at least the same level of interest. Weekly media requests for phone interviews, and numerous television and radio segments about the report, reveal the public's thirst for authoritative data on the state of reading in American life.

Beyond the news media, ORA staff has presented the report to Board members of the National Assembly of State Arts Agencies, to the New York publishing community, library groups, and key officials at the U.S. Department of Education and the Institute of Museum and Library Services. In 2008, the Arts Endowment will present the report at various national and regional forums, including those convened by arts, cultural, and literary organizations. By focusing on voluntary reading – as opposed to school- or work-required reading – the Agency is providing a unique context for exploring the link between reading habits and reading skills. ORA will continue to monitor voluntary reading and reading comprehension rates, since both factors affect the Agency's ability to extend access to literary arts to all Americans. For example, *Reading at Risk* and its reception by the public were instrumental in the Arts Endowment's decision to develop national literary initiatives, discussed elsewhere in this document.

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In FY 2008, the Arts Endowment is continuing a national evaluation of *The Big Read*, in collaboration with the Institute of Museum and Library Services and the regional arts organization, Arts Midwest. ORA presented evaluation goals and strategies to well over 200 librarians, teachers, and community leaders at *Big Read* orientation sessions in June and November 2007. A final evaluation report will be produced by the end of FY 2008, and will include substantive data on attendance at *Big Read* events, the reported reading patterns of participants before and after the program, and lessons learned about *The Big Read*'s effectiveness in middle schools, high schools, colleges, and universities.

In general, the Arts Endowment has continually sought ways to quantify the benefits of arts participation for the broader public. The Agency made new strides in this area with the November 2006 publication of a brochure titled *The Arts and Civic Engagement: Involved in Arts, Involved in Life*, available at <http://www.arts.gov/pub/CivicEngagement.pdf>. Based on data from the 2002 "Survey of Public Participation in the Arts" (SPPA), the report shows in an easily accessible format that arts participation correlates strongly with civic and community engagement. For example, Americans who read literature, attend theater, or enjoy classical or jazz music concerts are twice as likely as non-arts participants to engage in a variety of positive individual and social behaviors. Those activities include playing sports or attending sporting events, exercising, camping, hiking, and canoeing. Readers and arts participants are nearly three times as likely as non-participants to volunteer or do charity work.

Throughout FY 2007, often at the request of arts service organizations, ORA scheduled several speaking engagements and presentations of data at regional and national meetings. Consequently, ORA made critical alliances with organizations such as Campus Compact, the Community College National Center for Community Engagement, and Federal researchers at the Corporation for National and Community Service. This vigorous outreach enabled the office to expand awareness of the NEA's research activities, and the Agency's program goals generally, to a broader constituency than arts groups alone. National and local media coverage of the *Arts and Civic Engagement* study granted additional public exposure to the vital links between arts and community engagement.

The *Arts and Civic Engagement* study, like the 2004 *Reading at Risk* report, stemmed from a rich and irreplaceable data source, the SPPA. The SPPA is the only large-scale arts survey of the general adult population, which has been regularly occurring since 1982. It measures participation in arts activities through attendance at live events, consumption of arts-related media, engagement in literary reading, and personal participation in other art forms. The survey also includes demographic information on participation ordered by sex, race, age, income, and education level. Conducted with the U.S. Census Bureau, the survey's exceptional response rate (70% in 2002), combined with its unusually large sample size (more than 17,000 Americans ages 18 and over), have helped the NEA's research function win credibility among sociologists and economists, arts organizations and artists, and the policy makers and news media who prize timely statistics and trend data on arts participants.

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In 2005, the Arts Endowment began planning for the next iteration of the SPPA, to be conducted in FY 2008. An advisory committee consisting of subject matter experts, researchers, and survey methodologists was convened, and the results of their deliberations used to determine the design, execution, and content of the next survey. A survey pre-test occurred in FY 2007, and adjustments were made to the questionnaire, reflecting electronic media and other new ways in which Americans engage with the arts. At no cost to the Agency, moreover, ORA has reached an informal agreement with the Corporation for National & Community Service (CNS) to include questions about arts participation and arts education on CNS' youth volunteer survey, conducted with the U.S. Census Bureau. The addition of these questions should greatly enhance the Arts Endowment's knowledge of arts participation in the United States.

For the last two years, the Arts Endowment has stepped up production and distribution of technical notes covering specialized research topics in the arts. In FY 2006 and FY 2007, six NEA Research Notes were released, including Note # 92, *Airing Questions of Access: Classical Music Radio Programming and Listening Trends* (available at www.arts.gov/research/Notes/92.pdf), which explored factors affecting access to classical music on public radio. Other Research Notes assessed consumer expenditures on arts performances, and the relationship between arts and volunteering.

The Arts Endowment's partnership with other public and private sector organizations has resulted in targeted research initiatives. One example is *Creativity and Aging*, the landmark study on the health impact of participation in the arts, commissioned in partnership with the National Institutes of Health, the U.S. Department of Health and Human Services, the AARP, and private foundations, and conducted by the Center on Aging, Health & Humanities at George Washington University in Washington, D.C.

In FY 2007, ORA issued a revised edition of *How the United States Funds the Arts* (www.arts.gov/pub/how.pdf), a report that has proved immensely popular with international visitors and audiences. In FY 2008, ORA plans to develop reports on the financial characteristics of American theater companies, on artist occupation trends gleaned from U.S. Census data, and on the classification and characterization of U.S. arts festivals.

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PROGRAM SUPPORT

I. Introduction

The Program Support budget funds activities that directly relate to and enable the Agency to serve the American public by exercising leadership with the arts fields. These activities include grant application review; research and analysis projects; production of various Agency publications; travel for panelists, members of the National Council on the Arts, and recipients of the National Medal of Arts; arts accessibility activities; contractual services; and assessments for E-Government initiatives.

II. Funding

The Arts Endowment requests \$1,700,000 in FY 2009 for Program Support (see Table 4 for a breakdown of expenses).

Provided below are the categories through which we undertake Program Support activity.

- A. Panels and Reviewers. Critical to our work is our national merit review system. As required by law, the Arts Endowment engages expert advisors to review applications, enhancing the credibility and fairness of the review system. The Agency requests \$755,000 for panelist and reviewer compensation and travel. The additional funding is requested to increase the honorarium paid to panelists from \$125 per day to \$200, which is in line with the honorarium paid by other Federal grantmaking agencies. This increase will allow us to properly compensate experts from the various arts disciplines whose judgments and opinions are so vital to the work of the Agency.
- B. Consultants. The Arts Endowment engages expert consultants to address important issues in the arts, including presentations to the National Council on the Arts meetings, and to serve as readers of manuscripts submitted by writers applying for Literature Fellowships. The Agency requests \$108,000 for consultants.
- C. Printing and Reproduction. The Agency produces publications that directly relate to the arts fields, including brochures about Agency grant opportunities. The Agency requests \$200,000 for these activities.
- D. Travel: National Council on the Arts and Medal of Arts. Members of the National Council on the Arts travel to Washington, D.C. three times per year to advise the NEA Chairman on Arts Endowment policies, grant applications, and the funding of specific projects. Members, who are Presidentially-appointed, Senate-confirmed arts experts and patrons, also travel to attend working groups and other Agency meetings.

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Recipients of the National Medal of Arts are invited to travel to Washington, D.C. to receive the award at a special White House ceremony held each year. Created by Congress in 1984, the National Medal of Arts is conferred annually by the President to honor artists and patrons of the arts who have made extraordinary contributions to the excellence, support, growth, and availability of the arts in the United States.

We request \$55,000 to cover these costs.

- E. Research and Analysis. The Arts Endowment requests \$300,000 to support the activities of the Agency's Office of Research and Analysis, which produces unique data sets and analyses that provide important insights into public policy issues affecting artists, arts organizations, and the general public. Examples of this activity are the Agency's November 2007 report, *To Read or Not To Read: A Question of National Consequence*; the November 2006 study, *The Arts and Civic Engagement: Involved in Arts, Involved in Life*; and the earlier reports, *Reading at Risk* and *How the U.S. Funds the Arts*.
- F. AccessAbility. The Agency goal of increasing access to the arts for all Americans is achieved in part by addressing grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA). We request \$25,000 to support symposia, workshops, and panels that address accessibility issues.
- G. Other Services. The Agency requests \$99,000 for other services such as contractual services in support of National Initiatives; various costs in support of panel operations; and design services for Agency publications.
- H. Assessments for Grants.gov and Grants Management Line of Business (GMLoB). The Grants.gov initiative is part of the overall E-Government program for improving access to government services via the Internet.

The charter of Grants.gov, one of 24 President's Management Agenda E-Government initiatives announced in 2001, calls for establishing a simple, unified electronic storefront for interactions between grant applicants and the Federal agencies that manage grant funds. Grants.gov allows organizations to find and apply electronically for competitive grant opportunities from all Federal grantmaking agencies. As one of 26 Federal grantmaking agencies, the Arts Endowment is assessed an annual fee for use of Grants.gov, which is provided to the U.S. Department of Health and Human Services (DHHS), the managing partner for Grants.gov. The Agency requests \$129,299 for the FY 2009 Grants.gov assessment.

The vision of GMLoB, one of five lines of business launched in 2004, is a government-wide solution to support end-to-end grants management activities that promote citizen access, customer service, and agency financial and technical

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stewardship. DHHS and the National Science Foundation (NSF) are the co-managing partners for this implementation, with support from the grantmaking agencies by way of annual assessments. The Arts Endowment requests \$28,460 for the FY 2009 GMLoB assessment, which will be provided to NSF.

- III. Strategies and Achievements. Three particularly important Agency strategies are implemented with funds from this area: quality grant application review, influential research and analysis, and effective outreach. The following outlines the relationship between the Program Support categories and these strategies.

A. Quality Grant Application Review

- *Panel membership* in compliance with the Agency's authorizing legislation, as amended, requires that panels be composed of citizens reflecting wide geographic, ethnic, and minority representation as well as individuals reflecting diverse artistic and cultural perspectives. Each panel must also include a lay member who is not engaged in the arts as a profession, but who is knowledgeable about the arts. Through this system we annually bring 400-450 individuals from across the country to Washington, D.C. to review approximately 5,000 grant applications. Panelists' judgments, determined through panel meetings ranging from one to five days, contribute significantly to the Chairman's funding decisions. Panel membership changes substantially from year to year; individuals may not serve for more than three consecutive years. The Agency's Automated Panelist Bank System (APBS) assists staff in complying with these mandates.
- *Consultants* are engaged primarily to read the manuscripts of Literature Fellowship applicants and make an initial determination as to those worthy of subsequent review. This assistance is essential to the quality review of the large number of manuscripts included with Literature Fellowship applications received each year (nearly 1,000 applications were received for FY 2008 support). Consultants also review manuscripts and applications for literary grants that fund the translation of contemporary literature from other languages into English. Applications for translation projects in 20 languages were received for FY 2008 support.

B. Influential Research and Analysis

Reports, publications, and research notes produced by the Agency's Office of Research & Analysis (ORA) provide a valuable service to the public and to those engaged in the nonprofit and commercial arts industries. The sophistication of ORA's data collection, analysis, and presentation has elevated the Nation's discourse about the arts and their importance to society.

In recent years, ORA has used data from the 2002 "Survey of Public Participation in the Arts" (discussed in the Research and Analysis section under the Impact tab)

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to illustrate the sharp decline in Americans' reading of literature over 10- and 20-year-periods. (Only 47% of American adults now engage in literary reading, and for young adults the percentage is even lower.) The resulting report, *Reading at Risk: A Survey of Literary Reading in America* (2004), has drawn relentless media coverage, provoking a national conversation about the role of leisure reading in American culture. At the NEA, the report provided the catalyst for initiating a partnership with the Institute of Museum and Library Services to develop *The Big Read*, the NEA's national literary initiative. Following the report's release, ORA has been contacted frequently by scholars and news media seeking new statistics on book-reading rates in the U.S. Those requests grew exponentially after the publication of the last book in the *Harry Potter* series, as this cultural phenomenon attracted more attention to children's reading habits.

In the fall of 2007, ORA published *To Read or Not To Read: A Question of National Consequence*, a compilation of recent research findings – many from other government agencies, but also from foundations, academia, and industry – demonstrating the strong relationship between leisure reading and reading proficiency, and between reading well and enhancing personal and professional growth opportunities. The report further shows measurable declines in reading, particularly among teenagers and young adults, and in reading comprehension by adults at virtually every education level.

Another NEA study was issued in November 2006. Titled *The Arts and Civic Engagement: Involved in Arts, Involved in Life*, the report demonstrates – with statistically reliable data – that there is a clear link between arts participation and community health. Put simply, Americans who read books, attend theater, and engage in other arts are more active in community life than those who do not. *The Arts and Civic Engagement* is a study of vital importance to every arts organization in America. For the first time, artists, arts advocates, and educators have the means to communicate – in empirical terms – the far-reaching benefits of participating in the arts. Healthy communities depend on active citizens. The arts play an irreplaceable role in producing both those citizens and their communities.

ORA also issues frequent Research Notes, 5-10-page summaries of current statistical information. Within the past two years, six research notes have been produced, including *Volunteering and Performing Arts Attendance: More Evidence from the SPPA* (March 2007). This note reported that regardless of a person's education level, gender, or age, performing arts attendance increases the probability of volunteering by nearly 32 percentage points. Moreover, levels of activity, including arts and sports attendance, are better predictors of volunteering than are demographic traits.

In addition to producing its own reports for the Arts Endowment, ORA recently has been asked to assist the University of Illinois at Chicago with a study of arts careers for people with disabilities.

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C. Effective Outreach

- **The Agency's Web site**, www.arts.gov, provides public access to information about the Agency and how to participate in its grants programs, activities, and materials. Activities made possible through our Web site include:
 - Downloading and printing the Agency's grant application guidelines, applications, and related administrative forms.
 - Reading Agency press releases.
 - Learning about NEA-funded projects through in-depth presentations on various projects.
 - Accessing Agency research reports and publications.
 - Easy access to public documents, such as the Agency's annual "Performance and Accountability Report."
 - Nominating individuals for the annual *National Medal of Arts*, *NEA Jazz Masters*, *NEA National Heritage Fellowship*, and the newly-established *National Endowment for the Arts Opera Honors* awards.
 - Identifying and linking to funding and professional development resources outside the Arts Endowment.
 - Directly linking to Agency staff email and locating staff phone numbers.
- **Outreach activities** also include the preparation and distribution of other quality materials (often through our Web site) on important issues in the arts related to the Agency's research findings, application requirements, or special programs or projects. Examples include:
 - *Imagine! Introducing Your Child to the Arts*, which presents activities and suggestions in literature, dance, music, theater, visual arts, folk arts, and media arts aimed specifically at children ages 3-8 years old, and includes a pull-out guide of arts activities that parents and children can do together.
 - *Guide to the National Endowment for the Arts*, which provides details on programs and activities supported by the Arts Endowment.
 - Extensive educational materials for middle and high school teachers – including workbooks, CDs, and DVDs – for *Shakespeare for a New Generation*, *NEA Jazz Masters*, *Poetry Out Loud: National Recitation Contest*, and for each of the books included in *The Big Read*.
 - *NEA Jazz Masters*, which profiles award recipients from 1982 to 2006, including brief biographies and selected discographies for 87 honorees and a brief history of NEA's creation of the Jazz Masters program, with an overview of the newly expanded program.

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- *NEA Literature Fellowships: 40 Years of Supporting American Writers* which includes a list of all the writers and translators who have received this award, as well as a brief history of the fellowship program, sidebars highlighting some of the NEA Literature Fellows, and a section on NEA Literature Fellows who have received other national awards and honors.
 - *NEA National Heritage Fellowships 1982-2007* profiles many of the NEA National Heritage Fellowship recipients, to celebrate the 25th anniversary of the award program. In all, 70 Fellows are profiled; also included is the NEA National Heritage Fellowships DVD-ROM.
 - *NEA Arts*, the Agency's bimonthly newsletter, which presents recent information on NEA-sponsored programs, awards, grants, national initiatives, and events.
 - The Agency's *Annual Report*.
- **AccessAbility** efforts, often working through the designated Regional Arts Organizations, address grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA).

An example of our AccessAbility efforts is a mini-conference, "Creativity and Aging in America," that we sponsored in partnership with AARP, the National Center for Creative Aging, and the International Music Products Association, in May 2005. A distinguished group of 44 leaders in the fields of aging, arts, education, philanthropy, government, and research developed recommendations about the importance and value of lifelong learning in the arts for, by, and with older Americans as a quality of life and healthcare issue. Two of the group's recommendations – concerning innovative housing design and livable communities for aging in place – were included in the final report of the 2005 White House Conference on Aging.

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Table 4
National Endowment for the Arts
Detail of Program Support Activities

(\$ in thousands)

ACTIVITIES	FY 2007 Obligations	FY 2008 Appropriation	FY 2009 Request
Panels and Reviewers	552	640	755
Consultants	89	104	108
On-Sites	182	0	0
Printing and Reproduction	183	255	200
Travel: NCA and MOA	52	53	55
Research and Analysis	229	370	300
AccessAbility	23	25	25
Other Services	120	197	99
E-Grants Assessments a/	<u>294</u> b/	<u>29</u>	<u>158</u>
Total Program Support	1,724 c/	1,673 d/	1,700

a/ Refers to assessments for Grants.gov and Grants Management Line of Business.

b/ Includes obligations of \$134K for FY 2008 Grants.gov assessment.

c/ Includes \$1,672K appropriated in FY 2007, \$429K of carryover funds to FY 2007, and \$85K of prior year deobligations brought forward to FY 2007. Excludes \$462K of FY 2007 funds carried forward to FY2008.

d/ Excludes \$462K carried forward to FY 2008 from FY 2007.

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SALARIES AND EXPENSES

I. Introduction

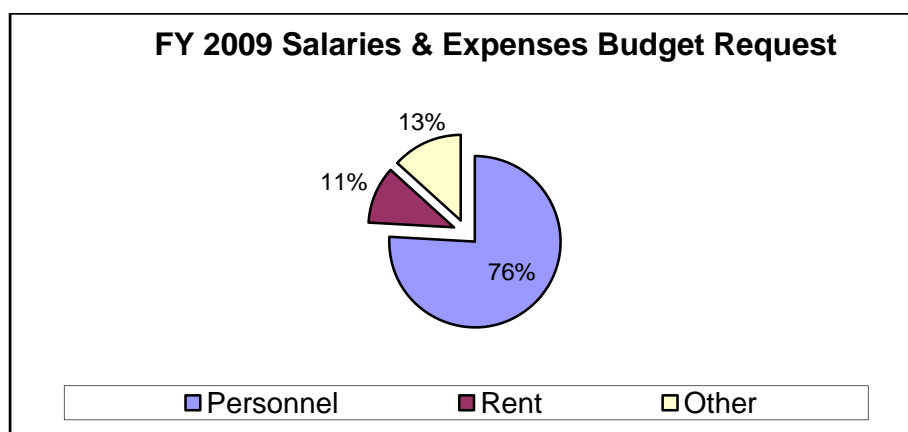
The Salaries and Expenses (S&E) budget provides operating funds essential to the achievement of the mission, goals, and outcomes of the Arts Endowment, its Office of the Inspector General (OIG), and the President's Committee on the Arts and the Humanities (PCAH). More specifically, funds are needed for personnel compensation and benefits, staff and invitational travel, rental payments to the General Services Administration (GSA), security payments to the Department of Homeland Security (DHS), communications and utilities, contractual services such as training and information technology support, and for the acquisition of supplies and equipment.

In addition to providing information on our S&E financial requirements, we report on related management activities, achievements, and directions, and highlight progress in addressing the President's Management Agenda (PMA).

II. Funding

The Arts Endowment's FY 2009 request for S&E is \$25,080,000. The S&E budget components are (also see Table 5):

Personnel Compensation and Benefits	\$19,036,000
Staff and Invitational Travel	500,000
Rent	2,708,000
Contractual Services	1,888,000
Other Operating Services ¹	948,000
Total	\$25,080,000



¹ Includes transportation of things, communications and utilities, printing and reproduction, supplies, and equipment.

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- A. Personnel Compensation and Benefits. The Agency's ability to achieve its mission is directly linked to the quality and expertise of its employees. The Personnel Compensation Request of \$19.036 million will support approximately 161 FTE, covering the 2.9% percent pay raise proposed for FY 2009, and within-grade increases.
- B. Staff and Invitational Travel. The Arts Endowment requests \$500,000 for local and out-of-town travel for staff (including the OIG and the Arts Endowment's portion for PCAH). The travel request supports Agency outreach efforts, technical assistance to grantees and potential applicants, and travel associated with the planning and implementation of the Agency's projects, activities, and initiatives.
- C. Rent. The Agency expects to be charged approximately \$2.708 million in rent by the GSA for office space in the Old Post Office Building (OPOB) in FY 2009. *This is a \$522,000, or 24%, increase in costs over FY 2008 for the same amount of space.* The rent increase reflects updated GSA rent rates for 2009 expected to apply when a new Occupancy Agreement between the Arts Endowment and GSA takes effect at the start of FY 2009.

In FY 2006, GSA announced plans to solicit offers to redevelop the OPOB. Since then, we have received no further guidance from the GSA regarding a move from the OPOB; as a result, this budget assumes the Agency remains in the OPOB through FY 2009.

- D. Contractual Services. Contractual service activities involve security, training, and various miscellaneous services such as administrative contracts for information technology and financial assistance. The Arts Endowment is seeking \$1.888 million for these purposes.
 - 1. Security. The Agency is estimating security charges of approximately \$537,000, as advised by the Department of Homeland Security. Basic and building specific charges are estimated at \$238,000, and guard services are estimated at \$299,000.
 - 2. Training. The Arts Endowment requests \$112,000 for Agency-wide training. This request supports training needs for human resources and information technology professional development.
 - 3. Miscellaneous Services. The Agency requests \$1.239 million for miscellaneous contractual services. The Agency uses miscellaneous contractual services for a range of activities such as payroll and personnel processing with the U.S. Department of Agriculture, and the Department of Health and Human Services' Employee Assistance Program.

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Funds are also used in support of the Agency's information technology management program including:

- Maintenance of the electronic personnel file system with the Office of Personnel Management and the National Finance Center.
- Support of the financial management information system provided under an interagency agreement with the U.S. Department of Transportation's Enterprise Services Center (ESC).
- Development of interfaces required by Administration E-Government initiatives (such as Grants.gov and Grants Management Line of Business (GMLoB)). We will need to build interfaces between our legacy systems and a GMLoB consortia service center. In addition, agencies will need to design/build those elements of a common solution end-to-end system that must be tailored to each agency's unique needs (e.g., in our case, managing the multimedia work samples that are essential to our application review process).

E. Other Operating Services. Other operating services include transportation of things; communications, utilities, and miscellaneous charges; printing; supplies; and equipment.

1. Transportation of Things. The Agency anticipates costs of \$100,000 for express mail charges and one or two permanent change of station moves in FY 2009.
2. Communications, Utilities and Miscellaneous Charges. We request \$410,000 for telecommunications, mailing services, utilities, and equipment rental.
3. Printing. We request \$71,000 for printing activities, including print notices in the Federal Register and Code of Federal Regulations.
4. Supplies and Equipment. The Arts Endowment requests \$213,000 for supplies, and \$154,000 for equipment.

III. Administrative Strategies and Achievements

Since his arrival in 2003, Chairman Gioia has *focused leadership and management on improving the Agency's performance and productivity*. The Agency's commitment to this strategy, and our dedication to the achievement of the President's Management Agenda (PMA), are reflected below:

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A. Improved Grants Management

Interagency Efforts. The Arts Endowment participates on interagency work groups and specially formed teams to assist with government-wide streamlining efforts. Two examples are:

- In FY 2007, the Agency's CIO served as Chairman of the multi-agency Grants Executive Board, which oversees the Grants.gov and GMLoB initiatives.
- The Agency's Grants & Contracts Officer serves on the multi-agency Grants Policy Committee, the governing board for all grants streamlining activities under P.L. 106-107.

As part of these interagency efforts, the Arts Endowment has:

- Contributed to developing a standard financial assistance opportunity announcement template, standard financial assistance award document templates, and standard financial and report formats for Federal grants and cooperative agreements with governmental and non-profit organizations.
- Contributed to the development of uniform terms and conditions for Government-wide requirements applicable to Federal awards. Title 2 CFR, Grants and Agreements, is in place and the various applicable OMB Circulars have been consolidated into Title 2 – providing a “one-stop shop” for grants policies. As part of this effort, the NEA moved its Suspension and Debarment regulations into Title 2 as well.
- Contributed to the establishment of more reasonable charges for the participation of small agencies in Grants.gov.

Internal Efforts. We continue to simplify our application requirements. Where possible, we have replaced hard copy application support items with electronic versions. Mirroring government-wide efforts, we have made many of our Agency-specific application forms "generic" so that they can be used across funding opportunities. This provides constituents – and our staff – with familiar and consistent application material.

Improved Grantee Compliance. Our efforts to help grantees improve their accountability and understanding of Federal grants include:

- The Arts Endowment's OIG has increased its financial management and compliance evaluations and limited scope audits of grantees by focusing on metropolitan areas where they can coordinate visits with several grantees during

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a fixed period of time. During FY 2007, 35 evaluations and audits in eight States were conducted.

- The Grantee Technical Assistance Program (GTAP) continues to provide one-on-one assistance in all areas of grants compliance. In FY 2007, focus was put on the Regional Arts Organizations (RAOs); four RAOs that serve thousands of grantees in more than 35 States were included. Among the issues addressed were the management of multiple Federal grants and cooperative agreements; personnel activity/time and effort reporting; and management of subgrants. Also, as an outgrowth of the Agency's involvement with a government-wide National Policy Requirements working group, clarification was provided on the "flow-down" requirements of various Federal laws, rules, regulations, and OMB Circulars to grantees and subgrantees.
- The NEA Web site helps applicants become more self-sufficient regarding Federal grants management through resources such as *Grant-At-A-Glance*, where grantees can access information about their current and past grants to help them manage their awards. A downloadable and fillable *Section 504* self-assessment workbook is also now available on our Web site. This Program Evaluation Workbook is designed to assist grant recipients in evaluating the current state of accessibility of their programs and activities to disabled visitors and employees. More specifically, the workbook is intended to assist organizations in their efforts to: (a) comply with the Endowment's regulations implementing Section 504 of the Rehabilitation Act of 1973, as amended, including the preparation of a self-evaluation of all programs, activities, policies and practices to determine areas of noncompliance, and (b) better understand the relationship between 504 and the Americans with Disabilities Act (ADA).

B. Effective Outreach

Grants Workshops. There is a great demand for funding from the Arts Endowment and, as a result, the grant process is extremely competitive. The Agency is committed to broad public and geographic outreach. By offering grants workshops, often hosted by Members of Congress, the Arts Endowment provides public service and important information to small and mid-size nonprofit organizations throughout the country. By providing general technical assistance to potential applicants and grantees at community, State, and national workshops and conferences, the Arts Endowment is ensuring that underserved areas have knowledge of funding opportunities available to them. Since the inception of the program in 2002, more than 4,300 people have attended 54 workshops conducted in 24 States.

National Initiatives. Planning for and effective delivery of the Agency's National Initiatives requires extensive interaction with arts organizations, school systems, and underserved communities – such as military installations – in all 50 States. Arts Endowment staff will continue efforts in support of the National Initiatives,

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including *The Big Read* and its goal of reaching every Congressional district in FY 2009.

International Efforts. The Chairman of the NEA is called upon by the U.S. Department of State's Bureau of Educational and Cultural Affairs to represent the U.S. with cultural officials of other countries. Most notable is the Arts Endowment's role in spearheading bilateral *Big Read* programs with Russia, Egypt, and Mexico, and literary anthologies with Russia, Pakistan, Northern Ireland, and Mexico.

The success of our outreach efforts is reflected in the fact that, from FY 2004 through FY 2007, nearly 1,200 organizations have received grants from the Arts Endowment for the first time. These organizations are from all 50 States, as well as the District of Columbia, Puerto Rico, and the Virgin Islands.

C. Strategic Management of Human Capital

We have established human capital (HC) strategies that enable us to carry out the Agency's Strategic Plan. We manage our HC programs consistent with applicable internal controls and merit-based principles – confirmed by the 2004-2005 Human Resource Management Delegated Examining oversight review conducted by the Office of Personnel Management (OPM). And we build our budgets and programs consistent with our available HC resources.

We conduct assessments on an ongoing basis to ensure that our staffing level and competency mix are sufficient to operate effectively and achieve our mission. We sustain a high-performing workforce as evidenced by our capacity to manage our demanding application and grant workloads without increases in resources. Training is critical to this effort, particularly as employees retire and new staff come on board. In addition, we instituted annual leadership training to improve and enhance performance, and to serve as a key element of succession planning.²

D. Expanded E-Gov

Grants.gov. NEA has been an active partner in Grants.gov from its inception and continues to exceed the goals set by OMB and Grants.gov. The NEA posts electronic application packages for 100% of its discretionary and mandatory funding opportunities. In FY 2009, the NEA will achieve its goal of receiving 100% of its applications for these opportunities via Grants.gov.

The Agency also is revising internal business practices to accommodate electronic applications. NEA staff can now access, review, update, and print application

² The average years of Federal service for Agency staff is currently 15.9. By the end of FY 2008, assuming no substantial change in the composition of staff, approximately 27% of Agency staff will be eligible for optional retirement; 12% will be eligible for early retirement.

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materials via their desktop PCs. In a pilot effort, we are making electronic application materials available to some NEA panelists so that they have the option of using "portable" versions (instead of bulky notebooks) that can be easily taken anywhere – while on travel, for example – to study in advance of panel meetings. In addition, another pilot project enables NEA panelists to preview visual arts work samples online.

GMLoB. Beyond Grants.gov, we are anticipating a similar work effort for the Grants Management Line of Business (GMLoB). The goal of GMLoB is to develop a government-wide solution to support end-to-end grants management activities that promote citizen access, customer service, and agency financial and technical stewardship. NEA is fully supportive of the goals of this e-gov initiative, and the Agency's CIO chaired one of OMB's GMLoB consortia review committees. We believe that the Agency's urgent need for an upgraded grants management system can be best fulfilled via a cross-servicing agreement with the National Endowment for the Humanities. We believe such an agreement would substantively improve the NEA's grants management capabilities at a reasonable price – a price considerably below that anticipated from other Federal agency service providers.

Here are some examples of expanded capabilities that a new grants management system would provide:

- All applications received and processed electronically.
- No need for multiple "shadow" databases to track progress of applications undergoing review.
- Potential to convene panels and review applications electronically.
- Comprehensive online payment request, progress reporting, and final reporting capabilities.
- Better integration of the application review and award decision process with the currently separate applications and grants databases.
- Increased ease, accuracy, and transparency of reporting.

The Federal Funding Accountability and Transparency Act (FFATA). FFATA mandated the development, by January 2008, of a single searchable Web site, accessible by the public for free that includes information about each Federal award. NEA was among those agencies that were able to provide up-to-date information about its grant awards for OMB's early launch of this Web site – USAspending.gov – in December 2007. Prior to the launch, NEA staff worked closely with the FFATA Task Force to meet the goals and deadlines of this Act by participating on the SF 424 Forms Families & FFATA Implementation Subcommittee of the Grants Policy Committee to determine necessary changes to the government-wide SF 424 Forms Families for compliance with FFATA requirements.

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Enterprise Human Resources Integration (EHRI). In response to the EHRI project, one of OPM's e-gov initiatives, the Arts Endowment began conversion efforts to an EHRI system in FY 2007 with full implementation scheduled for FY 2008. EHRI is a collaborative e-gov initiative designed to transform the way Federal HR specialists and managers access human resource information and the way all Federal employees access their personnel file information.

E. Competitive Sourcing

We conduct our staffing inventory and subsequently submit it in compliance with the Federal Activities Inventory Reform (FAIR) Act. We use contracting as an important management tool, particularly in the areas of information and facilities management – pursuant to competition.

F. Improved Financial Management

Through a cross-servicing interagency agreement, the U.S. Department of Transportation's Enterprise Services Center provides the NEA with a finance system compliant with the Financial Systems Integration Office's *Federal Financial Management Systems Requirements*. The Agency has received an unqualified audit opinion for all five of our financial statement audits to date.

G. Integration of Budget and Performance

We have prepared this FY 2009 budget request as a performance budget, with performance data integrated throughout. This integration ensures that Agency goals, programs, and budget categories are aligned. We have developed program outcomes and indicators to assess achievements in relation to plans. Indicators are generally statistical in nature. We also are using indicators to determine areas of adjustment or emphasis in our budget request, where appropriate.

IV. Office of Inspector General (OIG)

The Office of Inspector General was established in 1989 pursuant to provisions of the Inspector General Act Amendments of 1988 (P.L. 100-504). The OIG is responsible for conducting audits, investigating allegations of unlawful or unauthorized activity, and providing technical assistance to grantees on matters relating to the financial management of their awards. The OIG helps the Agency evaluate and improve management systems to prevent fraud, waste, and abuse, and ensure efficient, effective service. In addition, the OIG works with the Chief Information Officer to ensure the Arts Endowment's compliance with the Federal Information Security Management Act (FISMA).

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There is no separate appropriation for the OIG. The Arts Endowment provides funding for the activities of the OIG based upon the Inspector General's budget as approved by the Arts Endowment Chairman.

A summary of the OIG costs is shown below.

Office of Inspector General Costs

(\$ in thousands)

	<u>FY 2007</u>	<u>FY 2008</u>	<u>FY 2009</u>
	<u>Obligations</u>	<u>Appropriation</u>	<u>Request</u>
11.1 Personnel Comp. ³	338	386	351
12.1 Personnel Benefits	58	72	76
21.1 Travel	17	16	16
24.0 Printing	0	1	1
25.2 Training	6	7	7
26.0 Supplies	<u>1</u>	<u>1</u>	<u>1</u>
Total	420	483	452

V. President's Committee on the Arts and the Humanities (PCAH)

Established by Executive Order in 1982, and renewed every two years since, the President's Committee on the Arts and the Humanities plays a key role within each Administration by:

- Providing a mechanism for interagency collaboration.
- Promoting activities that extend the reach and quality of national arts and humanities programs, and research and recognition programs that underscore the civic, social, and educational value of the arts and humanities.
- Stimulating increased private investment in the arts and humanities.

Its members include private citizens appointed by the President, and the heads of 12 Federal agencies: Department of State, Department of Education, General Services Administration, Department of the Treasury, Library of Congress, Department of the Interior, National Endowment for the Arts, National Endowment for the Humanities, Institute of Museum and Library Services, Smithsonian Institution, John F. Kennedy Center for the Performing Arts, and the National Gallery of Art. The First Lady is the honorary Chairperson.

The costs of the PCAH are reflected in the various object classes of the Arts Endowment's S&E budget. The Arts Endowment provides communications and legal counsel, budgetary and financial administration, and acquisition of logistical and administrative support (including supplies and reprographic and telephone services) for

³ Supports 3.0 FTE in FY 2007, 3.3 FTE in FY 2008, and 3.0 FTE in FY 2009.

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the Committee staff. The Humanities Endowment shares the costs of the PCAH through an interagency agreement with the Arts Endowment; the PCAH budget is shown below.

President's Committee on the Arts and the Humanities Costs
(\$ in thousands)

	<u>FY 2007</u> <u>Obligations</u>	<u>FY 2008</u> <u>Appropriation</u>	<u>FY 2009</u> <u>Request</u>
11.1 Personnel Comp. ⁴	365	419	434
12.1 Personnel Benefits	84	97	101
21.1 Travel	46	38	43
23.1 Rent	99	113	136
23.3 Comm., Utilities & Misc. Charges	9	9	9
24.0 Printing	6	6	6
25.4 Contractual Services ⁵	67	22	25
26.0 Supplies	<u>2</u>	<u>2</u>	<u>2</u>
Total	678 ⁶	706 ⁶	756 ⁶

⁴ Includes 2 FTE carried by NEA and 1 FTE carried by NEH in FY 2007, and 2 FTE carried by both NEA and NEH in FY 2008 and FY 2009; excludes support that might be provided by other Federal agencies.

⁵ FY 2007 costs include temporary staffer in lieu of filling vacancy.

⁶ Excludes \$200,000 in FY 2007, and \$250,000 in both FY 2008 and FY 2009 requested by NEH for PCAH use.

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Table 5.
National Endowment for the Arts
Detail of Object Classification
(\$ in thousands)

OBJECT CLASSES	FY 2007	FY 2008	FY 2009
	Obligations	Appropriation	Request
11.1 Full-Time Permanent	10,986	11,504	12,125
11.3 Other Than Full-Time Permanent	2,365	2,476	2,610
11.5 Other Personnel Compensation	298	312	328
11.8 Special Personal Services	<u>0</u>	<u>0</u>	<u>0</u>
11.9 Total Personnel Compensation	13,649	14,292	15,063
12.1 Civilian Personnel Benefits	3,591	3,760	3,963
13.0 Benefits for Former Personnel	<u>0</u>	<u>10</u>	<u>10</u>
Total Personnel Benefits	3,591	3,770	3,973
Total Compensation & Benefits	17,240	18,062	19,036
21.0 Travel & Transportation of Persons	490	500	500
22.0 Transportation of Things	70	73	100
23.1 Rental Payments to GSA	2,171	2,186	2,708
23.3 Comm., Utilities & Misc. Charges	384	365	410
24.0 Printing and Reproduction	57	68	71
25.0 Other Services	2,056	1,564	1,888
26.0 Supplies and Materials	182	194	213
31.0 Equipment	<u>199</u>	<u>417</u>	<u>154</u>
Total Non-Pay	5,609	5,367	6,044
99.0 Total: Salaries and Expenses a/b/	22,849 c/	23,429 d/	25,080

a/ Excludes NEH reimbursement for one-half of PCAH expenses.

b/ Excludes Interagency and Gift funds.

c/ Includes \$22,571K appropriated in FY 2007, \$374K of FY 2006 carryover funds into FY 2007, and \$384K of prior year deobligations. Excludes \$480K of FY 2007 funds to be carried forward to FY 2008.

d/ Excludes \$480K to be carried forward to FY 2008 from FY 2007.

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A Great Nation Deserves Great Art



NATIONAL
ENDOWMENT
FOR THE ARTS

Established 1965

Appropriations Request For Fiscal Year 2010

**Submitted to the Congress
May 2009**

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May 2009**

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OVERVIEW

The National Endowment for the Arts (NEA) submits its budget request of \$161.315 million for FY 2010 (see Tables 1 and 2 at the end of this section), which includes:

- \$132.540 million for grant-making activities:
 - \$79.524 million for Direct Endowment Grants
 - \$53.016 million for State/Regional Partnerships
- \$ 1.850 million for program support efforts, and
- \$ 26.925 million for salaries and expenses.

This budget request reflects a consensus that the National Endowment for the Arts makes a singular contribution in fostering artistic excellence and bringing the best of the arts and arts education to all Americans. At a time of significant financial challenges for the Federal government and the Nation, the budget request for the Arts Endowment gives recognition to the importance and substantive role of the arts and creativity in the lives of all Americans.

The Arts, the Economy, and the Nation

According to the *Arts and Economic Prosperity III*¹, a study of the economic impact of nonprofit arts and culture organizations and their audiences, nonprofit arts and culture organizations spent \$63.1 billion in 2005, supported 2.6 million full time equivalent jobs, and generated \$13.2 billion in revenue at the local, State, and Federal government levels. The study shows that the nonprofit arts support more jobs than accountants and auditors, public safety officers, and even lawyers, and just slightly fewer than elementary school teachers. Taking into account audience spending, total expenditures exceeded \$166 billion, supporting 5.7 million full time equivalent jobs and generating governmental revenue approaching \$30 billion. In North Carolina alone, for example, the wages and income of workers employed by creative industries (arts and culture-related) infused \$3.9 billion into the State's economy in 2006².

This robust picture, however, is being challenged by the current economic downturn. National examples can be seen in the total appropriations available to State Arts Agencies. While a modest reduction of 3.3% occurred between FY 2008 and 2009³, the \$350 billion shortfall anticipated by the States has resulted in the Governors of two thirds of the States proposing reductions in allocations for State arts agencies in FY 2010, with some Governors proposing significant reductions. One example can be found in New Hampshire, where the Arts Council is facing the prospect of a 50% reduction in staff, and a 29% reduction in overall funding for FY 2010.

¹ *Arts & Economic Prosperity III*; Americans for the Arts, Washington DC; May 2007.

² *The Economic and Employment Impact of the Arts and Music Industry*; National Governors Association, Center for Best Practices; testimony to the U.S. House Education and Labor Committee; March 2009.

³ *Legislative Appropriations Annual Survey*; National Assembly of State Arts Agencies, Washington, DC; February 2009.

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At the same time that arts organizations are facing the prospect of reduced support from their State arts agencies, foundations and corporations are also reducing their giving. A recent monthly survey¹ of major performing arts centers found that 54% have been unable to meet their budget goals for corporate fundraising, and 44% reported being behind in individual fundraising.

In December 2008, the Alliance for the Arts fielded a survey to nonprofit cultural organizations in New York City about the impact of the recent economic downturn. The responses came from a cross-section of organizations in all boroughs – reflecting the diversity of nonprofit cultural organizations in terms of audience, discipline and budget size. The survey results capture a snapshot of the current climate of the cultural industry. Of the 100 responding organizations, 78 percent indicate that they have reduced their budgets or plan to do so; 50 percent plan to lay off employees; 69 percent will defer new hires; and 45 percent plan to cancel or postpone programs within the next year².

According to Americans for the Arts, a national nonprofit organization dedicating to advancing the arts in America, more than 10 percent of the Nation's 100,000 nonprofit arts organizations are at risk of closing this year, with job losses numbering in the thousands.³ Local examples of the impact of the faltering economy can be seen in every State.

With the passage of the *American Recovery and Reinvestment Act of 2009* (the Recovery Act), \$50 million (see Table 3) was made available to the National Endowment for the Arts:

To be distributed in direct grants to fund arts projects and activities
which preserve jobs in the non-profit arts sector threatened by declines
in philanthropic and other support during the current economic downturn.

As of the end of April, 40% of the funds – the grants to the State arts agencies and regional arts organizations – have been awarded. The remaining funds are expected to be awarded by the end of the summer.

Achieving Our Mission

As the Federal government's arts agency, the NEA is the largest single funder of the nonprofit arts in America, whose mission is to provide national leadership to encourage and preserve excellent art; to help make it available to all Americans, especially those who traditionally have not had access to it because of economic and geographic barriers; and to connect and engage children and youth with America's distinguished artistic legacy. The Arts Endowment has developed, tested, and validated successful approaches and strategies for achieving its mission, including:

¹ *Arts Presenters Tracking Survey / March 2009 / Vol. 1.2*; AMS Planning & Research Corp.; Fairfield, CT.

² *The Recession & the Arts: The Impact of the Economic Downturn on Nonprofit Cultural Groups in New York City*; Alliance for the Arts; January 2009.

³ Americans for the Arts; press release; March 26, 2009.

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- Artistic excellence in all decision-making.
- Providing opportunities for Americans, regardless of where they live, to benefit from the arts by (1) ensuring wide geographic reach of our programs, including through support of radio and television projects, (2) enhancing arts organizations' ability to realize their artistic and public service goals, and (3) maintaining strong partnerships with the State arts agencies (SAAs) and their regional arts organizations (RAOs).
- Assisting communities in providing arts education programs by identifying and supporting model arts education projects.
- Implementing leadership projects and initiatives that provide value and demonstrate the importance of the arts and arts education to the American people.
- Revitalizing the role of reading literature in American culture and bringing the transformative power of literature into the lives of more Americans through *The Big Read*, the literary component of the *American Masterpieces* initiative.
- Producing compelling research publications that present an evidence-based case for the historical, educational, and cultural value of the arts in public life and in individual lives.
- Funding programs that present the best American art to international audiences.
- Providing focused leadership and careful management to improve Agency performance and productivity.

The reach of the Agency is broad, and the benefits provided each year substantial.

- An estimated 90-95 million individuals will benefit from Agency programs (exclusive of television and radio broadcast audiences), including 10 million children and youth.
- Through support of national and regional broadcast performances on radio and television – both single and recurring programs – a combined audience of at least 500 million will benefit.
- 100 percent of Congressional districts will receive at least one direct grant.
- 4,000 communities will participate in Agency-sponsored, discretionary projects. Many of these communities will benefit from projects, such as touring and outreach, which occur outside the geographical area of the grant recipient.
- An additional 2,200-2,400 communities will participate in projects supported by a combination of Federal funds and State arts agency and regional arts organization funds; of these, some 90% will be served by grants made solely with Federal funds.

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- 15,000-18,000 community organizations will partner with grantees on Arts Endowment-supported projects.
- Arts Endowment grants will generate \$600 million or more in matching support; in our direct grant-making categories alone, the ratio of matching to Federal funds is expected to approach 9:1, far surpassing the required match.
- Arts Endowment grants will help make possible 35,000-40,000 concerts, readings, and performances; 4,000-5,000 exhibitions (including visual and media arts); and 10,000-12,000 artist residencies in schools and other locations.
- Internationally, 85 U.S. professional arts organizations and 425 artists will provide performances, exhibits, and other arts activities in 45 countries.

The NEA's achievement in providing access to the arts for *all Americans* represents a milestone in the history of the Agency and the Nation. Individuals from all corners of the country, regardless of geography, gender, race or ethnicity, education, age, disability, or occupation have the opportunity to experience the variety, breadth and benefits of the arts.

The Big Read Results to Date

One of the most ambitious projects ever launched by the NEA is *The Big Read*. Undertaken in partnership with another Federal agency – the Institute for Museum and Library Services – and an NEA regional partner – Arts Midwest, and in response to the Agency's landmark report, *Reading at Risk*, *The Big Read* was intended to help restore reading to the heart of American life through what are sometimes called one-city, one-book programs. By the close of its fourth year, 21,000 partnering organizations will have participated in a *Big Read* program.

In January 2009, the NEA Office of Research & Analysis published its latest report on reading – one that featured a startling new development in adult reading patterns. The research brochure, *Reading on the Rise: A New Chapter in American Literacy*, reported that for the first time in the 26-year history of the Survey of Public Participation in the Arts, the percentage of literary readers¹ has increased – by 3.5 points, to 50.2 percent, representing 16.6 million new adult readers since 2002.

Equally important, growth in literary reading was reported for most demographic groups of adults – especially for groups that earlier had reported the sharpest rates of decline. Young adults, males, Hispanics, African Americans, and adults with little or no higher education all reported significant increases. Although the findings were positive where literary reading is concerned, it is noteworthy that reading in the genres of poetry and drama continued to flag. Similarly, the rates for book-reading of any type (including nonfiction) declined, albeit to a smaller extent than in previous years.

¹ Literary reading is defined as the reading of novels and short stories, poetry, or drama in any print format, including the Internet.

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Apart from its own research on reading, the Office of Research & Analysis oversaw the specific evaluation of *The Big Read*. In December 2008, the office collected a final report of the evaluation from the study contractor, Rockman et al. The NEA research team had consulted the evaluator in the design of survey instruments and interview protocols to measure the effectiveness and impact of *The Big Read* across American communities.

Among survey results from *The Big Read* evaluation are:

- Among participants surveyed, 90% said they would like to take part in more literary events; 20% reported reading more books than before.
- Nearly 30% of participants said the program had a direct impact on what they chose to read, how they located books, and their willingness to talk to others about literature.
- Among grantees, 73% cited increases in their institutional ability to attract audiences, and a comparable percentage said they now are more capable of attracting diverse audiences in particular.
- About 90% of grantees reported greater awareness of regional or local organizations with whom they might collaborate in the future.

It is worth considering *The Big Read* evaluation alongside the NEA's own studies of literary reading. Although one cannot attempt to show a causal relationship between *The Big Read* program and the positive findings of *Reading on the Rise*, it is a plausible hypothesis that the public spotlight on declining reading rates – as well as the countless new literary and reading programs and the parents, teachers, and librarians nationwide who responded to the problem – may have played a decisive factor.

A New Consensus

Over the past few years, the National Endowment for the Arts has refocused its programs to emphasize artistic excellence, arts education, and service to the American people. We have piloted and launched successful new approaches to public outreach and retooled our capacity to develop and deliver programs that celebrate the best of our culture.

Today, we celebrate America's great artists as recipients of *NEA Jazz Masters* awards, *NEA National Heritage Fellowships*, *National Endowment for the Arts Opera Honors*, and *National Medal of Arts* awards. We showcase the contributions of jazz, Shakespeare, and poetry, while communities and generations are coming together by reading a literary masterpiece with exemplary materials provided – free – by the Arts Endowment.

The Agency has developed unprecedented programs that enable new conversations among segments of our society that normally lack opportunities to meet, such as our *Shakespeare in American Communities*, *Operation Homecoming*, and *Poetry Out Loud* initiatives that have introduced actors, writers, and poets to high school students and to our men and women in

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uniform and their children. The interaction of these groups has resulted in the opening of new worlds of mutual respect and appreciation, of intellect and friendship.

In pursuit of its mission, the National Endowment for the Arts has improved the quality and reach of its programs through innovative leadership, through staff outreach and grants workshops that have successfully broadened the geographic distribution of its grants and services, and by instituting management efficiencies to better serve the public. The result is an agency that serves *all* Americans with artistically excellent programs, and ensures at least one direct grant annually in every Congressional district – an achievement consistently met since 2005.

Today, there is consensus across the country regarding the importance of the arts and arts education and the leadership role the National Endowment for the Arts plays in ensuring access to them.

Legislative Changes

In 1996, the size of the National Council on the Arts (NCA) was reduced – from the legislatively authorized level of 26 – to 14 members plus six ex officio Members of Congress designated by congressional leadership. With this budget, we seek to reinstate four positions bringing the total size of the NCA to 18 members plus six ex officio members. While the costs of this adjustment are modest, the increase will enable the NEA to have the advice and counsel of a more diverse body representing a wider array of arts disciplines and fields. To effect this change, the following action is required:

Section 6 of the National Foundation on the Arts and the Humanities Act of 1965 (Public Law 89-209, 20 U.S.C. 955), as amended, is further amended as follows:

- (a) in the first sentence of Subsection (b)(1)(C), by striking "14" and inserting in lieu thereof "18"; and
- (b) in the second sentence of Subsection (d)(1), by striking "Eight" and inserting in lieu thereof "Ten".

Budget Document Sections

The remainder of this document is organized as follows:

- Access to Artistic Excellence, Learning in the Arts, and Partnerships for the Arts, where we highlight these important program goals. The discussions contained in these sections include funding, delivery of service strategies, project sample references, and selected performance data.
- Impact, where we provide summary descriptions of programs and initiatives, expanded highlights of performance data, and examples of projects supported.

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- Program Support, where we describe activities undertaken with these funds and identify associated allocations.
- Salaries and Expenses, where we describe activities undertaken with these funds and identify associated allocations.

In the budget tables on the following pages, we present the enacted budgets for FY 2008 and FY 2009, the President’s request for FY 2010, and a separate table outlining the allocation of FY 2009 Recovery Act funding.

Summary

The National Endowment for the Arts, an independent Federal agency, has the unique mission of supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education.

By statute, the Arts Endowment supports presentation, performance, and arts education in a multitude of arts fields including dance, design (architecture, graphic design, etc.), folk and traditional arts, literature, media arts (arts on TV, radio, film), music (instrumental and vocal), opera, theater and musical theater, and the visual arts. In addition, the Arts Endowment is charged by Congress to provide funds for arts projects in “underserved communities,” defined as communities that have traditionally not had access to the arts for geographic or economic reasons.

The Arts Endowment is committed to excellence and to providing access to quality art for *all* Americans. The Agency enjoys broad bipartisan support from Congress and the American people. Through its many and varied activities, the Arts Endowment is enhancing life in our communities and helping to provide arts education, in particular, to millions of children. Whether living in rural or inner cities, serving our Nation in the military at home or abroad, the Arts Endowment ensures that the benefits of the arts are available to all.

With the 2010 budget, the National Endowment for the Arts will continue to fund outstanding programs that make a significant contribution to enhancing the lives of Americans and making our communities better places to live.

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**Table 1.
Fiscal Year 2010 Request – Appropriations Committee Format
(\$ in thousands)**

	FY 2008 Appropriation	FY 2009 Appropriation	FY 2010 Request	Difference Between FY 2010 and FY 2009
Grants				
Direct Grants	49,220	54,100	59,524	+5,424
Challenge America	9,253	9,800	10,000	+200
American Masterpieces	<u>13,289</u>	<u>13,300</u>	<u>10,000</u>	<u>-3,300</u>
Subtotal	71,762	77,200	79,524	+2,324
State & Regional Partnerships				
Basic Plan Support	39,376	42,000	41,724	-276
Underserved	<u>8,466</u>	<u>9,000</u>	<u>11,292</u>	<u>+2,292</u>
Subtotal	47,842	51,000	53,016	+2,016
SUBTOTAL: GRANTS	119,604 a/	128,200	132,540	+4,340
Program Support	1,673 b/	1,750	1,850	+100
Salaries & Expenses	<u>23,429 c/</u>	<u>25,050</u>	<u>26,925</u>	<u>+1,875</u>
TOTAL REQUEST d/	144,706	155,000 e/f/	161,315	+6,315

a/ Excludes \$3,887K of FY07 funds carried forward to FY08, \$773K of prior year deobligations carried forward to FY08, and \$2,499K carried forward to FY09.

b/ Excludes \$462K of FY07 funds carried forward to FY08, \$207K of prior year deobligations carried forward to FY08, and \$604K carried forward to FY09.

c/ Excludes \$480K of FY07 funds carried forward to FY08, \$164K of prior year deobligations carried forward to FY08, and \$664K carried forward to FY09.

d/ Excludes Interagency and Gift funds.

e/ Excludes \$3,767K of FY08 funds carried forward to FY09.

f/ Excludes \$50M provided by the American Recovery and Reinvestment Act of 2009.

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Table 2.
Fiscal Year 2010 Request - Proposed Allocations by Strategic Goal
(\$ in thousands)

	FY 2008 Appropriation	FY 2009 Appropriation	FY 2010 Request	Difference Between FY 2010 and FY 2009
Access to Artistic Excellence				
Direct Endowment Grants				
Project Support	36,790	40,843	46,042	+5,199
Challenge America	9,253	9,800	10,000	+200
American Masterpieces	<u>12,789</u>	<u>13,300</u>	<u>10,000</u>	<u>-3,300</u>
Total Access to Artistic Excellence	58,832	63,943	66,042	+2,099
Learning in the Arts				
Direct Endowment Grants				
Project Support	10,508	11,325	11,550	+225
Partnership for the Arts	1,700	1,700	1,700	0
American Masterpieces	<u>500</u>	<u>0</u>	<u>0</u>	<u>0</u>
Total Learning in the Arts	12,708	13,025	13,250	+225
Partnerships for the Arts				
State and Regional Partnerships				
Basic Plan Support	39,376	42,000	41,724	-276
Underserved	<u>8,466</u>	<u>9,000</u>	<u>11,292</u>	<u>+2,292</u>
Subtotal S&R Partnerships	47,842	51,000	53,016	+2,016
Direct Endowment Grants	<u>222</u>	<u>232</u>	<u>232</u>	<u>0</u>
Total Partnerships for the Arts	48,064	51,232	53,248	+2,016
Total Program	119,604 a/	128,200	132,540	+4,340
Total Program Support	1,673 b/	1,750	1,850	+100
Total Salaries & Expenses	<u>23,429 c/</u>	<u>25,050</u>	<u>26,925</u>	<u>+1,875</u>
TOTAL d/	144,706	155,000 e/f/	161,315	+6,315

a/ Excludes \$3,887K of FY07 funds carried forward to FY08, \$773K of prior year deobligations carried forward to FY08, and \$2,499K carried forward to FY09.

b/ Excludes \$462K of FY07 funds carried forward to FY08, \$207K of prior year deobligations carried forward to FY08, and \$604K carried forward to FY09.

c/ Excludes \$480K of FY07 funds carried forward to FY08, \$164K of prior year deobligations carried forward to FY08, and \$664K carried forward to FY09.

d/ Excludes Interagency and Gift funds.

e/ Excludes \$3,767K of FY08 carried forward to FY09.

f/ Excludes \$50M provided by the American Recovery and Reinvestment Act of 2009.

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Table 3.
American Recovery and Reinvestment Act of 2009
Allocation of Funds
(\$ in thousands)

Direct Grants	29,700
State & Regional Partnerships	<u>19,800</u>
Subtotal: Grants	49,500
Program Support	60
Salaries & Expenses	<u>440</u>
TOTAL	50,000

Table 4.
NEA Strategic Plan FY 2006-2011
Summary of Programmatic Goals and Outcomes

<u>Goals</u>		
Access to Artistic Excellence	Learning in the Arts	Partnerships for the Arts
To encourage and support artistic excellence; preserve our cultural heritage; and provide access to the arts for all Americans.	To advance arts education for children and youth.	To develop and maintain partnerships that support excellence in the arts, both new and established; bring the arts to all Americans; and provide leadership in arts education.
<u>Outcomes *</u>		
1. Artists and arts organizations have opportunities to create, interpret, present, and perform artistic work.	1. Children and youth demonstrate skills, knowledge, and/or understanding of the arts, consistent with national, State, or local arts education standards.	1. Activities supported through partnerships with state arts agencies and regional arts organizations make the arts and arts education widely available.
2. Audiences throughout the Nation have opportunities to experience a wide range of art forms and activities.	2. Teachers, artists, and others demonstrate knowledge and skills necessary to engage children and youth in arts learning, consistent with national, State, or local arts education standards.	2. Activities supported through partnerships with other public and private sector organizations make the arts and arts education widely available.
3. The arts contribute to the strengthening of communities.	3. National, State, and local entities demonstrate a commitment to arts learning for children and youth, consistent with national, State, or local arts education standards.	
4. Artistic works and cultural traditions are preserved.		
5. Organizations enhance their ability to realize their artistic and public service goals.		
<p>* The outcomes refer to the intended results of Agency-funded grant projects and activities with arts organizations, arts service organizations, educational institutions, units of government, individuals, and other public and private sector organizations involved in arts activities.</p>		

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ACCESS TO ARTISTIC EXCELLENCE

I. Introduction

Through the Access to Artistic Excellence funding area, the National Endowment for the Arts encourages and supports artistic creativity, preserves our diverse cultural heritage, and makes the arts more widely available in communities throughout the country and abroad.

Our budget request reflects our continued commitment to the goal of providing all Americans with access to excellent art in all the disciplines: artist communities, dance, design, folk & traditional arts, literature, media arts, music, opera, theater & musical theater, and the visual arts. This commitment is reflected in the fact that 83% of the Agency's FY 2010 Direct Endowment Grant funds will support this goal. To ensure complete national coverage of our programs, the Arts Endowment will:

- Support outreach efforts through our *Challenge America: Reaching Every Community* grants;
- Maintain our commitment to award at least one direct grant in each Congressional district every year, a goal the Agency has achieved each year since FY 2005; and
- Continue support for the *American Masterpieces: Three Centuries of Artistic Genius* grants, which connect Americans with the best of their cultural heritage.

II. Funding

For FY 2010, we are requesting \$66,042,000 for Access to Artistic Excellence activities as follows:

Access to Artistic Excellence Project Support	\$ 46,042,000
<i>Challenge America: Reaching Every Community</i>	\$ 10,000,000
<i>American Masterpieces: Three Centuries of Artistic Genius</i>	\$ <u>10,000,000</u>
TOTAL	\$ 66,042,000

III. Strategies

The Arts Endowment employs six core strategies to achieve its Access to Artistic Excellence goal. Selected results are provided under the Impact tab.

A. Assist organizations in *undertaking projects, programs, workshops, or activities* that:

- Provide opportunities for individuals to experience and participate in a wide range of art forms and activities.

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Access to Artistic Excellence

- Present artistic works of diverse cultures and periods.
 - Preserve significant works of art and cultural traditions.
 - Provide opportunities for artists to create, refine, perform, and exhibit their work.
 - Enable arts organizations and artists to expand and diversify their audiences.
 - Enhance the effectiveness of arts organizations and artists.
 - Employ the arts in strengthening communities.
- B. Assist organizations in *developing, producing, and nationally distributing radio or television programs on the arts*. Priority is given to artistically excellent programs that have the potential to reach a significant national audience.
- C. Provide national recognition and prominence to exemplary artists through one-time awards, such as the ongoing *NEA Jazz Masters* and *NEA National Heritage Fellowships*, as well as the newly established *National Endowment for the Arts Opera Honors*.
- D. Recognize *published creative writers and translators* of exceptional talent with fellowship awards, thus providing Americans access to excellent contemporary literature.
- E. Support *leadership initiative* projects and activities of outstanding artistic quality that benefit Americans in communities throughout the country, including military families.
- F. Support *international activities* that present American arts and artists at international venues; encourage exchanges of works of U.S. artists with works from artists of other nations; and support a limited number of short-term residencies of U.S. artists abroad and foreign artists in the United States.

IV. Access to Artistic Excellence Programs

Strategies to achieve the Access to Artistic Excellence goal are implemented in the following ways:

A. Grants for Access to Artistic Excellence Projects

Grants for Access to Artistic Excellence are awarded for projects that include the commissioning and development of new work, the presentation of performances or exhibitions at home or on tour, the documentation and preservation of significant art works or cultural traditions, the publication and dissemination of work important to the field, and support for the professional training of artists. These matching grants are the foundation of the Arts Endowment's substantial investment in this area. Some 275 geographically and culturally diverse experts serve on the Arts Endowment panels that review and advise on these grants.

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Access to Artistic Excellence

B. Grants for Arts on Radio and Television

The *Arts on Radio and Television* category supports production and national broadcast of programs on radio and television that bring the excellence and diversity of the arts to audiences numbering in the hundreds of millions every year.

C. Challenge America: Reaching Every Community

Challenge America: Reaching Every Community grants enable the Arts Endowment to serve all Americans, especially those in communities underserved because of geographic or economic barriers, and contribute greatly to the Agency's ability to make at least one direct award annually in each of the 435 Congressional districts.

D. Honorifics

- NEA National Heritage Fellowships

Awarded annually to exemplary master folk and traditional artists, the *NEA National Heritage Fellowships* recognize the recipients' artistic excellence and their contributions to our Nation's traditional arts heritage. These are one-time awards that result from nominations submitted by the general public and reviewed by experts in the traditional arts field. Since 1982, the Arts Endowment has awarded 338 *Heritage Fellowships* to traditional artists residing in 49 States (all except Delaware), the District of Columbia, Guam, the U.S. Virgin Islands, Puerto Rico, and the Northern Mariana Islands.

- NEA Jazz Masters Fellowships

Since 1982, the Arts Endowment has recognized 106 distinguished musicians with an *NEA Jazz Masters Fellowship*. Nominated by the public and reviewed by a panel of their peers, these esteemed artists have been recognized for their enormous achievements in this American-born music and awarded the country's highest honor in jazz. It may well be argued that jazz is America's most respected artistic export, revered around the world. Through these annual awards, the NEA is proud to honor these distinguished musicians for their work in the jazz field and for their contribution to our Nation's cultural heritage.

- NEA Opera Honors

As the first individual NEA honorific to be introduced in more than a quarter century, the *NEA Opera Honors* represents the greatest honor our Nation bestows in opera, recognizing individuals who have made extraordinary contributions to opera in the United States and a lasting impact on our national cultural landscape. The inaugural 2008 recipients were Leontyne Price, Carlisle Floyd, Richard Gaddes, and James Levine, who were honored at an award concert October 31, 2008, in Washington, DC.

E. Creative Writing and Translation Fellowships

The Arts Endowment recognizes promising and mid-career writers, poets, and translators with Literature Fellowships that enable them to set aside time for writing and research. Literature Fellowships are the most competitive funding activity of the Agency; for example, in FY 2009, only 42 of the 982 Creative Writing applicants could be supported. The fact that the majority of the recipients of the National Book Awards, National Book Critics Circle Awards, and Pulitzer Prizes in fiction and poetry since 1990 had been previously recognized by the Arts Endowment with a Fellowship demonstrates the effectiveness of this program in nurturing creative writing talent.

F. Leadership Initiatives

Our FY 2010 budget request includes funding for leadership initiatives that provide an opportunity for the Arts Endowment to address special artistic or cultural needs – whether field- or geography-based. Leadership initiatives carry on the tradition established by the groundbreaking *Shakespeare in American Communities*, the largest tour of Shakespeare in our Nation’s history. This initiative – the first in a series of landmark programs – is now in its sixth year of awarding annual competitive grants to professional theater companies. Due to its overwhelming success, *Shakespeare in American Communities* has become an ongoing program – *Shakespeare for a New Generation*.

American Masterpieces: Three Centuries of Artistic Genius was piloted in FY 2005 with touring visual arts exhibitions, and broadened in FY 2006 to include choral music, dance, musical theater, and *The Big Read*, the initiative’s literary component. Through *American Masterpieces*, since 2005 the Arts Endowment has celebrated our Nation’s greatest artistic achievements with performances, exhibitions, tours, literary discussions, and educational programming in all 50 States and the District of Columbia.

Among other initiatives is the multi-faceted *NEA Jazz Masters*. In addition to the *NEA Jazz Masters Fellowships*, the *Jazz Masters* initiative includes the *NEA Jazz Masters on Tour* and an educational curriculum, *NEA Jazz in the Schools*, produced in partnership with Jazz at Lincoln Center.

Operation Homecoming: Writing the Wartime Experience, a unique literary project aimed at preserving the stories and reflections of U.S. military personnel and their families, has included writing workshops; a published anthology of the best writing submitted by the participants; and an educational film called *Muse of Fire*.

Additional information on these and other leadership initiatives can be found under the Impact tab.

G. Presenting the Best of America's Arts to International Audiences

As the Federal agency with primary responsibility for promoting excellence in the arts in the United States, the Arts Endowment plays an educational role when interacting with foreign cultural leaders who visit the U.S. seeking information about the United States' unique system of arts support, with its multiple private and public funding streams.

The Agency works closely with the U.S. Department of State, the Library of Congress, other Federal agencies, Regional Arts Organizations, and the private sector to promote presentations of American art and artists abroad and to forge alliances that help bring the diversity of the world's artistic expressions to American audiences.

As one of the Nation's most significant supporters of literary translation, the Arts Endowment provides Literature Fellowships for Translation projects, as well as support to nonprofit presses for the publication of translations of literary work into English. These efforts give American readers opportunities to read significant contemporary international literature that originated in languages other than English.

Similarly, the work of highly talented contemporary American writers is little known outside of the U.S. In 2006, a historic partnership between the Arts Endowment, the U.S. Embassy in Mexico City, and Mexico's National Autonomous University, resulted in publication of two bilingual poetry anthologies, each presenting 50 poets born after 1946 from each country. Buoyed by the success of this project, the Arts Endowment has created an international literary exchange initiative in which the Agency is engaged in developing contemporary poetry anthologies with Russia, Pakistan, Northern Ireland, and China. *The Big Read* also has expanded beyond the United States into Mexico, Egypt, and Russia.

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Access to Artistic Excellence

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LEARNING IN THE ARTS FOR CHILDREN AND YOUTH

“Experience, Study, Perform, Assess”

I. Introduction

The National Endowment for the Arts is committed to providing leadership in arts education. The arts are an essential component of education, and all children, not only those with specific artistic talent, benefit from an education in the arts, including opportunities to create, perform, and communicate through varied artistic media.

Our focus is on identifying and supporting model programs and projects that provide children and youth with in-depth arts knowledge, arts skills, and aesthetic understanding. According to recent research, young people who learn about and participate in the arts acquire skills that help them solve problems, make decisions, think creatively, and work in teams. Arts programs motivate children to learn, and improve their academic performance. A groundbreaking report¹ released by The Dana Foundation in March 2008 – the result of research by cognitive neuroscientists from seven leading universities across the United States – reported several important findings, among which was that arts learners cultivate high levels of motivation that transfer to other cognitive domains.

For some children, the arts provide the impetus to stay in school until high school graduation and, for others, inspiration to pursue a college education. Arts education programs will continue to play a pivotal role as the Nation struggles to improve high school graduation rates, develop pre-kindergarten programs, and narrow the achievement gap in urban communities.

The Arts Endowment recognizes and funds high-quality arts education projects with four basic characteristics:

- **Experience:** Students and their teachers experience exemplary works of art – in live form where possible.
- **Study:** Through the guidance of teachers, teaching artists, and cultural organizations, students study works of art to gain understanding of their cultural and social context, and to appreciate the technical and/or aesthetic qualities of each work. Where appropriate, students acquire skills necessary to practicing the art form.
- **Perform:** Informed by their experience and study, students create artwork. In the case of literature, the primary creative activities are writing and/or recitation.

¹ *Learning, Arts, and the Brain: The Dana Consortium Report on Arts and Cognition*, The Dana Foundation, March 2008.

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- **Assess:** Students' knowledge and skills are assessed according to national or State arts education standards. Where appropriate, projects employ multiple forms of assessment, including pre- and post-testing.

II. Funding

In FY 2010, we request \$13,250,000 for Learning in the Arts activities as follows:

Learning in the Arts Project Support	\$11,550,000
Learning in the Arts projects carried out by our State partners through Partnership Agreements	<u>\$ 1,700,000</u>
TOTAL	<u>\$13,250,000</u>

III. Strategies

The Arts Endowment achieves its Learning in the Arts goal through Learning in the Arts Project Support Awards, Partnerships, and leadership initiatives. All strategies support national or State arts education standards, focusing on:

- *Providing well-designed, high-quality educational programs* that engage young people in a variety of arts disciplines. To measure the value added by these programs, the Arts Endowment requires each grantee to assess student learning related to the supported project.
- *Educating children, teachers, artists, arts organizations, and school leaders* to model and embrace best practices, disseminate those practices into the field, and develop innovative approaches to learning in the arts.

IV. Learning in the Arts Programs

To support the arts as a core academic subject and essential educational ingredient, NEA Learning in the Arts strategies are implemented as follows.

A. Grants for Learning in the Arts Projects

Grants for Learning in the Arts Projects are the cornerstone of the Arts Endowment's investment in excellence in arts education. Reviewed by approximately 50 panelists from around the country, recommended projects in school-based or community-based settings advance arts education for children and youth in the general age range of 5 through 18 years. In-depth, curriculum-based arts education experiences, occurring over an extended period, are provided by expert teachers and teaching artists. In recent years, summer schools for children and youth, and professional development opportunities for educators (classroom teachers, principals, teaching artists, and arts specialists), have been supported through this grant category. The projects funded take place within schools, with

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schools that partner with cultural organizations, and through community organizations providing after-school opportunities for young people.

B. Partnerships

The State Arts Agencies (SAAs) are critically important partners in the area of arts education. The Arts Endowment partners with the SAAs in two ways:

- Through Partnership Agreements, the Arts Endowment provides the SAAs with funds above the statutory requirement in order to increase funding available to them for arts education activities (see Partnerships for the Arts tab). Each year, the Arts Endowment convenes an arts education panel, comprising arts education experts from a mix of States, to review the quality and depth of educational programming within each State; their recommendations inform the full Partnership Agreement panel's review and recommendations.
- Through a cooperative agreement, the Arts Endowment also supports the professional development of arts education managers (AIEs) in the State Arts Agencies. The group convenes a formal professional development leadership institute annually to support its work; supplies new AIEs with mentors; and conducts self-assessments to map the needs of the field.

Excellence in the field of arts education requires the efforts and quality contributions of a range of professionals. Two distinctive groups provide essential grassroots contributions to the States: the State Arts Agencies' arts-in-education managers referred to above, and the State Education Agencies (SDE) arts-in-education managers. The responsibilities of each group differ widely. SAA AIEs work in the larger community to develop arts education programs, collaborating with a wide range of partners, including cultural organizations, artists, and schools. SDE AIEs work solely in the school environment to improve the quality and quantity of arts education opportunities for children, by assisting arts specialists, teachers, school districts, principals, and superintendents to deliver quality programming to meet National Standards in Arts Education.

The Arts Endowment has recently been providing assistance to the State Education Agencies Directors of Arts Education (SEADAE), a national network of SDE AIEs that work on arts education in every State through seven regional groups. Insofar as their travel abilities are limited, digital environments allow these arts in education managers to problem-solve with colleagues and experts previously inaccessible to them. The Arts Endowment's support has enabled them to build a "digital community," which allows them to develop and refine best practices to measure, assess, and report student learning in the arts. These activities lead to improved teaching of the arts as well as learning in the arts for the students in each participating State.

Finally, in partnership with the U.S. Department of Education, the Council of Chief State School Officers, and the National Assembly of State Arts Agencies, the Arts Endowment continues to be one of the primary funders of the *Arts Education Partnership (AEP)*, a national coalition of more than 140 public, private, and government organizations. This partnership provides training services, task force studies, national meetings, and publications of arts education research intended for communities to help them include the arts in their school curricula. AEP's Web site, www.aep-arts.org, provides information concerning arts education research, activities, and events in a single location, accessible to all.

C. Leadership Initiatives

Educational outreach is an integral and essential component of many Arts Endowment leadership initiatives. As a reflection of this commitment, last year we incorporated our *Shakespeare in American Communities* and *Poetry Out Loud* program managers into the Agency's Learning in the Arts organizational unit, which has been strengthened as a separate programmatic division. In addition, the educational components of the *Shakespeare* and *NEA Jazz Masters* programs served as models for our newer initiatives such as *American Masterpieces: Three Centuries of Artistic Genius* and its literary component, *The Big Read*.

- *NEA Jazz in the Schools* was launched in January 2006 to provide a course of study in jazz as a uniquely American art form. A comprehensive Web site, www.neajazzintheschools.org/home.php, includes sample lesson plans and assessment tools, as well as an interactive time line, essays, musical clips, and photographs documenting the history of jazz in America. The Web site was based on the *NEA Jazz in the Schools* toolkit, which was made available free to schoolteachers, reaching nearly 8 million students.
- The *Shakespeare in American Communities* toolkit – 65,000 copies of which have been distributed free-of-charge to teachers in 28,000 middle and high schools nationwide – has reached 23 million students.
- *Poetry Out Loud: National Recitation Contest* engages high school students throughout the country in a national poetry recitation competition. The State and jurisdictional arts agencies and the Poetry Foundation sponsor State championships in each State capital, and provide standards-based curricular materials, including poetry anthologies and an audio CD – free of charge – to participating schools.
- With *The Big Read*, educational materials for each novel – reader's and teacher's guides, and audio guides with commentary from renowned literary figures and educators – have been developed by the Arts Endowment and are provided free to participating communities. An online organizer's guide for

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running a successful *Big Read* program and a comprehensive Web site, www.neabigread.org, are also available.

In addition to discipline-specific programs such as those listed above, the Arts Endowment provides leadership through focused initiatives intended to deepen and strengthen the Agency's arts education portfolio. These programs utilize our Nation's experts, leading arts organizations, public partners, and outside evaluators to advance innovation in arts education. For example:

- In FY 2008, we launched the *NEA Improving Assessment of Student Learning in the Arts Leadership Initiative*, which builds on the lessons learned from two recent leadership initiatives, the *NEA Summer Schools in the Arts for Children and Youth* and *NEA Teachers Institutes*. In both cases, we discovered that educators need more opportunities to learn how to measure student performance while relating these measurements to program evaluation. The *NEA Arts Assessment Leadership Initiative* is the first nationwide effort to examine current practices in the assessment of K-12 student learning in the arts, both in and out of the classroom. Best practices and assessment models in all art forms will also be shared. The program is conducted with the evaluation firm WestEd.
- The Arts Endowment will continue to support the *National Endowment for the Arts Education Leaders Institutes* to raise the quality and quantity of arts education in schools nationwide. Each institute gathers teams of school leaders, legislators, policymakers, educators, professional artists, consultants, and scholars from up to five States to discuss a shared arts education challenge and engage in strategic planning to advance arts education in their respective States. By June 2009, the Arts Endowment will have developed teams from 19 States to design improved access to arts education for America's children.

See the Impact tab for more information on these and other leadership initiatives.

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PARTNERSHIPS FOR THE ARTS

I. Introduction

The Arts Endowment works in partnership with a substantial network of public, private, and nonprofit agencies and organizations to carry out its mission of serving all Americans. Through partnership projects and the following strategies, the Arts Endowment helps to make available quality arts activity in communities throughout all 50 States and six special jurisdictions:

- Partnership Agreements with State Arts Agencies (SAAs).
- Partnership Agreements with Regional Arts Organizations (RAOs).
- Leadership Initiatives.
- Working with the Private Sector.
- Working with Other Federal Agencies.

II. Funding

The FY 2010 request will enable our State and regional partners to receive \$53,016,000 as follows:

Basic State and Regional Plan Support	\$ 41,724,000
Underserved	<u>\$ 11,292,000¹</u>
TOTAL	\$ 53,016,000

In addition, Direct Endowment Grants funds in the amount of \$1,700,000 will be made available to support arts education projects through Partnership Agreements, and another \$232,000 for certain other agreements.

III. Strategies

As noted in last year's budget request, the FY 2008 Omnibus Appropriations bill changed how Agency funds are allocated to the State Arts Agencies and their Regional Arts Organizations. Beginning with FY 2008, the SAAs and RAOs continue to receive 40% of all Agency grantmaking funds; however, the funds are allocated entirely to the Basic and Underserved accounts. This FY 2010 budget request continues to reflect the new allocation strategy.

¹ The increase in the Underserved category over FY 2009 reflects a return to the historical relationship between Basic and Underserved support, as established in the Agency's authorizing legislation.

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A. State Partnerships

As our public agency partners, SAAs greatly extend the Arts Endowment's reach and impact, translating national leadership into local benefit. By statute, the 56 SAAs – together with their six Regional Arts Organizations – receive 40% of the Arts Endowment's grantmaking funds.

State appropriations to SAAs had been showing gains since FY 2004; that trend, however, has now reversed. According to estimates supplied to the National Assembly of State Arts Agencies by the SAAs¹, aggregate legislative appropriations to the State and jurisdictional arts agencies declined from \$354.7 million in FY 2008 to \$343.1 million in FY 2009, a decrease of 3.3%. State arts agency appropriations currently stand at \$1.12 per capita, falling far short of the 2001 historical peak of \$1.57. As in previous years, the reductions are not evenly distributed across the country; in fact, 21 States reported increases. However, 11 reported flat funding, 24 reported decreases – some quite severe – and many States expect to receive further mid-year budget cuts.

The support provided by the Arts Endowment is vital to the SAAs and their RAOs, serving as a source of leadership and stability – especially important in difficult economic times. One cannot overestimate the stabilizing role played by Arts Endowment funds, one of the most predictable funding sources available to State arts agencies over time.

As they carry out their State Plans, the SAAs work cooperatively with the Arts Endowment to accomplish common goals. Through Partnership Agreements, the Arts Endowment supports SAAs through three components:

1. Basic State Plan provides funds that SAAs use to address priorities identified at the State level.
2. Arts Education provides support for those elements of the State Plan that address arts education. The SAAs are essential partners of the Arts Endowment in advancing quality arts learning for children and youth.
3. Arts in Underserved Communities provides support for those elements of a State's plan that foster the arts in rural, inner-city, and other underserved communities (e.g., those lacking access to arts programs due to geography, economic conditions, ethnic background, or disability).

¹ Source: National Assembly of State Arts Agencies, *Legislative Appropriations Annual Survey: Fiscal Year 2009*, February 2009.

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B. Regional Partnerships

The Regional Arts Organizations (RAOs) were created by State arts leaders, in partnership with the Arts Endowment and the private sector, to transcend State boundaries in order to provide public access to quality arts programming. They respond to the special needs of each region and have proven their effectiveness, particularly in assisting the Arts Endowment and other funders in touring theater and dance performances and arts exhibitions regionally and nationally.

The RAOs have been essential partners in carrying out the NEA's leadership initiatives and the *NEA Regional Performing Arts Touring Program*. The Arts Endowment supports the RAOs through Regional Partnership Agreements to provide all Americans with access to excellence in the arts.

C. Leadership Initiatives

With the goal of providing excellent art to Americans in all 50 States, the Arts Endowment began a series of leadership initiatives in FY 2003. With these programs, the Arts Endowment introduces Americans to their rich cultural heritage through projects of indisputable artistic merit. Essential to many of these initiatives is the provision of educational experiences for school-age children and exceptional arts education materials for schoolteachers and students.

Leadership initiatives often are complex projects that require multiple partners to implement. Typically, the Arts Endowment cooperates with State arts agencies, regional arts organizations, other Federal agencies, private presenters, arts organizations, private funders, and education leaders, including teachers in the classroom. The tremendous success of *Shakespeare in American Communities*, the Arts Endowment's first such initiative, is largely due to its extensive network of partnerships, including Arts Midwest (an RAO), the participating professional theatre companies, local venues, schools, teachers, and parents. In 2004, we expanded the *NEA Jazz Masters* program, and in 2005 we developed the *Great American Voices Military Base Tour: Unforgettable Melodies from Opera & Broadway*, using similar partnerships.

In FY 2006, we piloted *The Big Read*, the literary component of *American Masterpieces*. This initiative, created by the Arts Endowment in partnership with the Institute of Museum and Library Services and Arts Midwest, is rejuvenating literature's role in American culture and bringing the transformative power of literature into the lives of Americans.

The State arts agencies play a critical role in our *Poetry Out Loud: National Poetry Recitation Contest* initiative, which has seen substantial nationwide growth since its 2005 pilot phase. All 51 agencies (including the District of Columbia), working with their local educators and the Poetry Foundation, sponsor State championships

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involving high schools in each State capital's metropolitan area; the U.S. Virgin Islands and Puerto Rico have now joined the competition as well.

D. Working with the Private Sector

Generating support from the private sector is at the core of all Agency programs, projects, and initiatives. The Arts Endowment's grants generally require a minimum one-to-one match from non-Federal sources – whether awarded to a nonprofit or a government agency such as a State arts agency. Based on information provided by our grant recipients, approximately \$500-600 million is generated each year to match Arts Endowment-supported awards.

Partnerships with the private sector are particularly important for implementation of the Agency's leadership initiatives. *Shakespeare in American Communities*, *Operation Homecoming: Writing the Wartime Experience*, and *Poetry Out Loud*, for example, would not have been possible without the generous support of The Sallie Mae Fund, The Boeing Company, and the Poetry Foundation, respectively.

E. Working with Other Federal Agencies

The Arts Endowment enters into partnerships with other Federal agencies to implement quality projects of mutual interest. In some partnerships, those agencies provide funds to the Arts Endowment for inclusion in our grantmaking; in other cases, we contribute funds to their projects to support an arts component or emphasis.

The most recent example of such a partnership is *The Big Read*, which has received \$3.25 million in support from the Institute of Museum and Library Services.

Other examples in recent years include:

- **Vogel Collection.** The NEA joined with the National Gallery of Art (NGA) and the Institute of Museum and Library Services (IMLS) to support a project to distribute to one designated museum in each of the 50 United States a group of 50 works of art from the *Dorothy and Herbert Vogel Collection*. The NGA selected the works and the recipient museums in each State, the IMLS supported both a Web site and the shipping of the donated works of art, and the NEA produced a fully illustrated color catalogue to accompany the gifts.
- **Cultural Heritage Tourism Workshops.** The Arts Endowment has joined with the Appalachian Regional Commission to assist rural communities that are gateways to national parks and forests. The cultural heritage tourism workshops engage Appalachian community leaders to promote quality arts experiences that link to natural and historic resources.

IMPACT

In this section, we provide documentation of the impact of the Agency's programs, projects, initiatives, and activities. We present this information in four groupings.

Agency-Wide Program Accomplishments – In this section we provide cumulative information on the impact of Agency activities, projects, and initiatives.

Achieving Agency Performance Goals – In this section we provide information on the impact of Agency activities, projects, and initiatives by Agency goal, including specific project examples.

Leadership Initiatives – In this section we provide information on the impact of the Agency's leadership initiatives that generally cut across Agency goals.

Research and Analysis – In this section we provide summary information on Agency research activities intended to inform the American public, opinion-makers, and the arts field.

Agency-Wide Program Accomplishments

The breadth of activity resulting from the Agency's programs, projects, and initiatives is enormous as evidenced by the following information derived from Agency grant recipient reports. Using FY 2008 as the base, we can expect in FY 2010 that the following will take place:

- **More than 2,300 awards will be made in communities in all 50 States and six special jurisdictions.**
- **90-95 million individuals will benefit from Agency programs (exclusive of television and radio broadcast audiences), including 10 million children and youth.**
- **Through support of national and regional broadcast performances on radio and television – both single and recurring programs – a combined audience of at least 500 million will benefit.**
- **100 percent of Congressional districts will receive at least one direct grant.**
- **4,000 communities will participate in Agency-sponsored, discretionary projects. Many of these communities will benefit from projects, such as touring and outreach, which occur outside the geographical area of the grant recipient.**
- **An additional 2,200-2,400 communities will participate in projects supported by a combination of Federal funds and State arts agency and regional arts organization funds; of these, some 90% will be served by grants made solely with Federal funds.**
- **15,000-18,000 community organizations will partner with grantees on Arts Endowment-supported projects.**
- **Arts Endowment grants will generate \$600 million or more in matching support; in our direct grant-making categories alone, the ratio of matching to Federal funds will approach 9:1, far surpassing the required match.**
- **Arts Endowment grants will help make possible 35,000-40,000 concerts, readings, and performances; 4,000-5,000 exhibitions (including visual and media arts); and 10,000-12,000 artist residencies in schools and other locations.**
- **Internationally, 85 U.S. professional arts organizations and 425 artists will provide performances, exhibits, and other arts activities in 45 countries.**

Achieving Agency Performance Goals

The achievement of the Agency's programmatic accomplishments occurs through three programmatic goals: Access to Artistic Excellence, Learning in the Arts, and Partnerships for the Arts, as follows.

Access to Artistic Excellence

Through Access to Artistic Excellence, the Arts Endowment encourages and supports artistic excellence, preserves our cultural heritage, and provides access to the arts for all Americans. More than 80% of the Agency's FY 2008 Direct Endowment Grant funds were devoted to this effort, reflecting the high priority of ensuring access to the arts for all Americans. The following table highlights some of the accomplishments made possible with this funding.

Access to Artistic Excellence
Selected Performance Results – FY 2005-2008

Fiscal Year	Total Non-Broadcast Audience	Children/ Youth	Concerts/ Readings/ Performances	Exhibitions	Artist Residencies
2005 Current	73 m	6.6 m	33 k	5 k	4.4 k
2006 Current	67 m	9.6 m	51 k	4.4 k	5.5 k
2007 Current	60 m	5.6 m	29 k	4 k	7 k
2008 Current	75-85 m	5-7 m	25-30 k	3-4 k	4-6 k

[Numbers are rounded. k=thousand; m=million.]

The accomplishments captured in this table result from approximately 2,000 direct grants awarded under the Access to Artistic Excellence goal each year. Examples of specific programs, grants, and their direct impact are presented below according to: Grants for Arts Projects, Arts on Radio and Television, Save America's Treasures, and International Activities.

Grants for Arts Projects: *Access to Artistic Excellence* recent (FY 2008 and 2009) examples:

Alaska Design Forum, Inc., in **Anchorage** was awarded a grant of \$15,000 to support FREEZE, an outdoor winter exhibition with public programs and an accompanying catalogue. Exhibitions featured designers and artists from around the world who collaborated in creating installations that featured distinctively northern primary materials: snow, ice, and light. Twelve works of art will be created by this project, which will involve 3 partnering community organizations and will benefit an estimated 100 artists, 25 teachers, 150 children and youth, and an estimated 25,000 total audience.

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The **City of Riverside, California** was awarded a grant of \$15,000 to support community readings and a discussion guide for the anthology “Inlandia: a Literary Journey through California’s Inland Empire.” Interviews with key authors whose work is in the anthology will be taped for Internet and government access broadcast. Six community organizations, plus 4 schools ranging from grades pre-K through 12, are expected to partner in carrying out the project of up to 11 readings and 4 artist residencies. As many as 1,100 persons are projected to benefit from the project.

The **Living Arts & Science Center in Lexington, Kentucky** was awarded a \$10,000 *Challenge America: Reaching Every Community – Fast-Track* grant to support a media arts project for underserved youth. Media artist Ellen Frankenstein and composer Tripp Bratton will work with participants to create film shorts that will premiere during the Roots and Heritage Festival in downtown Lexington. The 3 new works, expected to be presented as many as 20 times, will reach a total anticipated audience of 4,500.

The **Portland Concert Association, Maine** was awarded a \$15,000 grant to support the presentation of dance, music, and culturally specific works. Each of the presentations will be accompanied by related public educational and outreach events such as discussions, lectures, workshops, master classes, and open rehearsals. Five schools and 8 community organizations will be involved in this project, benefiting 51 artists, 5 teachers, and 1,150 children, and reaching over 4,000 other individuals. Six performances, accompanied by a total of 23 lectures and workshops are expected to occur.

Heifetz International Music Institute, Inc. of Ellicott City, Maryland was awarded a \$10,000 grant to support performance and communication training for young musicians. Emphasis is placed on the artistic growth and career development of some of the most talented and promising young musicians in the world. In addition to private lessons, students take classes in public speaking, voice, drama, movement, and freedom of expression. Activities will take place during the six-week summer institute, which will be held in Wolfeboro, New Hampshire. This project will involve 8 partnered community organizations, create 5 internships, and will result in 18 performances, 5 lectures or workshops, and 4 hours of broadcast on radio or TV reaching a total audience of 10,000.

Jacob’s Pillow Dance Festival, Inc. in Becket, Massachusetts received a grant of \$70,000 to support residencies and performances of dance companies. The project included a Creative Development Residency program, presentation of national and international dance companies, and audience engagement and educational programs. Participating artists numbered 76, and audiences benefitting from the 41 performances and two residencies totaled approximately 2,500.

Delta State University in Cleveland, Mississippi was awarded a \$10,000 grant to support the design and printing of a map of the Mississippi Blues Heritage Trail sites. The map will guide local residents and tourists to Trail locations in Mississippi, where more than 140 interpretive displays commemorating people, places, and events significant to the origin and dissemination of the blues are being installed. The

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Mississippi Blues Heritage Trail celebrates Mississippi's contribution to blues music, one of America's first indigenous art forms. Sites include Muddy Waters' home in Stovall; Charley Patton's grave in Sunflower County; Robert Johnson's grave at Little Zion Church in Leflore; and the WJPR radio station, where B.B. King first performed on the air as a member of the St. John's Singers. This project involves 3 community organizations and will benefit an estimated 100,000 people.

Mainstreet Uptown Butte, Inc., Montana received a grant of \$25,000 to support the "First People's Gathering" held in conjunction with the 70th National Folk Festival in Butte, Montana. The project presented the art and culture of Montana's Native American artists to the public. The festival, which involved 5 partnering community organizations, was comprised of 50 concerts, performances, or readings; 25 lectures, demonstrations, or workshops; and an exhibition. An estimated 75,000 people, including 300 artists and 5,000 children, benefited from the festival. An audience of 300,000 was reached by radio and/or television broadcast.

The **Lux Center for the Arts in Lincoln, Nebraska** was awarded a *Challenge America: Reaching Every Community – Fast-Track* grant of \$10,000 to support 5 workshops and hands-on arts projects for 23 foster children led by visual artists Therman Statom and Eddie Dominguez. Project partners include the Nebraska Children and Families Foundation's Foster Youth Initiative, Court Appointed Special Advocates for Lancaster County, and Nebraska Foster and Adoptive Parent Association. The Lux Center for the Arts' goal is to enhance the lives of a diverse public through the visual arts by providing exceptional learning opportunities in contemporary art, craft, and design.

Opera North of Lebanon, New Hampshire was awarded a \$10,000 grant to support the Young Artist Program for singers. The professional development project will provide opportunities for singers to perform in supporting operatic roles for mainstage productions as well as family matinee productions. In addition, community outreach activities will be offered. Graduates from the Opera North Young Artists Program have gone on to perform at The Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Lyric Opera of Chicago, Boston Lyric Opera, and throughout America. Ten community organizations will work together to put on 17 performances and 12 demonstrations or workshops. This project will offer 40 artist apprenticeships or internships, and productions will be viewed by an estimated 12,000 people.

The **North Carolina Folklife Institute in Durham** was awarded \$30,000 to support the "African American Heritage Music Project," in consortium with the North Carolina Department of Cultural Resources. The project will complete the documentation of African American artists, events, sites, and venues in the eastern region of the state. As many as 15 performances; 10 lectures, demonstrations, or workshops; and 2 exhibitions will be presented by up to 4 partnering community organizations. It is anticipated that as many as 5,000 persons will benefit from the project.

Southern Tier Celebrates Inc. of Binghamton, New York received a grant of \$10,000 to support "World Fest on the Plaza." Four free performances by world music groups,

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along with lectures, demonstrations, or workshops, were presented in downtown Binghamton and at community organizations.

Northern Prairie Performing Arts of Fargo, North Dakota was awarded a grant of \$15,000 to support a tour of Fargo-Moorhead Community Theatre's professional company, with accompanying educational and outreach activities. Youth-oriented plays will be presented to 6,000 students in 55 schools across North Dakota, Minnesota, and South Dakota. Performances are followed by audience discussions and are often paired with workshops and artist residencies.

Cleveland TOPS Swingband Foundation in Westlake, Ohio was awarded a \$25,000 grant to support the Big Band Youth Outreach Project, in which the Cleveland TOPS Swingband will mentor and teach the big band music style to area school-age students. The project will include performances in high schools, musicians' residencies in schools and band camps, and will reach approximately 10,000 students.

South Dakota Symphony Orchestra in Sioux Falls was awarded a \$10,000 grant to support the Lakota Music Project. The orchestra will premiere a new work by Native American composer Brent Michael Davids for traditional drum, flute, chorus and orchestra. South Dakota Symphony Orchestra is dedicated to providing musical excellence, education, and cultural leadership throughout the region. Twenty six artists, 20 teachers, 225 children and youth, and more than 1,700 others will benefit directly from this project, which includes 3 concerts and 3 demonstrations or workshops. A three-hour broadcast on radio and/or television will reach an audience of 10,000.

The **Nashville Ballet, Tennessee** received a grant of \$10,000 to support the presentation and company premieres of Twyla Tharp's "Sinatra Suite" and James Canfield's "Jungle." The works will be presented during Nashville Ballet's winter series at the Tennessee Performing Arts Center. An estimated 26 artists and 5,000 individuals will benefit from 6 performances.

Ballet West of Salt Lake City, Utah was awarded a grant of \$10,000 to support the presentation of "Treasures of the Ballet Russes," a celebration of the centennial anniversary of Serge Diaghilev's influential ballet company. The celebration will include performances of Bronislava Nijinska's "Les Biches," George Balanchine's "The Prodigal Son," and Michel Fokine's "Polovetsian Dances." There will be 7 performances and 3 lectures or workshops. Forty nine pre-K through grade 12 schools are expected to participate, allowing the presentations to reach 2,835 children and youth and 84 teachers. Approximately 2,600 others, including 104 artists involved in the productions, are expected to benefit.

Signature Theatre, Inc., Arlington, Virginia received a \$35,000 grant to support the East Coast premiere of *The Visit* with music by John Kander, lyrics by Fred Ebb, book by Terrence McNally, and choreography by Ann Reinking. The Associate Director of the Goodman Theatre, Frank Galati, directed the musical, with Tony Award-winner Chita Rivera starring in the leading role. Six community organizations partnered to carry out

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the project. The project included 62 performances, and persons benefiting from the project totaled more than 15,450, including 101 artists.

Tacoma Opera Association, Washington was awarded a \$10,000 grant to support performances of Rossini's *Il Barbiere de Sibilgia (The Barber of Seville)* and related educational outreach activities, including teacher workshops and a "Student Night at the Opera." Audiences from the four performances and five workshops, including 550 children and youth from 19 Pre-K through grade 12 schools, exceeded 3,000.

Wheeling Symphony Society, Inc., West Virginia received a grant of \$15,000 to support young peoples' concerts for youth in four counties of the State. The grantee anticipates reaching a total of approximately 7,440 children and youth and 575 teachers through performances at 77 schools.

Woodland Pattern, Inc. of Milwaukee, Wisconsin was awarded a \$25,000 grant to support an older writers-in-residence project. Participants will mentor younger writers, give public readings of their work, and conduct writing workshops for older adults. Woodland Pattern Book Center promotes a lifetime practice of reading and writing, provides a forum and resource center for writers and artists in the region, and increases the audience for contemporary literature through innovative approaches to multi-arts programming. This program will offer 4 apprenticeships or internships, and establish 2 artists' residencies. It will result in 12 lectures or workshops, 2 readings or performances, and 2 published books or catalogues.

In addition to activities noted above, through our *Arts on Radio and Television* funding area, the Arts Endowment supports nationally and regionally broadcast performances of quality arts programs on radio and television reaching, through single and recurring programs, a combined audience in the hundreds of millions annually. For example:

The **Phoenix Bach Choir, Arizona** was awarded a \$10,000 grant to support the production and national distribution of a 13-week radio series devoted to choral music. The program is hosted by Bill McGlaughlin and features the work of as many as 6 professional choirs, totaling 200 musical artists. Estimated audiences benefitting from the 13 hours of broadcast is expected to be more than 1.1 million.

Save America's Treasures grants support preservation and/or conservation of nationally significant intellectual and cultural artifacts and historic structures and sites. Since the start of the program in 1999, the Arts Endowment has been responsible for the review of applications requesting funds for the conservation of nationally significant art works and collections. *Save America's Treasures* funds are provided to the Arts Endowment from the National Park Service and matched with at least an equal amount of non-Federal funds. Here is a description of one such award made in FY 2009:

The **Days of '76 Museum, Inc. in Deadwood, South Dakota** was awarded \$272,700 to support conservation of the museum's Clowser Collection of rare and significant artifacts relating to the indigenous people of the Northern Plains. Don Clowser, a retail merchant in Deadwood, amassed during his lifetime a collection of more than 1,000 American

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Indian artifacts, most relating to the Northern Plains people and dating from the mid-19th to the early 20th century. It includes such pieces as beaded Lakota saddles, basketry canteens, clothing, horse-drawn vehicles, photographs, maps, and historical documents. Clowser kept the collection in his trading post store until it closed in 1989. The artifacts then were put in cardboard boxes and stored in a damp basement and in trailers. Upon Clowser's death in 2004, the Days of '76 Museum took responsibility for the long-term care and exhibition of the collection, which faces immediate threat from the environment and infestation. *Save America's Treasures* support for the conservation of the collection will ensure that the objects are ready for exhibition in a new museum facility scheduled to open in 2011, and that they will be stored appropriately for the foreseeable future.

The Arts Endowment supports **International Activities** to promote the presentation of American arts and artists at international venues and to provide short-term residencies of foreign artists in the United States. The Arts Endowment has been active in supporting literary exchange programs that make available the work of U.S. writers to foreign audiences and provide opportunities for U.S. readers to experience the work of foreign writers. Former Chairman Gioia served on the U.S. National Commission for the United Nations Educational, Scientific and Cultural Organization (UNESCO) and, at the invitation of the U.S. Department of State, the NEA Chairman and staff have served as experts on American culture at UNESCO meetings and at convenings of the Inter-American Committee on Culture of the Organization of American States (OAS).

Examples of the Agency's international projects include:

- ***ArtsLink Residencies***, which provide U.S. residencies for artists from Central Europe, Eurasia, and Russia.
- ***U.S./Japan Creative Artists' Program***, which supports residencies of U.S. artists in Japan.
- ***Open World Russian Cultural Leaders Program***, in which the Arts Endowment provides expertise and support for the *Open World Leadership Center's* programs that bring Russian cultural leaders and artists to the U.S. for short-term residencies.
- ***USArtists International***, which supports performances of American dance, theater, and music ensembles at international festivals abroad.
- ***NEA International Literary Exchanges: Contemporary Literary Anthologies*** initiative expands cross-cultural dialogue about literature through the translation and publication of contemporary literary anthologies. This initiative develops partnerships between the National Endowment for the Arts and foreign governments or their designees. The NEA makes a commitment to fund the publication of an anthology of the work of writers of the foreign country, and the partner country commits to publishing a corresponding anthology of the work of American writers. The NEA has undertaken literary exchange publication projects with Russia, Mexico,

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and Northern Ireland resulting in the publication of six anthologies – a pair of companion anthologies for each country. Other partnerships are underway with Pakistan and China.

This initiative expands the range of international literature available in English to U.S. readers and, conversely, helps make the literature of U.S. authors more widely available in other languages. A significant aspect of each project is engagement of writers with audiences in the partner country.

- ***The Big Read's*** international partnerships are designed to deepen dialogue and cultural understanding with other countries through the reading and discussion of great literature. *US-Russia Big Read* was the first *Big Read* international partnership – with the Open World Leadership Center and the Library for Foreign Literature in Moscow. Two regions in Russia, Ivanovo and Saratov, hosted *Big Reads* with programming centered on *To Kill a Mockingbird* by Harper Lee. In early 2008, communities in three States – Illinois, Indiana, and Pennsylvania – took part in the U.S. component of *Big Read Russia* by hosting *Big Read* programs celebrating Leo Tolstoy's *The Death of Ivan Ilyich*. Communities in Russia are doing a second *Big Read* with a Jack London novel. The NEA has also taken *The Big Read* to Egypt and Mexico.

Learning in the Arts for Children and Youth

Through *Learning in the Arts*, the Agency supports projects that help children and youth acquire knowledge, skills, and understanding of the arts in school-based and community-based settings. The following table highlights some of the accomplishments made possible through this funding:

Learning in the Arts
Selected Performance Results – FY 2005-2008

Fiscal Year	Children/ Youth	Concerts/ Readings/ Performances	Artist Residencies
2005 Current	.8 m	3.1 k	2.7 k
2006 Current	.4 m	2 k	2.9 k
2007 Current	.4 m	2.1 k	2.9 k
2008 Current	.4-.5 m	3-4 k	2-3 k

[Numbers are rounded. k=thousand; m=million.]

The accomplishments listed in this table result from the 200 or more direct grants awarded under the Learning in the Arts goal each year. A few examples of specific programs, grants, and their direct impact are presented on the next page.

Grants for Arts Projects: *Learning in the Arts* recent (FY 2008) examples:

Eagle Rock Art Museum & Education Center, Inc. of Idaho Falls, Idaho received a \$10,000 grant to support ARTworks. Visual arts residencies will take place in approximately 120 public schools throughout southeast Idaho, and will also be supported by visits to the museum to experience works of art first-hand. It is anticipated that more than 12,000 persons, including 4,500 children and youth will benefit from the project.

Rhode Island School of Design in Providence received a \$30,000 grant to support Project Open Door, a visual arts education program. The free, after-school and summer program for underserved urban high school students and teachers, will provide opportunities for youth to develop technical skills in the visual arts. Teens utilize Rhode Island School of Design's studios, museum, and library as they work with faculty, staff, professional artists, and college mentors to develop a portfolio for application to college. An estimated 11 schools are expected to participate, allowing Project Open Door to reach approximately 150 students.

The **New England Youth Theater in Brattleboro, Vermont** was awarded a grant of \$18,000 to support technical theater training. This program, allowing 42 children to work with 12 artists through 5 residencies, has been developed to enable underserved children in rural Vermont to experience professional-quality theater productions, and teach them aspects of technical theater: set design and construction, lighting and sound design, costume design, and stage management.

Partnerships for the Arts

Through *Partnerships for the Arts*, the Arts Endowment joins with a substantial network of public, private, and nonprofit agencies and organizations for the purpose of developing and maintaining partnerships that support excellence in the arts, both new and established; bring the arts to all Americans; and provide leadership in arts education. Examples of State/Regional and Federal Partnership programs, grants, and initiatives are presented below; an expanded discussion of leadership initiatives follows.

State/Regional Partnerships

- **Forty percent (40%) of the Agency's grantmaking funds are awarded to the State arts agencies and their regional arts organizations through Partnership Agreements.** In recent years, more than 2,000 communities have been served annually through grants made possible by these agreements. Of these, approximately 90% have been enriched through projects supported entirely with Arts Endowment funds.
- Partnership funds to State arts agencies and regional arts organizations are used for grantmaking and special initiatives in areas such as arts education, reaching underserved communities, and discipline-based activities; and for staff and/or

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administrative support. Examples of recent activity carried out with NEA Partnership funds are:

Kentucky Arts Council's (KAC) two core arts education programs work in tandem to place qualified teaching artists in the Kentucky school system for residencies that involve students and teachers directly in the creative process, integrate the arts into daily instruction through links to core curriculum, and provide teachers with tools to enable them to continue to utilize the arts after the residency is completed. In FY 2008, the KAC funded 170 weeks of artist residencies. KAC's Arts Education Roster provides an adjudicated resource for educators to identify artists trained to work in school settings, and the Teacher Initiated Grant Program (TIP) provides funding to school districts for hands-on artist residencies. The KAC offers professional development training for both teachers and teaching artists to help them expand their knowledge of the Kentucky Education Reform Act of 1990 and Kentucky's Core Content for Arts and Humanities Assessment standards, as well as to enhance their skills in integrating the arts into the curriculum.

The cornerstone of the **Ohio Arts Council's** (OAC) commitment to diversity and outreach is a strong Cultural Participation Policy, which requires applicants and grantees to strive for wide cultural participation and to make their arts programs, facilities, and opportunities accessible to everyone. Since 1994, the OAC has worked intensively and strategically in the Appalachian region, a historically underserved area of the State. A portfolio of programs and services provides support for artists, arts organizations, and citizens of Ohio's 29 Appalachian counties, as well as urban Appalachians living in Columbus, Cincinnati, and Dayton. The OAC ensures that Appalachian traditions are at the heart of community and economic development. Highlights of the Appalachian Arts Initiative include: 1) an online *Ohio Appalachian Artist Directory*; 2) a *Fast Track Grant* program for artists in the region; 3) a 2006 publication, *Celebrating, Honoring, Valuing Rich Traditions: The Arts in Appalachia*, showcasing the work of the OAC and artists in Appalachian Ohio; 4) the *Quilt Barn Trail* project, begun in Ohio and now in multiple States; 5) a *Cultural Capacity Building Initiative* in four distressed counties; and 6) the 2008 roll-out of the *Appalachian Driving Trail Map*, an insert in the April issue of the *National Geographic Traveler* magazine, which features four Ohio trails, including the *Clothesline of Quilts Trail*.

Mid-America Arts Alliance (M-AAA) – comprised of member States Arkansas, Kansas, Missouri, Nebraska, Oklahoma, and Texas – creates and manages regional, multi-regional, national, and international programs including traveling exhibitions, performing arts touring, and professional development. M-AAA supplies 850 performances and exhibitions and some 6,000 related educational programs to over one million people annually. *ExhibitsUSA* founded in 1988, annually offers more than 50 diverse art and

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humanities exhibitions designed and priced for small- and mid-sized venues to museums and other exhibiting institutions in the region (at reduced rates) and nationwide. The *Regional Touring Program* – in partnership with the NEA – supports the presentation of touring artists in performing arts venues across the six-state region through awards to performing arts presenters and performers, resulting in approximately 250 performances and 400 educational activities in more than 100 communities in the region. A majority of awards are to presenters reaching underserved communities. The *Hands-on Experiential Learning Project* (HELP) was created in 2000 to identify and address the professional development needs of small and mid-size museums throughout the region. In 2008, the *HELP Governance* component was introduced to provide training for boards and staffs from small museums in Arkansas, Missouri, Nebraska, and Texas. The *Ozarks Plateau Initiative* (OPI) was developed to provide both visual and performing arts programming to four small communities in the Ozarks region of Missouri each year. The initiative helps each institution develop a multi-disciplinary program by hosting an exhibition and a thematically related performance. In 2007, OPI served the Carthage Council on the Arts and Powers Museum, the West Plains Council on the Arts, and the Truman Lake Community Foundation in Clinton.

Federal Partnerships

The *Coming Up Taller* awards program is a cooperative venture among the Arts Endowment, the Humanities Endowment, the Institute for Museum and Library Services, and the President's Committee on the Arts and the Humanities. The \$10,000 awards recognize and focus national attention on exemplary after-school programs fostering the creative and intellectual development of America's children and youth through education and practical experience in the arts or the humanities.

Here is one example of the exemplary organizations that received *Coming Up Taller* awards from the Arts Endowment in FY 2008:

The **Youth Ensemble of Atlanta (YEA)**, founded in 1990, enables approximately 80 young people to work with accomplished artists to create musical numbers and vignettes that are woven into full-scale singing and dancing productions. Participation in the program has led many participants to succeed in other areas as well. Since 1996, 100 percent of the ensemble's members have graduated from high school, and since 2002, all participants have gone on to college – including such prestigious institutions as The Juilliard School and the Berklee College of Music – with scholarship assistance from YEA and a local foundation.

Leadership Initiatives

Leadership initiatives provide an opportunity for the Arts Endowment to address special artistic or cultural needs – whether field- or geography-based. Many, as described earlier in this document, include substantial educational components. Highlights of current leadership initiatives follow.

American Masterpieces: Three Centuries of Artistic Genius

This program celebrates our Nation’s greatest artistic achievements with performances, exhibitions, tours, and educational programming in all 50 States. Since its FY 2005 launch with support for visual arts exhibitions, this Arts Endowment initiative has supported 32 exhibitions traveling to more than 100 communities and reaching an estimated 12 million people. One example of funded exhibitions is “Seeing Ourselves: Masterpieces of American Photography,” organized by the George Eastman House in Rochester, New York. The exhibit showcases original historical and contemporary photographs of American life, and it will tour to ten communities.

American Masterpieces expanded in FY 2006 with the addition of grants for dance, choral music, musical theater, and literature – all of which were supported in FY 2007 as well. In FY 2009, support will be provided for chamber music, dance, presenting, and visual arts touring. Here is one example of a recent *American Masterpieces* visual arts award:

East Central University in Ada, Oklahoma was awarded a \$15,000 *American Masterpieces* Visual Arts grant to support a touring exhibition featuring the work of American artist Leon Polk Smith (1906-1996), with accompanying catalogue. The exhibition, drawn entirely from the University’s extensive collection, showcases Smith’s contribution to 20th-century American art. Considered an abstractionist, Smith is known for his bold yet simple mastery of color and shape. The exhibition of 22 artworks, plus the restoration of 3 of Smith’s works, and the creation of 1 catalogue, will involve the work of as many as 200 artists and 90 educators. The tour will include four pre-K through grade 12 schools. Approximately 3,400 individuals are projected to benefit from the project.

The Big Read

Substantial impact has been achieved by connecting Americans to our Nation’s literary heritage through *The Big Read*, the literary component of *American Masterpieces*. *The Big Read* was developed in response to the Agency’s 2004 research report, *Reading at Risk: A Survey of Literary Reading in America*, which revealed an alarming decline in literary reading. As with several of the Agency’s major initiatives, *The Big Read* ties neatly into both the Access to Artistic Excellence and Learning in the Arts goals. It was designed to help build a nation of active readers, and thus begin to reverse the trends identified in *Reading at Risk*.

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Begun as a pilot in ten cities and towns in 2006, *The Big Read* has now expanded to include 533 grants awarded to organizations in communities across all 50 States, as well as the District of Columbia, Puerto Rico, and the U.S. Virgin Islands. The pilot program included four classic American novels. Today, *The Big Read* library includes 30 featured authors, with previously announced plans to add three more reading selections for 2010–2011 programming: *In the Time of the Butterflies* by Julia Alvarez, *A River Runs Through It* by Norman Maclean, and *The Poetry of Carl Sandburg*. Since its inception, over 21,000 local partner organizations have been involved in *The Big Read*. Over 2 million Americans have attended *Big Read* events nationwide and 5.6 million Reader's Guides have been distributed.

Roughly two and a half years after *The Big Read* launched, the Agency conducted a follow-up survey of literary reading rates in the U.S. adult population. Those findings, reported in January 2009, revealed that for the first time in a quarter-century of survey data, the percentage of Americans who reported reading a literary work (fiction, poetry, or drama) increased for virtually every demographic group. Most strikingly, the percentage of young adults (18-24) reading literature grew by nearly 9 points, representing a 20-percent rate of increase. (In the previous survey, young adults had shown the steepest rate of decline in literary reading – 20 percent).

Similarly, literary reading increased significantly among males, Hispanic and African Americans, and adults who had not completed high school or college. Although the NEA report, *Reading on the Rise*, cannot and does not identify a specific cause for the gains in literary readership, the findings should be interpreted in the context of the heightened public attention the importance and pleasure of reading has received in recent years. *The Big Read* is only one of many literary partnerships that may have played a role, but it is one of the largest.

Other Federal and private agencies have joined the Arts Endowment to implement *The Big Read*. The Institute of Museum and Library Services has provided \$3.25 million in support for the program. Additionally, the W.K. Kellogg Foundation and the Community Foundations of America have assisted participating communities with funds to match NEA's grants for *The Big Read*; The Boeing Company contributed additional funds to bring *The Big Read* to military families; and the Paul G. Allen Family Foundation pledged \$200,000 to support grants to Pacific Northwest communities and the creation of *The Big Read* educational materials for those communities.

To help build awareness of *The Big Read*, the Ford Motor Company donated a 2008 Ford Escape Hybrid to the program. With its colorful design featuring *The Big Read's* logo, the vehicle has helped inspire interest in the program as NEA staff travel to *Big Read* events nationwide. Also, educational materials for American Literary Landmarks sites are made possible through the generous support of the Poetry Foundation.

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Here is one example of a local *Big Read* program:

The **City of Ventura Cultural Affairs Division** in **California** was awarded \$6,000 to run a *Big Read* about *Bless Me, Ultima* in October 2008. One focus for this community was recruiting a local artist to work with 43 students attending the Ventura County Juvenile Court School. The students participated in “read aloud” sessions and sketched images reflecting the major themes in the story. Those images were incorporated into a mural design that will be initially installed in downtown Ventura, and then relocated to exhibition locations throughout the city.

NEA Arts Assessment Leadership Initiative

The *NEA Arts Assessment Leadership Initiative* will build on the lessons learned from two recent model programs, the *NEA Summer Schools in the Arts for Children and Youth* and *NEA Teacher Institutes*. In both cases, we discovered that educators need more opportunities to learn how to assess both their students and the arts programs in which they participate. The *Arts Assessment Leadership Initiative* will work to assist arts organizations, classroom teachers, superintendents and principals to develop measurements to guide student learning.

Arts Education Partnership

The *Arts Education Partnership*, formed in 1995 by the Arts Endowment, the U.S. Department of Education, the National Assembly of State Arts Agencies, and the Council of Chief State School Officers, is a private, nonprofit coalition of more than 140 national organizations engaged in identifying policies and practical steps for educators to achieve educational excellence by incorporating the arts into teaching and learning. Partnership organizations have led the national movement to establish education standards that include the arts, and have conducted and published groundbreaking research on the impact of learning in the arts on student achievement.

NEA Arts Journalism Institutes

In response to the declining quantity and quality of arts criticism in the country, the *NEA Arts Journalism Institutes* were established to improve arts criticism and to gain broader media coverage for classical music, opera, theater, musical theater, and dance as they compete for attention with the commercial entertainment industry. The Institutes provide in-depth instruction in the arts for print and broadcast journalists working outside the country’s major media markets. The Institutes are convened at Columbia University in New York City, the University of Southern California in Los Angeles, and the American Dance Festival in partnership with Duke University in Durham, North Carolina. Each Institute employs a competitive application process to select 11-25 journalists. To date, 17 Institutes have engaged more than 300 journalists from more than 250 communities in all 50 States and the District of Columbia. Plans are being developed for another round of Institutes.

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In addition, the NEA is planning an *International Arts Journalism Institute* in partnership with the U.S. Department of State. The Institute, scheduled for June 2009 at American University in Washington, DC, will focus on American visual art of the last 150 years. Half of the participants will be American journalists who cover the visual arts; the other half will come from other countries.

NEA Education Leaders Institutes

NEA Education Leaders Institutes bring together – often for the first time – local school superintendents, principals, and teachers, with key State and national education and arts leaders for focused planning on how to provide sequential, standards-based curricula and assessments in K-12 arts education. During 2008 and 2009, four institutes were conducted, bringing together 114 leaders from 19 States representing all parts of the country.

Governors' Institute on Community Design, Mayors' Institute on City Design, and Your Town: Citizens' Institute on Rural Design

These innovative design initiatives bring public officials together with design professionals to discuss their urban, rural, and regional design issues. Through these programs, the Arts Endowment is improving the livability of communities throughout the United States. Each year, approximately 60 communities – rural, urban, and regional – and 600 community leaders, designers, and planners participate in these workshops, ultimately benefiting the millions of residents in their respective communities.

The *Mayors' Institute* alone has graduated more than 800 mayors since its first session in 1986. During the past year, *Mayors' Institute* sessions have been held in Portland, Oregon; Washington, DC; and Meridian, Mississippi for small to medium American cities. For larger American cities, *Mayors' Institute* sessions have been held in Philadelphia, Pennsylvania; Chicago, Illinois; and Charleston, South Carolina. Additionally, a technical assistance program for alumni mayors was launched in the summer of 2008, with sessions for mayors in Santa Rosa, California, and Lincoln, Nebraska. Additional sessions have since been held in Cincinnati, Ohio; Moss Point, Mississippi; and Tulsa, Oklahoma.

Recent *Governors' Institute* events have been held for Governor Freudenthal of Wyoming, Governor Richardson of New Mexico, and Governor Culver of Iowa.

During FY 2009, the *Citizens' Institute on Rural Design* is working with communities in Platte County, Wyoming; Fellsmere, Florida; Wahiawa, Hawaii; and the Shinnecock Indian Nation in Southampton, New York.

NEA Jazz Masters

The National Endowment for the Arts celebrates jazz as America's truly indigenous musical art form through its *NEA Jazz Masters* initiative. Since its inception in 1982, 106 awards have been made to honor musicians and advocates who have dedicated their lives to the music. Although this focus remains the touchstone, the program expanded in 2005 to raise awareness of America's rich jazz heritage.

Today, the *NEA Jazz Masters* initiative consists of the following components:

- The *NEA Jazz Masters* Awards Ceremony & Concert. The 2009 Class of *NEA Jazz Masters* was celebrated with two days of activities in New York City. Festivities opened with a symposium on the future of jazz, continued with a lively panel discussion featuring the 2009 class, and culminated in a capacity concert at Jazz at Lincoln Center with co-host Wynton Marsalis. The program was broadcast live on radio and Internet by Sirius XM Radio and WBGO, an NPR affiliate in Newark, NJ.
- To date, *NEA Jazz Masters LIVE* has supported 22 *NEA Jazz Masters* in concert at 12 different venues throughout the United States, drawing audiences totaling more than 40,000. The programming focuses on meaningful, in-depth, extended engagements featuring *NEA Jazz Masters* that honor their body of work, history, or style and broaden audiences' awareness of their unique contributions to jazz.
- Television and radio programming are also featuring *NEA Jazz Masters*, such as *Legends of Jazz* and *NPR Jazz Profiles*. A two-CD set of recordings by 27 *NEA Jazz Masters* has been produced by Verve Music Group and the agency has dedicated Web pages (www.neajazzmasters.org) featuring multimedia presentations.
- The *NEA Jazz in the Schools* curriculum, developed in collaboration with Jazz at Lincoln Center and supported by Verizon Foundation, introduces high school students to jazz and its important role in American history. Available free-of-charge, the *NEA Jazz in the Schools* online version can be accessed at: www.neajazzintheschools.org. In addition, more than 18,000 educational toolkits have been made available to teachers without Internet access, reaching nearly 8 million students nationwide. A music teacher and fine arts chair of the Highland Park High School in Highland Park, IL, wrote "My heartiest of compliments to you on a fantastic Web site and unique learning tool for teachers and students alike." Another teacher from the Lindsay Community High School in San Diego exclaimed, "I used it with my classes and the kids loved it!"
- Lastly, the *Jazz Oral Histories Project* recognizes the importance of capturing the voices and remarkable life stories of the *NEA Jazz Masters*. All interviews are available to scholars and the interested public through the Smithsonian Institution's Archives Center.

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NEA National Heritage Fellowships

As one of three discipline-specific lifetime honors awarded by the Arts Endowment, the *NEA National Heritage Fellowships* were established to recognize lifetime achievement, artistic excellence, and contributions to our nation's folk and traditional arts heritage. The Arts Endowment annually awards these one-time-only Fellowships to master folk and traditional artists. A total of 338 Fellowships have been awarded since 1982; currently, each award is \$25,000.

Operation Homecoming: Writing the Wartime Experience

In 2004, *Operation Homecoming* was created by the Arts Endowment to help U.S. troops and their families write about their wartime experiences. Selected by an independent NEA panel, the best submissions were published in a literary anthology in September 2006 by Random House. The anthology, entitled *Operation Homecoming: Iraq, Afghanistan, and the Home Front in the Words of U.S. Troops and Their Families*, is edited by Andrew Carroll. In 2007, an expanded edition of the anthology was published by the University of Chicago Press.

Through this program, the Arts Endowment engaged some of America's most distinguished writers to conduct workshops at military installations, and provided educational resources to help the troops and their families share their stories. The Arts Endowment created an accompanying *Guide for Writers*, audio CD, and online materials to inspire and develop writing skills.

In 2009, the NEA is inviting veterans as well as active duty troops to participate in a series of writing workshops around the country. The new phase of *Operation Homecoming* is the first instance in which the NEA will hold writing workshops at Department of Veterans Affairs (VA) medical centers, military hospitals, or affiliated centers in communities around the country. Department of Defense medical facilities are also expected to host workshops.

After serving as pilot sites for the new phase of the program, St. Louis VA Medical Center in Missouri, and Walter Reed Army Medical Center in Washington, D.C., hosted four-week workshops led by military historian Andrew Carroll in fall 2008. In addition, the U.S. Marine Corps Staff & Command College hosted a lecture and documentary screening about *Operation Homecoming* in 2008, and will host workshops at Quantico in 2009.

For 2009, additional workshops have been approved by DOD and VA leadership for VA Palo Alto Health Care System (Palo Alto, CA), Atlanta VA Medical Center (Decatur, GA), Jesse Brown VA Medical Center (Chicago, IL), and Madigan Army Medical Center (Tacoma, WA) for Task Force Phoenix (Warrior Transition Battalion).

When the VA partnership was established in 2008, then-Secretary of Veterans Affairs, Dr. James Peake, said, "I commend the NEA for providing a positive outlet for our service members to share their experiences. These workshops serve to highlight and improve veterans' writing talents by putting on paper reminders to all of us of their heroism."

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Accomplishments of *Operation Homecoming* include:

- Provided more than 60 writing workshops with distinguished authors – and related activities – for more than 6,000 people at 33 military installations in the U.S. and overseas (Asia, Europe, and the Middle East, including Afghanistan and on the USS Carl Vinson aircraft carrier in the Persian Gulf). Another 25,000 individuals have utilized our online educational resources or received copies of our print materials and *Operation Homecoming* audio CD.
- Collected nearly 2,000 submissions written by troops and military families for the *Operation Homecoming* anthology. The submissions are comprised of approximately 12,000 pages of writing.
- Held 37 book readings, symposia, and conference discussions of the award-winning *Operation Homecoming* anthology at cultural centers, libraries, and military installations across the country from September 2006 to summer 2008. These events included first-person accounts and readings by troops and writers.
- Distributing *Muse of Fire*, an educational DVD featuring accomplished writers and military personnel-turned-writers reading from their work and discussing the craft of writing. The film is being given free to military base libraries and educational centers, and veterans' facilities and hospitals. The film premiered at the National Archives in Washington, DC, on March 14, 2007.

In 2008, an independent documentary, *Operation Homecoming*, directed by Richard Robbins, received two Emmy Awards and was a finalist for the Academy Award for Best Documentary. The film was created in coordination with the NEA and based on the anthology by Andy Carroll.

The Arts Endowment secured more than \$1.75 million in private sector support for the *Operation Homecoming* initiative from FY 2004-2008.

Poetry Out Loud: National Recitation Contest

Created by the NEA and the Poetry Foundation, *Poetry Out Loud: National Recitation Contest* is administered in partnership with the State arts agencies. By encouraging high school students to memorize and perform great poems, *Poetry Out Loud* helps students master public speaking skills, build self-confidence, and learn about their literary heritage.

Poetry Out Loud began as a pilot in 2005 in Chicago and the Washington, DC, metropolitan area. In 2006, it expanded to all 50 State capital regions and the District of Columbia. Following substantial nationwide growth in both 2007 and 2008, the program most recently served nearly 300,000 students during the 2008-2009 school year. Using curriculum and an anthology developed as part of *Poetry Out Loud*, teachers introduce students to poetry and recitation before holding a classroom poetry recitation competition. Following a pyramid structure, classroom champions move on to school competitions, regional and State

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competitions, and ultimately to the National Finals, which are held each spring. The Arts Endowment's partner, the Poetry Foundation, produces substantive educational materials for teachers participating in *Poetry Out Loud* and provides additional financial support for the National Finals, with a total contribution of approximately \$500,000.

For 2008-09, the fourth national year of *Poetry Out Loud*, many State arts agencies are doubling school participation, with more than 1,700 schools nationwide likely to participate. The U.S. Virgin Islands joined the competition last year; students from Puerto Rico will join competitors from 50 States, Washington, D.C., and the U.S. Virgin Islands to compete at the 2009 National Finals on April 27 and 28, 2009. Reactions from teachers and students participating in *Poetry Out Loud* have been enthusiastic:

If for no other reason, the search for "just the right poem" exposes students to such a vast array of forms and poems that the benefits are immeasurable. I heard more poetry being read aloud by students and more discussions about poems than I have heard in over 20 years of teaching!¹

Shakespeare for a New Generation

Shakespeare for a New Generation represents the current phase of the *Shakespeare in American Communities* initiative, launched in New London, Connecticut in September 2003. By the end of the current round of activities in May 2009, it is anticipated that the program will have:

- Provided 5,400 performances of professional Shakespeare productions to more than 2,300 communities in all 50 States and the District of Columbia.
- Entertained more than 1,600,000 community audience members (including students as mentioned below).
- Provided free performances and educational activities for approximately 1,300,000 students in 3,600 middle and high schools.
 - Educators, especially those in rural areas, are thrilled by the opportunity for their students to experience live theater.

This program offered a wonderful learning experience to the students in our high school. It introduced us to the world outside our town, which many students don't see because of their low incomes or inaccessibility to do so. The performance opened our eyes to the world of literature and beauty that the outside world has to offer

- Teacher, Memorial High School (West
New York, New Jersey), Performance by The
Shakespeare Theatre of New Jersey

¹ *Poetry Out Loud* evaluation, conducted by Rockman et al (2008). [Teacher Survey response; unpublished raw data collected anonymously].

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- Reached more than 23 million students through the free distribution of 65,000 Shakespeare multi-media toolkits used by teachers in more than 28,000 middle and high schools, of which 33% are in rural communities.
 - The feedback received from teachers who responded to a survey of those who requested the toolkit has been enormously positive. The teachers reported that 99% of their students demonstrated a better understanding of Shakespeare after use of the toolkit.¹

In addition, the program has provided professional performances of Shakespeare plays and educational activities to military families at 18 military installations in 14 States through a partnership with the Department of Defense, reaching an estimated 6,000 individuals, and it has generated nearly \$900,000 in private sector support.

¹ Report from Video Placement Worldwide, project fulfillment house, June 2008.

Research and Analysis

The NEA's Office of Research & Analysis (ORA) aims to provide statistically reliable information that allows arts administrators, policy-makers, educators, civic leaders, artists, journalists, and the general public to partake of an evidence-based dialogue concerning the role and vitality of arts and culture in the United States.

Survey of Public Participation in the Arts

At the center of the office's data collection and reporting efforts is the Survey of Public Participation in the Arts (SPPA), the Nation's largest behavioral survey of American adult participation in arts activities and arts learning opportunities. In May 2008, the U.S. Census Bureau conducted the ORA-designed survey of more than 17,000 individuals, for a response rate of 82 percent – about 12 points higher than in 2002, the previous year of the survey.

The primary importance of the SPPA is in its measurement of adult participation levels for all the arts disciplines supported by the NEA, and also for a variety of other cultural and leisure activities. Because the “core” survey questions have remained consistent since 1982, and because the survey sample reflects the total U.S. adult population in all its diversity, the results offer a reliable perspective on the nature and extent of America's engagement with the arts.

The SPPA results are useful not only for arts policy and planning purposes, but also to enable arts administrators to regularly assess public demand for arts participation and gain insights for building new audiences. The survey results have also proved critical to the arts research community and to scholars in related fields such as sociology and cultural economics.

Several new items on the 2008 SPPA questionnaire – in addition to new reports commissioned in 2009 – will permit detailed analyses supporting the NEA in its mission to bring the arts to all Americans. Factors essential to audience development, such as understanding the impact of prior arts-learning experiences, studying the relationship between creating artwork and attending arts events, and evaluating the possibilities of arts participation through new media, will guide ORA's research agenda for the next two years.

After holding a series of teleconferences with arts researchers in 2008, the office commissioned studies on the following topics. All five planned reports will derive from analyses of the 2008 SPPA data. They are expected to be ready for publication in late 2009 and early 2010.

- Arts Learning: examines the potential impact on arts participation of: 1) current or prior instruction and training in the arts; 2) opportunities to experience the arts at early ages; and 3) overall educational attainment.
- Arts Participation, Media, and Technology: considers the role played by media and technology in arts participation and art-making.

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- Age and Arts Participation: analyzes differences in arts participation patterns across age groups and generational cohorts.
- Arts Participation, Race, and Ethnicity: considers race and ethnicity as factors in degree and variety of arts participation.
- Arts Creation and Performance: studies the link between arts creation and other types of arts participation.

Prior to undertaking these topic-specific studies, however, it will be necessary for ORA to issue a summary report about the main findings from the survey, and to make the data available to researchers. The office intends to publish a research brochure in June 2009, to reveal the number and percentage of U.S. adults participating in the “core” arts activities. This publication will include trend data and arts participation patterns for certain demographic groups (by age and education level). A more detailed summary report of the SPPA findings will appear in the Fall.

Concurrent with the initial document’s release, the office will issue a research “user’s guide” to the SPPA data set, and host a teleconference with arts and cultural researchers to introduce them to this resource, which will be housed on Princeton University’s CPANDA Web site.

In recent years, findings from the SPPA have generated research on topics such as the declines in literary reading in America and the correlation between arts participation and civic engagement.

NEA Research on Reading

In FY 2008, for example, the NEA issued a follow-up report to its 2004 research publication, *Reading at Risk*. Titled *To Read or Not To Read: A Question of National Consequence*, the new report – available as a 99-page document and fold-out executive summary – compiled and analyzed data from more than 40 sources, including large, nationally representative studies from academia, foundations, and government agencies. The report concluded that:

- 1) Americans are spending less time reading.
- 2) Reading comprehension skills are eroding.
- 3) These declines have serious civic, social, cultural, and economic implications.

As with *Reading at Risk*, the new report stimulated conversations among teachers, librarians, scholars, journalists, publishers, and literacy experts. The report generated more than 500 unique news stories appearing in virtually every major national news outlet and in local and international news media. The findings were presented and discussed at national and regional conferences and events throughout FY 2008.

Some of those opportunities were provided by the Library of Congress, the Arts Education Partnership, the American Educational Research Association, regional chapters of the Modern Language Association, the International Reading Association, the American Library

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Association, The Conference Board, Catholic University, Clarion University, the University of Maryland, BookExpo America, Ann Arbor Book Festival, a U.S. Congressional member's roundtable on literacy, and the Department of Labor.

In FY 2009, those outreach efforts have included talks or panels at the Association of Literary Scholars and Critics, National Council of Teachers of English, and Modern Language Association annual meetings. At the start of the fiscal year, ORA convened the NEA Forum to Promote Youth Reading – a day-long series of presentations and brainstorming sessions designed to prompt ideas for a national youth reading campaign. Participants included publishing consultants, media and marketing executives, literacy experts from nonprofit organizations, and teachers and librarians.

In January 2009, the office published a third report on reading – one that featured a startling new development in adult reading patterns. The research brochure, *Reading on the Rise: A New Chapter in American Literacy*, reported that for the first time in the 26-year history of the Survey of Public Participation in the Arts, the percentage of literary readers¹ has increased – by 3.5 points, to 50.2 percent, representing 16.6 million new adult readers since 2002.

Equally important, growth in literary reading was reported for most demographic groups of adults – especially for groups that earlier had reported the sharpest rates of decline. Young adults, males, Hispanics, African Americans, and adults with little or no higher education all reported significant increases. Although the findings were positive where literary reading is concerned, it is noteworthy that reading in the genres of poetry and drama continued to flag. Similarly, the rates for book-reading of any type (including nonfiction) declined, albeit to a smaller extent than in previous years.

Apart from its own research on reading, the Office of Research & Analysis oversaw the evaluation of the Arts Endowment's initiative in literature – *The Big Read*. In December 2008, the office collected a final report of the evaluation from the study contractor, Rockman et al. The NEA research team had consulted the evaluator in the design of survey instruments and interview protocols to measure the effectiveness and impact of *The Big Read* across American communities.

In FY 2008, ORA reviewed interim study results and distilled them for NEA leadership, NEA Literature staff, and the Agency's partners, the Institute of Museum & Library Services and Arts Midwest. ORA also conveyed "lessons learned" to *Big Read* grantees at national orientation sessions. The reporting of preliminary data from the evaluation allowed grantees in later stages of *The Big Read* to recruit a more diverse population of participants than in the initial stage of the program. ORA's oversight of the evaluation permitted NEA research staff to make critical decisions to improve the final product, and the clarity and relevance of the findings.

¹ Literary reading is defined as the reading of novels, short stories, poetry, or drama in any print format, including the Internet.

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Among survey results from *The Big Read* evaluation are:

- Among participants surveyed, 90% said they would like to take part in more literary events; 20% reported reading more books than before.
- Nearly 30% of participants said the program had a direct impact on what they chose to read, how they located books, and their willingness to talk to others about literature.
- Among grantees, 73% cited increases in their institutional ability to attract audiences, and a comparable percentage said they now are more capable of attracting diverse audiences in particular.
- About 90% of grantees reported greater awareness of regional or local organizations with whom they might collaborate in the future.

The evaluation report, and an accompanying narrative of 36 case studies, will be used by ORA and Communications staff in 2009 to produce fact-sheets, slides, and other materials likely to help *Big Read* organizers and programmers. A report from a related evaluation also was shared and discussed with the NEA and Institute of Museum and Library Services staff. This evaluation is connected with the 2008 distribution of free *Big Read* audio guides to all of the Nation's public libraries.

It is worth considering *The Big Read* evaluation alongside the NEA's own studies of literary reading. Although one cannot attempt to show a causal relationship between *The Big Read* program and the positive findings of *Reading on the Rise*, it is a plausible hypothesis that the public spotlight on declining reading rates – as well as the countless new literary and reading programs and the parents, teachers, and librarians nationwide who responded to the problem – may have played a decisive factor.

NEA Research on Nonprofit Theaters

In partnership with a national service organization representing nonprofit theaters (Theatre Communications Group), and by consulting a robust database of nonprofit organization tax filings, the Office of Research & Analysis profiled the growth, geographic distribution, and finances of the nonprofit theater sector. A December 2008 research brochure, *All America's a Stage: Growth and Challenges in Nonprofit Theater*, addressed the economics of nonprofit theater and attendance patterns, and highlighted many trends in nonprofit theater from 1990 to 2005. Some of the key findings include:

- The number of U.S. nonprofit theaters doubled over the 15-year period – from 991 to 1,982. In small and mid-sized population States, the number has grown substantially.
- Nonprofit theaters have achieved a good balance between earned and contributed income – with earned income making up 52 percent of all revenue in 2005.
- Growth in nonprofit theater assets has outpaced growth in liabilities.
- Nonprofit theaters are acutely sensitive to business cycle swings. After the previous (2001) recession, theater revenue sank by nearly 12 percent in 2002.

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- Audience trends for theater are flat or in decline. Yet total attendance does not appear to rise or fall in proportion to ticket price changes – suggesting that other factors are likely affecting the demand for theater.

The collaboration between the NEA's research office and theater division – as well as the Agency's outreach to theater organizations and researchers before, during, and after the study – provide a model for future reporting on nonprofit arts industries.

Artists in the Workforce

In FY 2008, ORA released *Artists in the Workforce: 1990 to 2005*. This publication – issued as a full report and executive summary brochure – represents the first look at artist employment in the twenty-first century. By combining 1990 and 2000 decennial census data with the newly available American Community Survey data for 2003-2005, ORA organized American artists into a cohesive data set that can be tracked in relation to other workers and the labor force in general. The report also profiles 11 artist occupations. Some highlights of the report:

- Nearly two million Americans are artists, as identified by their primary occupation.
- The number of artists has kept pace with the growth in the overall labor force.
- Artists remain highly concentrated in urban areas, and yet, as a percentage of the labor force, they cluster in a diverse array of towns and cities.
- Artists are generally more educated than the workforce as a whole – although they typically earn less than workers with similar levels of education.
- Artists are 3.5 times more likely than other workers to be self-employed.
- Fewer artists have full-year, full-time jobs than other workers.
- The West and South have seen the greatest growth in artists by State.

Artists in the Workforce filled an information gap in the arts field, which often lacks reliable, national statistics about factors affecting its long-term viability. The study of artist employment can be viewed as a logical counterpart to the ORA survey of arts participation – with the emphasis on supply instead of demand. By highlighting the contributions of artists to the workforce, moreover, the report raised public awareness of artists as hard-working professionals and, in many cases, entrepreneurs.

On the day of the report's release, at the National Performing Arts Convention in Denver, major newspapers such as *The New York Times*, the *Los Angeles Times*, and *The Washington Post*, carried the findings as a lead story in their arts sections. The report's focus on the number of artists per capita in towns, cities, and states – for all 11 artist occupations – unleashed a flood of local news stories. Readers learned about the types and concentrations of artists in their communities.

As with its other research publications, ORA discussed the report's findings with stakeholders at national and regional conferences and meetings. The office also followed up the report with a Research Note, or white paper, on women artist employment. The note

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examined changes in income disparities between male and female artists, and it considered how women artists resemble or differ from other women workers.

In March 2009, as legislators and journalists conducted spirited debates about the role of arts jobs in economic recovery, ORA issued a second Research Note on artist employment. *Artists in a Year of Recession: Impact on Jobs in 2008* quantified the loss of U.S. artist jobs since the economic downturn began in December 2007. The report used published and unpublished data from the Department of Labor to make several points about artist unemployment, including:

- Unemployment rates for artists rose more rapidly last year than for U.S. workers as a whole;
- Unemployment rose for most types of artist occupations – including writers, visual artists, and performing artists; and
- The job market for artists is unlikely to improve until long after the U.S. economy starts to recover.

Apart from unemployment, many Americans are leaving the artist job market altogether, rather than continue to pursue work as artists. (From the fourth quarter of 2007 to the fourth quarter of 2008 – the period of the study – the artist workforce contracted by 74,000 workers, even as the total U.S. workforce grew by 800,000 people.)

These data were a featured discussion topic later in March at a House Committee on Education and Labor hearing on artist workforce issues related to the recession.

Other Planned Research Projects

The Office of Research & Analysis will monitor the status of an important study related to arts education. In the summer of 2009, the Department of Education is expected to release findings from its National Assessment of Educational Progress (NAEP) arts education assessment, and ORA is committed to work with the NEA's Arts Education division to analyze the results and share them with a broader public. Part of that effort will involve studying the correlation between high assessment scores in arts education and students' performance in other courses and their participation in extracurricular activities.

Another project that ORA will continue throughout FY 2009 is a national survey of outdoor arts festivals, and a series of case studies focusing on festival administrators, participants, volunteers, and artists. In FY 2008, ORA awarded the study contract to Silber & Associates. The survey instruments will be deployed in the spring and summer of 2009, with results to be reported in FY 2010. The study will provide a snapshot of the festival community through aggregated data on the number, types, financing, staffing, regional distribution, artist employment patterns, and other characteristics of U.S. arts festivals. The in-depth case study interviews, focus groups, and intercept surveys will give a context for discussion of the national statistics.

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PROGRAM SUPPORT

I. Introduction

The Program Support budget funds activities that directly relate to and enable the Agency to serve the American public by exercising leadership with the arts fields. These activities include grant application review, research and analysis projects, production of various Agency publications, travel for panelists and members of the National Council on the Arts, arts accessibility activities, contractual services, and assessments for E-Government initiatives.

II. Funding

The Arts Endowment requests \$1,850,000 in FY 2010 for Program Support (see Table 5 for a breakdown of expenses).

Provided below are the categories through which we undertake Program Support activity.

- A. Panels and Reviewers. Critical to our work is our national merit review system. As required by law, the Arts Endowment engages expert advisors to review applications, enhancing the credibility and fairness of the review system. The Agency requests \$800,000 for panelist and reviewer compensation and travel. In FY 2009, we increased the honorarium paid to panelists from \$125 per day to \$200, which is in line with the honorarium paid by other Federal grantmaking agencies.
- B. Consultants. The Arts Endowment engages expert consultants to address important issues in the arts, including presentations at National Council on the Arts meetings, and to serve as readers for manuscripts submitted as part of the Literature Fellowship application review process. The Agency requests \$100,000 for Consultants.
- C. Printing and Reproduction. The Agency produces several publications that directly relate to the arts fields, including brochures about Agency grant opportunities. The Agency requests \$190,000 for these activities.
- D. Travel: National Council on the Arts and Medal of Arts. Members of the National Council on the Arts travel to Washington, D.C. three times per year to advise the NEA Chairman on Arts Endowment policies, grant applications, and the funding of specific projects. Members, who are Presidentially-appointed, Senate-confirmed arts experts and patrons, also travel to attend working groups and other Agency meetings.

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Within this budget, we are requesting to increase the number of voting members of the National Council on the Arts from 14 to 18 (amending 20 U.S.C. 955(b)(1)(C)). The travel budget has been adjusted to accommodate this increase in members.

Recipients of the National Medal of Arts are invited to travel to Washington, D.C. to receive the award at a special White House ceremony. Created by Congress in 1984, the National Medal of Arts is conferred annually by the President to honor persons and organizations that have made extraordinary contributions to the excellence, support, growth, and availability of the arts in the United States.

We request \$92,000 to cover these costs.

- E. Research and Analysis. The Arts Endowment requests \$335,000 for this area. The Office of Research and Analysis (ORA) produces unique data sets and analyses that provide important insights into public policy issues affecting artists, arts organizations, and arts audiences. Examples of this activity are the Agency's June 2008 report, *Artists in the Workforce: 1990-2005*; the November 2007 report, *To Read or Not To Read: A Question of National Consequence*; the November 2006 study, *The Arts and Civic Engagement: Involved in Arts, Involved in Life*; and the earlier reports, *Reading at Risk* and *How the U.S. Funds the Arts*.
- F. AccessAbility. The Agency goal of increasing access to the arts for all Americans is achieved in part by addressing grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA). We request \$25,000 to support symposia, workshops, and panels that address accessibility issues.
- G. Other Services. The Agency requests \$150,000 for other services such as contractual services in support of programs, projects, and initiatives and the National Medal of Arts; various costs in support of panel operations; and design services for Agency publications.
- H. Assessments for Grants.gov and Grants Management Line of Business (GMLoB).¹ The Grants.gov initiative is part of the overall E-Government program for improving access to government services via the Internet.

The charter of Grants.gov calls for establishing a simple, unified electronic storefront for interactions between grant applicants and the Federal agencies that manage grant funds. Grants.gov allows organizations to find and apply electronically for competitive grant opportunities from all Federal grantmaking

¹ FY 2010 contributions and fee for service (FFS) costs are identical to those of FY 2009, but are subject to change as redistributions to meet changes in resource demands are assessed.

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agencies. As one of 26 Federal grantmaking agencies, the Arts Endowment is assessed an annual fee for use of Grants.gov, which is provided to the U.S. Department of Health and Human Services (DHHS), the managing partner for Grants.gov. The Agency requests \$129,299 for the FY 2010 Grants.gov assessment.

The vision of GMLoB, one of five lines of business launched in 2004, is a government-wide solution to support end-to-end grants management activities that promote citizen access, customer service, and agency financial and technical stewardship. DHHS and the National Science Foundation (NSF) are the co-managing partners for this implementation, with support from the 26 grantmaking agencies by way of annual assessments. The Arts Endowment requests \$28,460 for the FY 2010 GMLoB assessment, which will be provided to NSF.

- III. Strategies and Achievements. Three particularly important Agency strategies are implemented with funds from this area: quality grant application review, influential research and analysis, and effective outreach. The following outlines the relationship between the Program Support categories and these strategies.

A. Quality Grant Application Review

- *Panel membership* in compliance with the Agency's authorizing legislation, as amended, requires that panels be composed of citizens reflecting wide geographic, ethnic, and minority representation as well as individuals reflecting diverse artistic and cultural perspectives. Each panel must also include a lay member who is not engaged in the arts as a profession, but who is knowledgeable about the arts. Through this system we annually utilize 450-500 individuals to review approximately 5,000 grant applications. Panelists' judgments, determined through panel meetings ranging from one to five days, contribute significantly to the Chairman's funding decisions. Panel membership changes substantially from year to year; individuals may not serve for more than three consecutive years. The Agency's database, the Automated Panelist Bank System (APBS), assists staff in complying with these mandates.
- *Consultants* are engaged primarily to read the manuscripts of Literature Fellowship applicants and make an initial determination as to those worthy of subsequent review. This assistance is essential to the quality review of the large number of manuscripts included with Literature Fellowship applications received each year (nearly 1,000 applications were received for FY 2009 support). Consultants also review manuscripts and applications for literary grants that fund the translation of contemporary literature from other languages into English. Applications for translation projects in 21 languages were received for FY 2009 support.

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B. Influential Research and Analysis

- *Reports, publications, and research notes* produced by the Agency's Office of Research & Analysis (ORA) provide a valuable service to the public and to those engaged in the nonprofit and commercial arts industries.

At the center of ORA's data collection and reporting efforts is the "Survey of Public Participation in the Arts" (SPPA), the nation's largest behavioral survey of American adult participation in arts activities and arts learning opportunities. In May 2008, the U.S. Census Bureau conducted the ORA-designed survey of more than 18,000 individuals. Several new items on the 2008 SPPA questionnaire will permit detailed analyses supporting the NEA in its mission to bring the arts to all Americans.

- *Evaluation* of an Agency program, project, or activity is undertaken to determine its impact, effectiveness, and efficiency. Evaluations can take many forms, such as targeted research and issue-oriented convening. Along with all the other activities described above, the Agency, in coordination with Arts Midwest, also supervised an evaluation of *The Big Read*, both for program effectiveness and the impact on literary reader levels in participating communities.

For additional information on the research and analysis efforts of the Arts Endowment see the Research and Analysis section under the Impact tab.

C. Effective Outreach

- **The Agency's Web site**, www.arts.gov, provides ready public access to information about the Agency and how to participate in its grants programs, activities, and materials. Activities made possible through our Web site include:
- Downloading and printing the Agency's grant application guidelines, applications, and related administrative forms.
 - Reading Agency press releases.
 - Learning about NEA-funded projects through in-depth presentations on various projects.
 - Listening to NEA audio resources where artists, critics, scholars, and other engaged individuals discuss great music and literature.
 - Viewing NEA videos focused on the work and ideas of some of the nation's leading artists and arts leaders.
 - Accessing Agency research reports and publications.
 - Easy access to public documents, such as the Agency's annual "Performance and Accountability Report."

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- Nominating individuals for the annual *National Medal of Arts*, *NEA Jazz Masters*, *NEA National Heritage Fellowship*, and the newly-established *National Endowment for the Arts Opera Honors* awards.
 - Identifying and linking to funding and professional development resources outside the Arts Endowment.
 - Directly linking to Agency staff email and locating staff phone numbers.
- **Outreach activities** also include the preparation and distribution of other quality materials (often through our Web site) on important issues in the arts related to the Agency's research findings, application requirements, or special programs or projects. Examples include:
- *Imagine! Introducing Your Child to the Arts*, which presents activities and suggestions in literature, dance, music, theater, visual arts, folk arts, and media arts aimed specifically at children ages 3-8 years old, and includes a pull-out guide of arts activities that parents and children can do together.
 - *Guide to the National Endowment for the Arts*, which provides details on programs and activities supported by the Arts Endowment, as well as funding deadlines for our various grants.
 - Extensive educational materials for middle and high school teachers – including workbooks, CDs, and DVDs – for *Shakespeare for a New Generation*, *NEA Jazz Masters*, *Poetry Out Loud: National Recitation Contest*, and for each of the books included in *The Big Read*.
 - *NEA Jazz Masters*, which profiles award recipients from 1982 to 2009, including brief biographies and selected discographies for the 106 honorees and a brief history of NEA's creation of the *Jazz Masters* program, with an overview of the newly expanded program.
 - *NEA Literature Fellowships: 40 Years of Supporting American Writers* which includes a list of all the writers and translators who have received this award, as well as a brief history of the fellowship program, sidebars highlighting some of the NEA Literature Fellows, and a section on NEA Literature Fellows who have received other national awards and honors.
 - *NEA National Heritage Fellowship* recipients from 1982-2008 are profiled on the NEA Web site.
 - The *Mayors' Institute on City Design* brochure provides a thorough overview of the Institute, including an overview by founder and current mayor of Charleston, SC, Joe Riley, an urban case study, testimonials

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from program alumni, and a listing of all Institute participants over its eighteen-year history.

- *NEA Arts*, the Agency's bimonthly newsletter, which presents recent information on NEA-sponsored programs, projects, activities, and events.
 - The Agency's *Annual Report*.
- **AccessAbility** efforts, often working through the designated Regional Arts Organizations, address grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA).

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Table 5
National Endowment for the Arts
Detail of Program Support Activities
(\$ in thousands)

ACTIVITIES	FY 2008 Obligations	FY 2009 Appropriation	FY 2010 Request
Panels and Reviewers	574	755	800
Consultants	94	95	100
Printing and Reproduction	163	271	190
Travel: NCA and MOA	60	83	92
Research and Analysis	427	265	335
AccessAbility	20	25	25
Other Services a/	242	168	150
E-Grants Assessments b/	<u>158</u> c/	<u>88</u>	<u>158</u>
Total Program Support	1,738 d/	1,750 e/f/	1,850

a/ Includes costs for contractual services and supplies not reported in other categories.

b/ Refers to assessments for Grants.gov and Grants Management Line of Business.

c/ Includes obligations of \$130K for FY 2009 Grants.gov assessment.

d/ Includes \$1,673K appropriated in FY 2008, \$462K of carryover funds to FY 2008, and \$207K of prior year deobligations brought forward to FY 2008. Excludes \$604K of FY 2008 funds carried forward to FY 2009.

e/ Excludes \$604K carried forward to FY 2009 from FY 2008.

f/ Excludes \$60K provided by the American Recovery and Reinvestment Act of 2009.

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SALARIES AND EXPENSES

I. Introduction

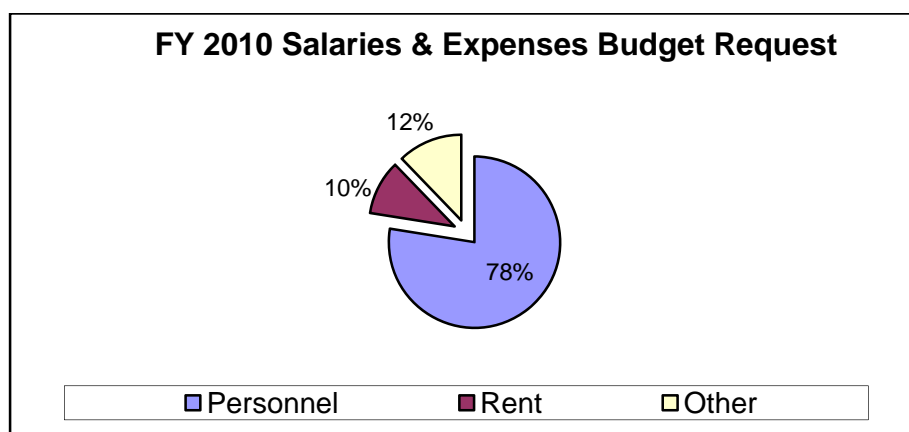
The Salaries and Expenses (S&E) budget provides operating funds essential to the achievement of the mission, goals, and outcomes of the Arts Endowment, its Office of the Inspector General (OIG), and the President’s Committee on the Arts and the Humanities (PCAH). More specifically, funds are needed for personnel compensation and benefits, staff and invitational travel, rental payments to the General Services Administration (GSA), security payments to the Department of Homeland Security (DHS), communications and utilities, contractual services such as training and information technology support, and for the acquisition of supplies and equipment.

In addition to providing information on our S&E financial requirements, we report on related management activities, achievements, and directions.

II. Funding

The Arts Endowment’s FY 2010 request for S&E is \$26,925,000. The S&E budget components are (also see Table 6):

Personnel Compensation and Benefits	\$20,870,000
Staff and Invitational Travel	500,000
Rent	2,767,000
Contractual Services	1,913,000
Other Operating Services ¹	875,000
Total	<u>\$26,925,000</u>



¹ Includes transportation of things, communications and utilities, printing and reproduction, supplies and materials, and equipment.

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- A. Personnel Compensation and Benefits. Success in achieving our mission is directly linked to the quality and expertise of the Agency's employees. The Personnel Compensation Request of \$20.870 million will support approximately 170 FTE, covering the 2.0% percent pay raise proposed for FY 2010, and within-grade increases.
- B. Staff and Invitational Travel. The Arts Endowment requests \$500,000 for local and out-of-town travel for staff (including the OIG and the Arts Endowment's portion for PCAH). The travel request supports Agency outreach efforts, technical assistance to grantees and potential applicants, and travel associated with the planning and implementation of the Agency's projects, activities, and initiatives.
- C. Rent. The Agency expects to be charged approximately \$2.767 million in rent by the General Services Administration (GSA) for office space in the Old Post Office Building (OPOB) in FY 2010. *This represents a \$582,000, or 26%, increase in costs over FY 2008 for the same amount of space.*
- D. Contractual Services. Contractual service activities involve security, training, and various miscellaneous services such as administrative contracts for information technology and financial assistance. The Arts Endowment is seeking \$1.913 million for these purposes.
 - 1. Security. The Agency is estimating security charges of approximately \$544,000. Security charges cover basic service charges, building specific charges, and additional security services. Basic service charges are charged to all building tenants and cover control center dispatch and alarm monitoring, criminal investigations, and protection activities. Building specific charges are also charged to all building tenants and fund security guards and maintenance of security systems. Additional security services include security equipment and services provided that are considered to be an agency-specific requirement.
 - 2. Training. The Arts Endowment requests \$114,000 for Agency-wide training. This request supports training needs for human resources and information technology professional development.
 - 3. Miscellaneous Services. The Agency requests \$1.255 million for miscellaneous contractual services. The Agency uses miscellaneous contractual services for a range of activities such as payroll and personnel processing with the U.S. Department of Agriculture, and the Department of Health and Human Services' Employee Assistance Program.

Funds are also used in support of the Agency's information technology management program including:

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- Support of the financial management information system provided under an interagency agreement with the U.S. Department of Transportation's Enterprise Services Center (ECS).
- Support for a new grants management system provided under an interagency agreement with the National Endowment for the Humanities (NEH) through an OMB-approved GMLoB partnership. Funds will also support modifications to NEH's core system needed to accommodate NEA's unique processing needs (e.g., eligibility reviews, progress reporting).

E. Other Operating Services. Other operating services include transportation of things; communications, utilities, and miscellaneous charges; printing; supplies; and equipment.

1. Transportation of Things. The Agency anticipates costs of \$75,000 for express mail charges.
2. Communications, Utilities and Miscellaneous Charges. We request \$380,500 for telecommunications, mailing services, utilities, and equipment rental.
3. Printing. We request \$67,500 for printing activities, including print notices in the Federal Register and Code of Federal Regulations.
4. Supplies and Equipment. The Arts Endowment requests \$204,500 for supplies, and \$147,500 for equipment.

III. Administrative Strategies and Achievements

The Arts Endowment continues to provide focused leadership and careful management to improve Agency performance and productivity. The Agency's commitment to this strategy is reflected below:

A. Improved Grants Management

Interagency Efforts. The Arts Endowment participates extensively on interagency work groups and specially formed teams to assist with government-wide streamlining efforts. Two examples are:

- The Agency's CIO serves on the multi-agency Grants Executive Board (GEB), which oversees the Grants.gov and GMLoB initiatives. Currently, he serves on the GEB subcommittee charged with technical oversight of Grants.gov.

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- The Agency's Grants & Contracts Officer serves on the multi-agency Grants Policy Committee, the governing board for all grants streamlining activities and actively participates on the government wide Pre-award workgroup.

As part of these interagency efforts, the Arts Endowment has:

- Contributed to developing a standard financial assistance opportunity announcement template, standard financial assistance award document templates, and standard financial and performance report formats for Federal grants and cooperative agreements with governmental and non-profit organizations.
- Contributed to the development of uniform terms and conditions for Government-wide requirements applicable to Federal awards. Title 2 CFR, Grants and Agreements, is in place and the various applicable OMB Circulars have been consolidated into Title 2 – providing a “one-stop shop” for grants policies. As part of this effort, the NEA moved its Suspension and Debarment regulations into Title 2 as well.
- Contributed to the establishment of more reasonable charges for the participation of small agencies in Grants.gov.
- Worked closely with OMB and the joint interagency groups to develop and implement an effective response to the *Federal Funding Accountability and Transparency Act of 2006* (FFATA), resulting in required information being reported through www.USASpending.gov.

Public/Private Partnership Efforts. We collaborate annually with the Center for Arts Management and Technology (CAMT) at Carnegie Mellon University to expedite the review of our *Challenge America Fast-Track* awards. A specially modified version of CAMT's eGRANT review system enables applications in this category to be scored online in order to speed the decision process. In FY 2009, additional modifications to this system enabled NEA readers to view and score Recovery Act applications. As a result, the Agency will be able to meet the accelerated timeframe for awarding Recovery Act funds.

Internal Efforts. We continue to simplify our application requirements. Where possible, we have replaced hard copy application support items with electronic versions. For example, we developed a “File Viewer” tool, which houses all electronic grant application submissions, allowing access by multiple Agency staff and reducing the need to borrow hard copy files.

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Additional tools have been created by the Agency's Information and Technology Management (ITM) office that help improve grants management. These tools allow program staff to:

- Upload spreadsheet information (following a standard template) which imports hundreds of data elements for each individual grants database record. Previously, staff had to go into every record and undertake individual data entry for numerous fields.
- Request grant numbers. This program ensures that grant numbers are generated more efficiently.
- Run a variety of reports, and produce labels, rejection letters, and cover letters, among other things. Previously, each of these required requests to ITM and a single person had to process every request. Now staff for every program area can take care of these themselves.

Improved Grantee Compliance. Our efforts to help grantees improve their accountability and understanding of Federal grants include:

- The Arts Endowment's Office of Inspector General (OIG) has increased its financial management and compliance evaluations and limited scope audits of grantees by focusing on metropolitan areas where they can coordinate visits with several grantees during a fixed period of time. During FY 2008, 49 evaluations and audits in nine States were conducted.
- The Grantee Technical Assistance Program (GTAP) continues to provide one-on-one assistance in all areas of grants compliance. In FY 2008, we revised our General Terms and Conditions for Grants and Cooperative Agreements to strengthen our guidance on: the use of in-kind support for matching purposes, and how to document it; understanding provisional and final indirect cost rates and the impact on drawing down NEA funds and closeout; understanding the procurement standards; and where to find additional information on various topics.
- The NEA Web site helps applicants become more self-sufficient regarding Federal grants management through resources such as *Grant-At-A-Glance*, where grantees can access information about their current and past grants to help them manage their awards. A downloadable and fillable *Section 504* self-assessment workbook is also now available on our Web site. This Program Evaluation Workbook is designed to assist grant recipients in evaluating the current state of accessibility of their programs and activities to disabled visitors and employees. More specifically, the workbook is intended to assist organizations in their efforts to: (a) comply with the

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Endowment's regulations implementing Section 504 of the Rehabilitation Act of 1973, as amended, including the preparation of a self-evaluation of all programs, activities, policies and practices to determine areas of noncompliance, and (b) better understand the relationship between 504 and the Americans with Disabilities Act (ADA).

B. Effective Outreach

The success of our outreach efforts is reflected in the fact that, from FY 2004 through FY 2008, nearly 1,414 organizations have received grants from the Arts Endowment for the first time. These organizations are from all 50 States, as well as the District of Columbia, Puerto Rico, and the Virgin Islands. Examples of our outreach strategies include:

Grants Workshops. There is a great demand for funding from the Arts Endowment and, as a result, the grant process is extremely competitive. The Agency is committed to broad public and geographic outreach. By offering grants workshops, often hosted by members of Congress, the Arts Endowment provides public service and important information to small and mid-size nonprofit organizations throughout the country. By providing general technical assistance to potential applicants and grantees at community, State, and national workshops and conferences, the Arts Endowment is ensuring that underserved areas have knowledge of funding opportunities available to them. Since the inception of the program in 2002, more than 5,300 people have attended 66 workshops conducted in 24 States.

Projects and Initiatives. Planning for and effective delivery of the Agency's projects and initiatives requires extensive interaction with arts organizations, school systems, and underserved communities – such as military installations – in all 50 States.

International Efforts. The Chairman of the NEA is called upon by the U.S. Department of State's Bureau of Educational and Cultural Affairs to represent the U.S. with cultural officials of other countries. Our international efforts have included:

- *Big Read* programs in Russia and Egypt. *The Big Read* will also be introduced in three to four Mexican cities in 2009-10 where the communities will read *Fahrenheit 451*.
- Literary anthologies with Russia, Pakistan, Northern Ireland, and Mexico. Additionally, as an outcome of a cultural delegation trip to China organized by the President's Committee on the Arts and Humanities, the NEA signed a Statement of Intent with the People's Republic of China to cooperate on an

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International Literary Exchange. The project will result in the publication of bilingual anthologies of contemporary American and Chinese poetry.

- Partnership with Mexico to support the presentation of the arts and culture of Los Angeles at the Guadalajara International Book Fair, one of the largest and most important cultural events in the Western Hemisphere.

The success of our outreach efforts is reflected in the fact that, from FY 2004 through FY 2008, nearly 1,414 organizations have received grants from the Arts Endowment for the first time. These organizations are from all 50 States, as well as the District of Columbia, Puerto Rico, and the Virgin Islands.

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IV. Office of Inspector General (OIG)

The Office of Inspector General was established in 1989 pursuant to provisions of the Inspector General Act Amendments of 1988 (P.L. 100-504), and the Inspector General Reform Act of 2008. The OIG is responsible for conducting audits, investigating allegations of unlawful or unauthorized activity, and providing technical assistance to grantees on matters relating to the financial management of their awards. The OIG helps the Agency evaluate and improve management systems to prevent waste, fraud, and abuse, and ensure efficient, effective service. In addition, the OIG works with the Chief Information Officer to ensure the Arts Endowment's compliance with the Federal Information Security Management Act (FISMA).

There is no separate appropriation for the OIG; the OIG's budget is funded within the Arts Endowment's S&E budget. However, pursuant to the Inspector General Reform Act of 2008, the following table reflects the budget submitted to the Arts Endowment's Acting Chairman by the Acting Inspector General. The increase in personnel compensation and benefits from FY 2009 to FY 2010 is due to the addition of one FTE, as requested by the Inspector General.

**Office of Inspector General Costs
(\$ in thousands)**

	FY 2008 <u>Actual</u>	FY 2009 <u>Estimate</u>	FY 2010 <u>Request</u>
11.1 Personnel Comp. ¹	378	303	440
12.1 Personnel Benefits	70	63	86
21.1 Travel	16	16	20
24.0 Printing	0	1	1
25.1 Training	6	7	12
25.2 Contractual Services ²	0	33	0
25.3 Interagency Agreements ³	0	2	5
26.0 Supplies	<u>1</u>	<u>1</u>	<u>1</u>
Total	471	426 ⁴	565

¹ Supports 3.29 FTE in FY 2008, 2.68 in FY 2009, and 3.75 in FY 2010.

² Provides for contractor support while Inspector General position is vacant.

³ Includes support for the Council of the Inspectors General on Integrity and Efficiency; and for a memorandum of understanding for independent General Counsel support.

⁴ Excludes funds provided by the American Recovery and Reinvestment Act of 2009.

National Endowment for the Arts – Appropriations Request for FY 2010
Salaries and Expenses

V. President's Committee on the Arts and the Humanities (PCAH)

Established by Executive Order in 1982, and renewed every two years since, the President's Committee on the Arts and the Humanities plays a key role within each Administration by:

- Providing a mechanism for interagency collaboration.
- Promoting activities that extend the reach and quality of national arts and humanities programs, and research and recognition programs that underscore the civic, social, and educational value of the arts and humanities.
- Stimulating increased private investment in the arts and humanities.

Its members include private citizens appointed by the President, and the heads of 12 Federal agencies: Department of State, Department of Education, General Services Administration, Department of the Treasury, Library of Congress, Department of the Interior, National Endowment for the Arts, National Endowment for the Humanities, Institute of Museum and Library Services, Smithsonian Institution, John F. Kennedy Center for the Performing Arts, and the National Gallery of Art.

The costs of the PCAH are reflected in the various object classes of the Arts Endowment's S&E budget. The Arts Endowment provides communications and legal counsel, budgetary and financial administration, and acquisition of logistical and administrative support (including supplies and reprographic and telephone services) for the Committee staff. The Humanities Endowment shares the costs of the PCAH through an interagency agreement with the Arts Endowment; the PCAH budget is shown below.

President's Committee on the Arts and the Humanities Costs
(\$ in thousands)

	<u>FY 2008</u>	<u>FY 2009</u>	<u>FY 2010</u>
	<u>Actual</u>	<u>Estimate</u>	<u>Request</u>
11.1 Personnel Comp. ¹	413	421	448
12.1 Personnel Benefits	97	100	106
21.1 Travel	41	37	37
23.1 Rent	112	132	136
23.3 Comm., Utilities & Misc. Charges	9	9	9
24.0 Printing	5	6	6
25.4 Contractual Services	23	34	23
26.0 Supplies	2	2	2
31.0 Equipment	<u>0</u>	<u>13</u>	<u>0</u>
Total ²	702	754	767

¹ Includes 2 FTE carried by both NEA and NEH from FY 2008 to FY 2010; excludes support that might be provided by other Federal agencies.

² Excludes funding provided outside of the shared administrative services agreement between NEA and NEH for PCAH.

National Endowment for the Arts – Appropriations Request for FY 2010
Salaries and Expenses

Table 6.
National Endowment for the Arts
Detail of Object Classification
(\$ in thousands)

	FY 2008	FY 2009	FY 2010
	Obligations	Appropriation	Request
11.1 Full-Time Permanent	11,796	12,876	13,812
11.3 Other Than Full-Time Permanent	2,263	2,470	2,650
11.5 Other Personnel Compensation	314	343	368
11.8 Special Personal Services	<u>145</u>	<u>144</u>	<u>0</u>
11.9 Total Personnel Compensation	14,518	15,833	16,830
12.1 Civilian Personnel Benefits	3,442	3,757	4,030
13.0 Benefits for Former Personnel	<u>9</u>	<u>10</u>	<u>10</u>
Total Personnel Benefits	3,451	3,767	4,040
Total Compensation & Benefits	17,969	19,600	20,870
21.0 Travel & Transportation of Persons	479	426	500
22.0 Transportation of Things	58	105	75
23.1 Rental Payments to GSA	2,185	2,708	2,767
23.3 Comm., Utilities & Misc. Charges	378	380	381
24.0 Printing and Reproduction	39	61	67
25.0 Other Services	1,682	1,441	1,913
26.0 Supplies and Materials	183	191	204
31.0 Equipment	<u>435</u>	<u>138</u>	<u>148</u>
Total Non-Pay	5,439	5,450	6,055
99.0 Total: Salaries and Expenses a/b	23,408 c/	25,050 d/e	26,925

a/ Excludes NEH reimbursement for one-half of PCAH expenses.

b/ Excludes Interagency and Gift funds.

c/ Includes \$23,429K appropriated in FY 2008, \$480K of FY 2007 carryover funds into FY 2008, and \$164K of prior year deobligations. Excludes \$664K of FY 2008 funds carried forward to FY 2009.

d/ Excludes \$664K carried forward to FY 2009 from FY 2008.

e/ Excludes \$440K provided by the American Recovery and Reinvestment Act of 2009.



NATIONAL
ENDOWMENT
FOR THE ARTS

Established 1965

**Appropriations Request
For Fiscal Year 2011**

**Submitted to the Congress
February 2010**

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**National Endowment for the Arts
Appropriations Request for Fiscal Year 2011
Submitted to the Congress
February 2010**

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OVERVIEW

The National Endowment for the Arts (NEA) submits its budget request of \$161.315 million for FY 2011 (see Tables 1 and 2 at the end of this section), which includes:

- \$131.580 million for grant-making activities:
 - \$ 78.948 million for Direct Endowment Grants
 - \$ 52.632 million for State/Regional Partnerships
- \$ 1.880 million for program support efforts, and
- \$ 27.855 million for salaries and expenses.

More than 45 years ago, in a letter accepting the resignation of August Heckscher as Special Consultant for the Arts, President John F. Kennedy noted:

I have long believed, as you know, that the quality of America's cultural life is an element of immense importance in the scales by which our worth will ultimately be weighed. Your report on "The Arts and the National Government" opens up what I am confident will be a new and fruitful relationship between Government and the arts. Government can never take over the role of patronage and support filled by private individuals and groups in our society. But Government surely has a significant part to play in helping establish the conditions under which art can flourish – in encouraging the arts as it encourages science and learning.¹

Some two years later, in 1965, the National Endowment for the Arts was established, its purposes reflective of the goals and ambitions of the former President:²

- The encouragement and support of national progress and scholarship in the... arts, while primarily a matter for private and local initiative, are also appropriate matters of concern to the Federal Government.
- An advanced civilization must not limit its efforts to science and technology alone, but must give full value and support to the other great branches of scholarly and cultural activity in order to achieve a better understanding of the past, a better analysis of the present, and a better view of the future.
- Democracy demands wisdom and vision in its citizens. It must therefore foster and support a form of education, and access to the arts..., designed to make people of all backgrounds and wherever located masters of their technology and not its unthinking servants.

President Kennedy, and the Congressional leaders who established the National Endowment for the Arts, recognized the importance of the arts and culture to our society. In fact, one

¹ The American Presidency Project; www.americanpresidency.org; "Public Papers of the Presidents."

² National Foundation on the Arts and the Humanities Act of 1965; 20 U.S.C., Sec. 951.

National Endowment for the Arts – Appropriations Request for FY 2011
Overview

might argue that their efforts presaged a society where-in the value of the arts was not simply an aesthetic afterthought, but was a core element of our daily lives – contributing to the education of our children and youth, making communities vibrant and economically sound, and serving as a form of national and international cultural diplomacy.

Fast-forward 45 years and we see the fruit of their labors; a Nation culturally rich, artistically diverse, and with the arts broadly available. We see study after study, report after report, document the many ways in which the arts contribute to our society. Yet our capacity to respond, to reach that potential and ensure that our arts and culture achieve the lofty goals of President Kennedy and the Congressional leaders of the time is threatened by a challenging economy.

The National Endowment for the Arts has been and continues to be the largest single national funder of the nonprofit arts in the United States. Over the past 45 years, the NEA's leadership has engendered a national network of support for the arts – building public and private sector coalitions emblematic of President Kennedy's vision of shared responsibility. These efforts enabled State and local arts agencies to flourish, the nonprofit arts to exist in every community throughout the Nation, and our arts and culture to be admired and desired by individuals throughout the world.

Today, we have a President who shares President Kennedy's vision and support for the arts. As the First Lady stated last May,

Our future as an innovative country depends on ensuring that everyone has access to the arts and to cultural opportunity. ... The President and I want to ensure that all children have access to great works of art... We want them to have access to great poets and musicians in theaters around the country, to arts education in their schools and community workshops. ... The arts are not just a nice thing to have or to do if there is free time or if one can afford it. Rather, paintings and poetry, music and fashion, design and dialogue, they all define who we are as a people and provide an account of our history for the next generation.¹

Fiscal Year 2011 presents a unique opportunity to build upon the purposes of our authorizing legislation, the lessons learned from 45 years of serving the American people, and the vision of our President. This budget request reflects the Administration's recognition of the importance of the arts to the American people, and the Arts Endowment's unique ability to serve the Nation by encouraging artistic excellence and bringing the best of the arts and arts education to all Americans. The Arts Endowment has created, implemented, and nurtured a number of innovative programs over the past four decades, and is well-positioned now to introduce a signature program – *Our Town* – that reflects the values and aspirations of the new administration. This initiative is built upon the recognition that all Americans have an investment in where they live and are directly impacted by the cultural health of their communities.

¹ White House Press Release, *Remarks by the First Lady at the Ribbon Cutting Ceremony for the Metropolitan Museum of Art American Wing*, May 18, 2009.

Our Town: A Uniquely Arts-Based Initiative to Strengthen Communities through the Arts

Our Town: An Overview

Today, our nation faces unprecedented fiscal challenges. Businesses have closed, people are unemployed, commercial and private properties have been abandoned; in short, communities are suffering and so are their residents. The capacity of the public sector to respond has been strained.

The National Endowment for the Arts proposes a small but significant program that we believe, over time, will profoundly change the country by helping to revitalize and improve the livability of communities, provide joy and inspiration, and restore a sense of pride and community spirit. We refer to this program as *Our Town*.

In communities across the Nation, investments in the arts have had a profound impact. You don't have to take our word for it – just look at the facts. New York Mills, Minnesota is a rural community with a population of less than 1,000. In 1991, the City of New York Mills invested \$35,000 to renovate a downtown building into an arts and cultural center in order to reverse a trend of economic decline. Within five years after this investment, 17 new businesses opened in town creating 210 new jobs – representing a 40% increase in the number of jobs in this community.

Take a look at Paducah, Kentucky with its population of 26,000. In 2001, the City of Paducah invested \$40,000 in the arts to revitalize the downtown by offering artists affordable real estate, financial incentives, relaxed zoning laws, and marketing support. Today, the Lowertown area of Paducah has an occupancy rate of at least 90%, and arts audiences in the Greater Paducah area spent nearly \$28 million when visiting local arts events in 2007.

Examples like these exist all over the country – from Bangor, Maine to rural Colquitt, Georgia; from Chicago, Illinois to North Adams, Massachusetts; from Houston, Texas to St. Louis, Missouri; from Philadelphia, Pennsylvania to Bellingham, Washington – and they share the following characteristics:

- ❖ The presence of art, artists, and arts organizations is an important indicator of vibrant, healthy communities.
- ❖ Cultural vitality is a primary indicator of livability.
- ❖ The arts build ties that bind – neighbor to neighbor, community to community – and create bridges between social classes and ethnic groups, both of which are critical to the transformation of communities.
- ❖ Communities, artists, and arts organizations benefit from increased engagement with – and an expanded view of – the role of art in communities.

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Overview

- ❖ Cultural engagement, economic development and transformation, and neighborhood renewal are inextricably linked.
- ❖ Cities that provide engaging cultural opportunities for their residents are attractive places to live.
- ❖ Investing in the unique cultural qualities that distinguish a region, city, or neighborhood helps to create a sense of place and a stronger sense of community.

Our Town: Supporting Analyses

The need for *Our Town* is reinforced by analyses such as:

- ✓ The Urban Institute’s 2006 update to their *Arts and Culture Indicators Project*, which recognized “arts and cultural participation as valuable on its own terms and also integral to everyday life, community dynamics, and community conditions” – again affirming the importance of art, artists, and arts organizations to community life.
- ✓ The Reinvestment Fund’s 2007 *Creativity and Neighborhood Development: Strategies for Community Investment*, noting that:
 - Cultural activity and neighborhood development have complementary and in some ways intertwined missions.
 - Arts and culture contribute to the qualities of place that, in turn, can attract residents, consumers, and businesses. Creative industries have a measurable impact on employment, investment, and consumer spending.
 - ...arts and cultural activities make sense because of benefits intrinsic to their very nature: they provide novel opportunities for expression and creativity; they reinforce and build social capital; they facilitate connections across urban and regional boundaries; they help to construct quality public space; and they provide educational opportunities for residents. They also, in fact, generate significant levels of residential and commercial economic value.”
- ✓ The National Governors Association Center for Best Practices’ 2009 *Arts & the Economy: Using Arts and Culture to Stimulate State Economic Development*, noting that:
 - Arts and culture are important to State economies. Arts and culture-related industries, also known as ‘creative industries,’ provide direct economic benefits to states and communities: they create jobs, attract investments, generate tax revenues, and stimulate local economies through tourism and consumer purchases. These industries also provide an array of other benefits, such as infusing other industries with creative insight for their products and services and preparing workers to participate in the contemporary workforce.

National Endowment for the Arts – Appropriations Request for FY 2011
Overview

In addition, because they enhance quality of life, the arts and culture are an important complement to community development, enriching local amenities, and attracting young professionals to an area.

- Many States have designated communities as ‘arts districts’ or ‘creative communities,’ which promotes exemplary local efforts and concentrates State resources in areas where local communities are prepared to undertake significant cultural development work to achieve positive economic outcomes.

Our Town: Program Design

Our goals for *Our Town* are not small, and our ability to adequately initiate the program requires an appropriate investment in planning, design, and arts engagement activities that are geographically, programmatically, and artistically broad. Our 2011 request for *Our Town* is quite modest – just \$5.0 million. Through *Our Town*, we will begin investing in communities throughout the Nation with support to:

- Plan and develop arts districts; map cultural assets and development potential; promote the arts and artists as integral components of community life and essential to community planning; and support innovative approaches by communities to maximize the economic growth potential of their creative sectors.
- Place the art of design at the center of the development and enhancement of public spaces and the identification of solutions for more livable communities, while being sensitive to environmental impact. Activities would include encouraging partnerships that link compelling architecture, energetic streetscapes, sustainable parks and landscapes, and the arts.
- Promote the arts as core to community livability by enhancing the availability and accessibility of the arts, particularly in new settings. These efforts would include artist residencies; transforming community sites into public art spaces and creating new ways to engage people with the arts; producing festivals, community-wide celebrations, and outdoor exhibitions; and commissioning temporary and/or permanent site-specific public art such as murals and sculptures, including free-standing site-specific art, free public performances, sculpture gardens, waterfront art walks, and artist studios.

Our Town: Program Implementation

Our country is comprised of tens of thousands of communities. To effectively implement this program and gauge its impact, we believe we need to reach enough communities for the results to be meaningful. We propose to initiate *Our Town* in approximately 35 communities – a number that we believe is the minimum number sufficient to cover the variety of programs and circumstances necessary to ensure viability and a solid foundation for the future.

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With *Our Town* funding we will focus on communities of all sizes and locations (not just those in metropolitan areas), especially those that are facing economic challenges but are interested in the arts. Key characteristics of all awards made will include:

- Partnerships, such as with public entities (e.g., cities, libraries, universities) and private entities (e.g., foundations, business owners, community organizations).
- Public engagement, especially for those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.
- Demonstration of or potential for lasting impact.

In addition to the matching associated with Arts Endowment grants, we anticipate that the success achieved through *Our Town* will pique the interest of the private sector, leveraging additional resources and creating public-private partnerships that accelerate the revitalization of communities and towns.

Beyond grant-making, *Our Town* leadership activities will include:

- Collaborating with other organizations with similar interests, such as the United States Conference of Mayors.
- Collaborating with other Federal agencies with similar goals on community livability, such as the Departments of Housing and Urban Development, Transportation, Commerce, Education, and the Environmental Protection Agency.
- Convening and/or engaging studies/analyses around issues that address the livability of communities and engagement with the arts.
- An expansion of the NEA's design initiatives such as the *Mayors' Institute on City Design* and *Your Town: Citizens' Institute on Rural Design* to potentially allow funding for additional research, inquiry, planning, and implementation following design sessions.

Our Town: Leadership

It is not a coincidence that in times of challenge, people turn to the arts as a means of expression. We have learned, however, that the arts work to improve our lives in a variety of ways – from the creation of art, to providing inspiration, to the employment of people, to the betterment of a community. There is no better time than now to exercise leadership and provide support for this important initiative. We recognize that we won't solve the country's fiscal problems singlehandedly, but *Our Town* can help in a significant and meaningful way, and at the same time improve the quality of life of our citizens and the livability of communities throughout the country.

Achieving Our Mission: Strategies and Impact

As the Federal government's arts agency, the NEA is the largest single national funder of the nonprofit arts in America, whose mission is to provide national leadership to encourage and preserve excellent art; to help make it available to all Americans, especially those who traditionally have not had access to it because of economic and geographic barriers; and to connect and engage children and youth with America's distinguished artistic legacy. The Arts Endowment has developed, tested, and validated successful approaches and strategies for achieving its mission, including:

- Artistic excellence in all decision-making.
- Providing opportunities for Americans, regardless of where they live, to benefit from the arts by (1) ensuring wide geographic reach of our programs, including through support of radio and television projects, (2) enhancing arts organizations' ability to realize their artistic and public service goals, and (3) maintaining strong partnerships with the State arts agencies (SAAs) and their regional arts organizations (RAOs).
- Assisting communities in providing arts education programs by identifying and supporting model arts education projects.
- Implementing leadership projects and initiatives that provide value and demonstrate the importance of the arts and arts education to the American people.
- Producing compelling research that presents an evidence-based case for the historical, educational, and cultural value of the arts in public life and in individual lives.
- Funding programs that present the best American art to international audiences.
- Providing focused leadership and careful management to improve Agency performance and productivity.

These strategies have enabled the Agency to provide substantial benefit to the Nation. The FY 2011 budget will enable us to extend the impact of our programming through the introduction of the multi-faceted *Our Town*, which is expected to have an impact on communities throughout the country.

American Recovery and Reinvestment Act: One-Time Funding

During FY 2009, the NEA was among the agencies chosen to participate in the American Recovery and Reinvestment Act (ARRA), recognizing the nonprofit arts industry as an important sector of the economy. With the focus on preserving jobs in the arts, one-time grants were awarded to eligible nonprofit organizations, State Arts Agencies, and Regional Arts Organizations. Approximately \$50 million has been obligated to nearly 700 recipients to preserve thousands of jobs in the arts.

NEA Program Changes

Given the compatibility of *American Masterpieces* projects with those supported under the NEA's basic categories, the NEA proposes to fold *American Masterpieces* projects into the basic grant-making categories, thus eliminating the need for a separate line within its budget. In taking this action, \$1.5 million is requested in FY 2011 in the Direct Grant allocation for continued support for *The Big Read*.

In line with this change, we will merge any *American Masterpieces* funding that becomes available for use in future years (e.g., recovery of prior year unpaid obligations) into project support for direct endowment grants.

Looking Toward the Future

Over the past few years, the National Endowment for the Arts has developed unprecedented programs – such as *Shakespeare in American Communities* – that have introduced actors, writers, and poets to high school students and to our men and women in uniform and their children, enabling new conversations among segments of our society that normally lack opportunities to meet. The interaction of these groups has resulted in the opening of new worlds of mutual respect and appreciation, of intellect and friendship – important components of enhanced quality of life in communities in every corner of the country.

In pursuit of its mission, the National Endowment for the Arts has improved the quality and reach of its programs through innovative leadership, staff outreach, and grants workshops that have successfully broadened the geographic distribution of its grants and services, and by instituting management efficiencies to better serve the public. With this foundation firmly in place, the Arts Endowment renews its commitment to serving all Americans in their communities through the *Our Town* program. *Our Town* will have lasting impact throughout the country, making a substantial contribution to the quality of life for the American people wherever they live.

Summary

The Arts Endowment is committed to supporting excellence and providing access to quality art for all Americans. Through its many and varied activities, the Arts Endowment is enhancing life in our communities and helping to provide arts education to millions of children. Whether living in rural communities or inner cities, serving our nation in the military at home or abroad, the Arts Endowment is committed to ensuring that the benefits of the arts are available to all.

With each Administration, opportunities exist to pass legislation, implement policies, or undertake programs, projects, or initiatives that can profoundly change the Nation. Some of these opportunities are large-scale and some are small. Yet, common to all of these is one ingredient: leadership. The National Endowment for the Arts proposes a small but significant program that we believe, over time, will profoundly change the country by helping to revitalize and improve the livability of communities, provide joy and inspiration,

*National Endowment for the Arts – Appropriations Request for FY 2011
Overview*

and restore a sense of pride and community spirit. We refer to this program as *Our Town*. *Our Town* reflects a new priority that builds upon past success, but looks toward the future.

Legislative Correction

With this budget, we propose a correction to the Arts Endowment's legislation concerning our authority to make awards to individuals. Authority was provided in FY 2008 and FY 2009 to recognize individual artists in the field of Opera. It is our understanding that this authority was inadvertently omitted in the FY 2010 appropriation language. As such, the specific language proposed (with the corrective language in italics) follows:

Public Law 111-88, Title IV, General Provisions, Sec. 438. Of the funds provided to the National Endowment for the Arts--

(1) The Chairperson shall only award a grant to an individual if such grant is awarded to such individual for a literature fellowship, National Heritage Fellowship, *National Opera Fellowship*, or American Jazz Masters Fellowship.

Budget Document Format

The remainder of this document is organized as follows:

- Access to Artistic Excellence, Learning in the Arts, and Partnerships for the Arts, where we highlight these important program goals. The discussions contained in these sections include funding, delivery of service strategies, project sample references, and selected performance data.
- Impact, where we provide summary descriptions of programs and initiatives, expanded highlights of performance data, and examples of projects supported.
- Program Support, where we describe activities undertaken with these funds and identify associated allocations.
- Salaries and Expenses, where we describe activities undertaken with these funds and identify associated allocations.

In the budget tables on the following pages, we present the enacted budgets for FY 2009 and FY 2010, the request for FY 2011, and a separate table outlining the allocation of FY 2009 Recovery Act funding.

*National Endowment for the Arts – Appropriations Request for FY 2011
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Table 1.
Fiscal Year 2011 Request – Appropriations Committee Format
(\$ in thousands)

	FY 2009 Appropriation	FY 2010 Appropriation	FY 2011 Request	Difference Between FY 2011 and FY 2010
Grants				
Direct Grants	54,100	63,235	63,948 a/	+713
Challenge America	9,800	10,000	10,000	0
Our Town	n/a	n/a	5,000	+5,000
American Masterpieces	<u>13,300</u>	<u>10,000</u>	<u>0</u>	<u>-10,000</u>
Subtotal	77,200	83,235	78,948	-4,287
State & Regional Partnerships				
Basic Plan Support	42,000	42,961	41,421	-1,540
Underserved	<u>9,000</u>	<u>12,529</u>	<u>11,211</u>	<u>-1,318</u>
Subtotal	51,000	55,490	52,632	-2,858
SUBTOTAL: GRANTS	128,200 b/	138,725	131,580	-7,145
Program Support	1,750 c/	1,850	1,880	+30
Salaries & Expenses	<u>25,050 d/</u>	<u>26,925</u>	<u>27,855</u>	<u>+930</u>
TOTAL REQUEST e/	155,000 f/	167,500 g/	161,315	-6,185

a/ Includes \$1.5M for *The Big Read*.

b/ Excludes \$2,593K of FY08 funds carried forward to FY09, \$1,807K of prior year deobligations carried forward to FY09, and \$9,217K carried forward to FY10.

c/ Excludes \$604K of FY08 funds carried forward to FY09, \$176K of prior year deobligations carried forward to FY09, and \$805K carried forward to FY10.

d/ Excludes \$664K of FY08 funds carried forward to FY09, \$314K of prior year deobligations carried forward to FY09, and \$199K carried forward to FY10.

e/ Excludes Interagency and Gift funds.

f/ Excludes \$50M provided by the American Recovery and Reinvestment Act of 2009.

g/ Excludes \$10,221K of FY09 funds carried forward to FY10.

*National Endowment for the Arts – Appropriations Request for FY 2011
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Table 2.
Fiscal Year 2011 Request - Proposed Allocations by Strategic Goal
(\$ in thousands)

	FY 2009 Appropriation	FY 2010 Appropriation	FY 2011 Request	Difference Between FY 2011 and FY 2010
Access to Artistic Excellence				
Direct Endowment Grants				
Project Support	41,182	50,335	50,898	+563
Challenge America	9,800	10,000	10,000	0
Our Town	n/a	n/a	5,000	+5,000
American Masterpieces	<u>13,300</u>	<u>10,000</u>	0	<u>-10,000</u>
Total Access to Artistic Excellence	64,282	70,335	65,898	-4,437
Learning in the Arts				
Direct Endowment Grants				
Project Support	11,218	11,200	11,350	+150
Partnership for the Arts	<u>1,700</u>	<u>1,700</u>	<u>1,700</u>	<u>0</u>
Total Learning in the Arts	12,918	12,900	13,050	+150
Partnerships for the Arts				
State and Regional Partnerships				
Basic Plan Support	42,000	42,961	41,421	-1,540
Underserved	<u>9,000</u>	<u>12,529</u>	<u>11,211</u>	<u>-1,318</u>
Total Partnerships for the Arts	51,000	55,490	52,632	-2,858
Total Program	128,200 a/	138,725	131,580	-7,145
Total Program Support	1,750 b/	1,850	1,880	+30
Total Salaries & Expenses	<u>25,050 c/</u>	<u>26,925</u>	<u>27,855</u>	<u>+930</u>
TOTAL d/	155,000 e/	167,500 f/	161,315	-6,185

a/ Excludes \$2,593K of FY08 funds carried forward to FY09, \$1,807K of prior year deobligations carried forward to FY09, and \$9,217K carried forward to FY10.

b/ Excludes \$604K of FY08 funds carried forward to FY09, \$176K of prior year deobligations carried forward to FY09, and \$805K carried forward to FY10.

c/ Excludes \$664K of FY08 funds carried forward to FY09, \$314K of prior year deobligations carried forward to FY09, and \$199K carried forward to FY10.

d/ Excludes Interagency and Gift funds.

e/ Excludes \$50M provided by the American Recovery and Reinvestment Act of 2009.

f/ Excludes \$10,221K of FY09 funds carried forward to FY10.

National Endowment for the Arts – Appropriations Request for FY 2011
Overview

Table 3.
American Recovery and Reinvestment Act of 2009
Allocation of Funds
(\$ in thousands)

Direct Grants	29,925
State & Regional Partnerships	<u>19,950</u>
Subtotal: Grants	49,875
Program Support	61
Salaries & Expenses	<u>64</u>
TOTAL	50,000

Table 4.
NEA Strategic Plan FY 2006-2011
Summary of Programmatic Goals and Outcomes

<u>Goals</u>		
Access to Artistic Excellence	Learning in the Arts	Partnerships for the Arts
To encourage and support artistic excellence; preserve our cultural heritage; and provide access to the arts for all Americans.	To advance arts education for children and youth.	To develop and maintain partnerships that support excellence in the arts, both new and established; bring the arts to all Americans; and provide leadership in arts education.
<u>Outcomes *</u>		
1. Artists and arts organizations have opportunities to create, interpret, present, and perform artistic work.	1. Children and youth demonstrate skills, knowledge, and/or understanding of the arts, consistent with national, State, or local arts education standards.	1. Activities supported through partnerships with state arts agencies and regional arts organizations make the arts and arts education widely available.
2. Audiences throughout the Nation have opportunities to experience a wide range of art forms and activities.	2. Teachers, artists, and others demonstrate knowledge and skills necessary to engage children and youth in arts learning, consistent with national, State, or local arts education standards.	2. Activities supported through partnerships with other public and private sector organizations make the arts and arts education widely available.
3. The arts contribute to the strengthening of communities.	3. National, State, and local entities demonstrate a commitment to arts learning for children and youth, consistent with national, State, or local arts education standards.	
4. Artistic works and cultural traditions are preserved.		
5. Organizations enhance their ability to realize their artistic and public service goals.		
* The outcomes refer to the intended results of Agency-funded grant projects and activities with arts organizations, arts service organizations, educational institutions, units of government, individuals, and other public and private sector organizations involved in arts activities.		

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ACCESS TO ARTISTIC EXCELLENCE

I. Introduction

Through the Access to Artistic Excellence funding area, the National Endowment for the Arts encourages and supports artistic creativity, preserves our diverse cultural heritage, and makes the arts more widely available in communities throughout the country and abroad.

Our budget request reflects our renewed commitment to the goal of providing all Americans with access to excellent art in all the disciplines through the following program areas: artist communities, dance, design, folk & traditional arts, literature, media arts, museums, music, opera, presenting, theater & musical theater, and the visual arts. This commitment is reflected in the fact that nearly 84% of the Agency's FY 2011 Direct Endowment Grant funds will support this goal. To ensure complete coverage of our programs, the Arts Endowment will:

- Initiate *Our Town*, a multi-faceted program intended to reaffirm that art is essential to the civic, economic, and cultural vitality of our Nation;
- Support outreach efforts through our *Challenge America* grants;
- Maintain our commitment to award at least one direct grant in each Congressional district every year, a goal the Agency has achieved each year since FY 2005; and
- Continue public-private partnerships that promote international cultural and arts exchanges.

II. Funding

For FY 2011, we are requesting \$ 65,898,000 for Access to Artistic Excellence activities as follows:

Access to Artistic Excellence Project Support	\$ 50,898,000
<i>Our Town</i>	\$ 5,000,000
<i>Challenge America: Reaching Every Community</i>	\$ <u>10,000,000</u>
TOTAL	\$ 65,898,000

III. Strategies

The Arts Endowment employs six core strategies to achieve its Access to Artistic Excellence goal. Selected results are provided under the Impact tab.

- A. Assist organizations in *undertaking projects, programs, workshops, or activities* that:

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- Provide opportunities for individuals to experience and participate in a wide range of art forms and activities.
 - Present artistic works of diverse cultures and periods.
 - Preserve significant works of art and cultural traditions.
 - Provide opportunities for artists to create, refine, perform, and exhibit their work.
 - Enable arts organizations and artists to expand and diversify their audiences.
 - Enhance the effectiveness of arts organizations and artists.
 - Employ the arts in strengthening communities and enhancing quality of community life.
- B. Assist organizations in *developing, producing, and nationally distributing radio or television programs on the arts*. Priority is given to artistically excellent programs that have the potential to reach a significant national audience.
- C. Provide national recognition and prominence to exemplary artists through one-time awards, such as the ongoing *NEA Jazz Masters* and *NEA National Heritage Fellowships*, as well as the recently established *National Endowment for the Arts Opera Honors*.
- D. Recognize *published creative writers and translators* of exceptional talent with fellowship awards, thus providing Americans access to excellent contemporary literature.
- E. Support *leadership* projects and activities of outstanding artistic quality that benefit Americans in communities throughout the country and, when possible, those serving abroad.
- F. Support *international activities* that present American arts and artists at international venues, and promote cultural and arts exchanges involving U.S. artists abroad and foreign artists in the United States.

IV. Access to Artistic Excellence Programs

Strategies to achieve the Access to Artistic Excellence goal are implemented in the following ways:

A. Grants for Access to Artistic Excellence Projects

Grants for Access to Artistic Excellence are awarded for projects that include the commissioning and development of new work, the presentation of performances or exhibitions at home or on tour, the documentation and preservation of significant art works or cultural traditions, the publication and dissemination of work important to the field, and support for the professional training of artists. Some 275

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geographically and culturally diverse experts serve on the Arts Endowment panels that review and advise on these grants.

B. Our Town

The *Our Town* program will build on the lessons learned from our previous leadership initiatives, as well as from our core grantmaking, and will focus particularly on the benefits to communities of fully integrating the arts, artists, and arts organizations into community life. Emphasis will be placed on projects that are likely to have a lasting impact on communities and that allow for public presentation.

C. Grants for Arts on Radio and Television

The *Arts on Radio and Television* category supports production and national broadcast of programs on radio and television that bring the excellence and diversity of the arts to audiences numbering in the hundreds of millions every year.

D. Challenge America

Challenge America grants enable the Arts Endowment to serve all Americans, especially those in communities underserved because of geographic or economic barriers, and contribute greatly to the Agency's ability to make at least one direct award annually in each of the 435 Congressional districts.

E. Honorifics

- NEA National Heritage Fellowships
Awarded annually to exemplary master folk and traditional artists, the *NEA National Heritage Fellowships* recognize the recipients' artistic excellence and their contributions to our Nation's traditional arts heritage. These are one-time awards that result from nominations submitted by the general public and reviewed by experts in the traditional arts field. Since 1982, the Arts Endowment has awarded 349 *Heritage Fellowships* to traditional artists residing in 49 States (all except Delaware), the District of Columbia, Guam, the U.S. Virgin Islands, Puerto Rico, and the Northern Mariana Islands.
- NEA Jazz Masters Fellowships
Since 1982, 114 *NEA Jazz Masters Fellowships* have been awarded to distinguished musicians and advocates who have dedicated their lives to the music. Nominated by the public and selected by a panel of their peers, these esteemed artists and advocates have been recognized for their exemplary and individual lifetime achievements in this American-born and globally-celebrated music style. The NEA is proud to honor these distinguished musicians and

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advocates for their unique contributions to our cultural heritage by awarding to them the Nation's highest honor in jazz.

- NEA Opera Honors

The *NEA Opera Honors* recognizes and celebrates those individuals who have made extraordinary contributions to opera in the United States. As the first individual NEA honorific award to be introduced in more than a quarter century, the inaugural *NEA Opera Honors* in 2008 were bestowed on Leontyne Price, Carlisle Floyd, Richard Gaddes, and James Levine. The 2009 awardees were John Adams, Frank Corsaro, Marilyn Horne, Lotfi Mansouri, and Julius Rudel.

F. Creative Writing and Translation Fellowships

The Arts Endowment recognizes promising and mid-career writers, poets, and translators with Literature Fellowships that enable them to set aside time for writing and research. Literature Fellowships are the most competitive funding activity of the Agency; for example, in FY 2009, only 42 of the 982 Creative Writing: Poetry applicants (just 4.3%) were supported. The fact that the majority of the recipients of the National Book Awards, National Book Critics Circle Awards, and Pulitzer Prizes in fiction and poetry since 1990 had been previously recognized by the Arts Endowment with a Fellowship demonstrates the effectiveness of this program in nurturing creative writing talent.

G. Leadership Projects

Our FY 2011 budget request includes funding for NEA leadership projects that provide an opportunity for the Arts Endowment to address special artistic or cultural needs – whether field- or geography-based.

Additional information on leadership projects can be found under the Impact tab.

H. International Activities

The Arts Endowment works closely with the U.S. Department of State, other Federal agencies, Regional Arts Organizations, and the private sector to promote presentations of American art and artists abroad and to forge alliances that help bring the diversity of the world's artistic expressions to American audiences.

Through *USArtists International*, a partnership with Mid Atlantic Arts Foundation and the Mellon Foundation, NEA supports performances of American dance, theater, and music ensembles at international festivals abroad. In FY 2009, 677 American artists performed in 38 countries over six continents, offering audiences a dynamic and diverse representation of the non-profit cultural sector in the United States. These performances provide a balance to the presentations of

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U.S. popular culture that are widely accessible internationally. In addition, the international festival setting allows artists to interact with colleagues from many nations and is valuable for the creative and professional development of American artists.

Through ***ArtsLink Residencies***, in partnership with the Trust for Mutual Understanding and the Ohio Arts Council, NEA provides support for U.S. cultural organizations to host residencies for artists from Central Europe, Eurasia, and Russia. For example, the Austin Film Society (AFS) in Austin, TX hosted Sergiu Lupse, a photographer and film maker from Romania. During his residency, Lupse collaborated with screenwriter Christian Raymond on two short films, which he plans to present at festivals in Romania. As a result of the relationships formed, members of AFS traveled to Transylvania in the summer of 2009 for an intensive collaborative film workshop with Lupse to document Transylvanian villagers' communities, their lives, and their original perspectives.

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LEARNING IN THE ARTS FOR CHILDREN AND YOUTH

I. Introduction

The National Endowment for the Arts is committed to providing leadership in arts education. The arts are an essential component of education, and all children, not only those with specific artistic talent, benefit from an education in the arts, including opportunities to create, perform, and communicate through varied artistic media. According to the First Lady, she and the President “believe strongly that arts education is essential for building innovative thinkers who will be our Nation’s leaders of tomorrow.”¹

With our Learning in the Arts goal, our focus is on identifying and supporting standards-based model programs and projects that provide children and youth with sequential in-depth arts knowledge, arts skills, and aesthetic understanding. According to recent research, young people who learn about and participate in the arts acquire skills that help them solve problems, make decisions, think creatively, and work in teams. Arts programs motivate children to learn, and improve their academic performance. A groundbreaking report² released by The Dana Foundation in March 2008 – the result of research by cognitive neuroscientists from seven leading universities across the United States – reported several important findings, among which was that arts learners cultivate high levels of motivation that transfer to other cognitive domains.

For some children, the arts provide the impetus to stay in school until high school graduation and, for others, inspiration to pursue a college education. Arts education programs will continue to play a pivotal role as the Nation struggles to improve high school graduation rates, develop pre-kindergarten programs, and narrow the achievement gap in urban communities. The importance of arts education was recently reinforced by the U.S. Department of Education. In an August 2009 letter, Secretary of Education Arne Duncan reminded the Nation’s education leaders of “the importance of the arts as a core academic subject and part of a complete education for all students. The Elementary and Secondary Education Act (ESEA) defines the arts as a core subject, and the arts play a significant role in children’s development and learning process.”³

Our programs also support professional development opportunities that increase the knowledge and skills of teachers, artists, youth program providers, and others who work in arts education with children and youth, including arts education managers in State arts agencies and departments of education.

¹ *The New York Times*, May 19, 2009.

² *Learning, Arts, and the Brain: The Dana Consortium Report on Arts and Cognition*, The Dana Foundation, March 2008.

³ Arts Education Partnership Web site; www.aep-arts.org/files/ArtsEducationLetter_SecretaryDuncan.pdf.

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II. Funding

In FY 2011, we request \$13,050,000 in support of our Learning in the Arts goal, including \$1,700,000 for Learning in the Arts projects carried out by our State partners through Partnership Agreements.

III. Strategies

The Arts Endowment achieves its Learning in the Arts goal through Arts Education Project Support Awards and leadership projects. All strategies support national or State arts education standards, focusing on:

- *Providing well-designed, high-quality educational programs* that engage young people in a variety of arts disciplines. To measure the value added by these programs, the Arts Endowment requires each grantee to assess student learning related to the supported project.
- *Encouraging teachers, artists, arts organizations, and school leaders* to model and embrace best practices, disseminate those practices into the field, and develop innovative approaches to learning in the arts.

IV. Arts Education Programs

To support the arts as a core academic subject and essential educational ingredient, NEA Learning in the Arts strategies are implemented as follows.

A. Grants for Arts Education Projects

Grants for Arts Education Projects are the cornerstone of the Arts Endowment's investment in excellence in arts education. Reviewed by approximately 50 panelists from around the country, recommended projects in school-based or community-based settings advance arts education for children and youth in the general age range of 5 through 18 years. In-depth, curriculum-based arts education experiences, occurring over an extended period, are provided by expert teachers and teaching artists, whether during the school year or the summer. In addition, professional development opportunities for educators (classroom teachers, principals, teaching artists, and arts specialists) have been supported through this grant category. The projects funded take place within schools, with schools that partner with cultural organizations, and through community organizations providing after-school opportunities for young people – all serving to strengthen the bond between schools and arts organizations.

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B. Leadership Projects

Educational outreach is an integral and essential component of many Arts Endowment leadership projects. For example:

- The *Shakespeare in American Communities* toolkits have been distributed free-of-charge to teachers in middle and high schools nationwide.
- *Poetry Out Loud: National Recitation Contest* engages high school students throughout the country in a national poetry recitation competition. The State and jurisdictional arts agencies and the Poetry Foundation sponsor State championships in each State capital, and provide standards-based curricular materials, including poetry anthologies and an audio CD – free of charge – to participating schools.

In addition to discipline-specific programs such as those listed above, the Arts Endowment provides leadership through focused initiatives intended to deepen and strengthen the Agency's arts education portfolio. These programs utilize our Nation's experts, leading arts organizations, public partners, and outside evaluators to advance innovation in arts education. For example:

- In FY 2008, we launched the *NEA Improving Assessment of Student Learning in the Arts Leadership Initiative*, which builds on the lessons learned from two recent leadership initiatives, the *NEA Summer Schools in the Arts for Children and Youth* and *NEA Teachers Institutes*. In both cases, we discovered that educators need more opportunities to learn how to measure student performance while relating these measurements to program evaluation. This is the first nationwide effort to examine current practices in the assessment of K-12 student learning in the arts, both in and out of the classroom. Best practices and assessment models in all art forms will also be shared.
- The Arts Endowment will continue to support the *National Endowment for the Arts Education Leaders Institutes* to raise the quality and quantity of arts education in schools nationwide. Each institute gathers teams of school leaders, legislators, policymakers, educators, professional artists, consultants, and scholars from up to five States to discuss a shared arts education challenge and engage in strategic planning to advance arts education in their respective States. By July 2010, the Arts Endowment will have engaged teams from 24 States to design improved access to arts education for America's children.

See the Impact tab for more information on these and other leadership projects.

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C. Partnerships

The State Arts Agencies (SAAs) are critically important partners in the area of arts education. The Arts Endowment partners with the SAAs in two ways:

- Through Partnership Agreements, the SAAs support arts education programs both within schools and beyond the school day. Programs respond to national or State arts education standards as appropriate and involve components such as: artists' residencies where students and teachers can participate in and learn about specific arts disciplines; support for model or demonstration projects, curriculum development, student assessment or program evaluation; training for artists related to their work with students, teachers, and others in pre-K through 12 education; and support for consortia, task forces, or similar groups at the State and local levels which increase communication, provide program coordination, and/or help develop arts education policies.
- Through a cooperative agreement, the Arts Endowment also supports the professional development of arts education managers (AIEs) in the State Arts Agencies. The group convenes a formal professional development leadership institute annually to support its work; supplies new AIEs with mentors; and conducts self-assessments to map the needs of the field.

In addition, in partnership with the U.S. Department of Education, the Council of Chief State School Officers, and the National Assembly of State Arts Agencies, the Arts Endowment continues to be one of the primary funders of the *Arts Education Partnership (AEP)*, a national coalition of more than 140 public, private, and government organizations. This partnership provides training services, task force studies, national meetings, and publications of arts education research intended for communities to help them include the arts in their school curricula. AEP's Web site, www.aep-arts.org, provides information concerning arts education research, activities, and events in a single location, accessible to all.

PARTNERSHIPS FOR THE ARTS

I. Introduction

The Arts Endowment works in partnership with a substantial network of public, private, and nonprofit agencies and organizations to carry out its mission of serving all Americans. Through partnerships and the following strategies, the Arts Endowment helps to make available quality arts activity in communities throughout all 50 States and six special jurisdictions:

- Partnership Agreements with State Arts Agencies (SAAs).
- Partnership Agreements with Regional Arts Organizations (RAOs).
- Leadership Projects.
- Working with the Private Sector.
- Working with Other Federal Agencies.

II. Funding

The FY 2011 request will enable our State and regional partners to receive \$52,632,000 as follows:

Basic State and Regional Plan Support	\$ 41,421,000
Underserved	<u>\$ 11,211,000</u>
TOTAL	\$ 52,632,000

III. Strategies

A. State Partnerships

As our public agency partners, SAAs greatly extend the Arts Endowment's reach and impact, translating national leadership into local benefit. By statute, the 50 State and six special jurisdiction SAAs – together with their six Regional Arts Organizations – receive 40% of the Arts Endowment's grantmaking funds.

State appropriations to SAAs had been showing gains since FY 2004; that trend, however, has now reversed, primarily in response to the current economic climate. According to estimates supplied to the National Assembly of State Arts Agencies by the SAAs¹, aggregate legislative appropriations to the State and jurisdictional

¹ Source: National Assembly of State Arts Agencies, *Legislative Appropriations Annual Survey, Fiscal Year 2010, January 2010*.

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arts agencies declined from \$354.7 million in FY 2008 to \$329.8 million in FY 2009, a decrease of 7%; and to \$297 million for FY 2010, a further 10% decrease. Excluding a new appropriation in Minnesota of \$21.7 million, total appropriations decreased by 16.5%. Since the 2010 fiscal year has begun, several SAAs have received current year cuts and holdbacks; more are anticipated throughout FY 2010. As in previous years, the reductions are not evenly distributed across the country; 37 States are predicting decreases, with a median drop of 19%; another 14 are estimating modest increases, with a median increase of 5.8%. Overall, national per capita legislative spending continues to drop; the FY 2010 figure is just \$0.96 per capita, falling far short of the 2001 historical peak of \$1.57.

The support provided by the Arts Endowment is vital to the SAAs and their RAOs, serving as a source of leadership and stability – especially important in difficult economic times. One cannot overestimate the stabilizing role played by Arts Endowment funds, the most predictable funding source available to most State arts agencies over time.

As they carry out their State Plans, the SAAs work cooperatively with the Arts Endowment to accomplish common goals. Through Partnership Agreements, the Arts Endowment supports SAAs through two components:

1. State Arts Plan provides funds that SAAs use to address priorities, including arts education, identified through a State-wide strategic planning process.
2. Arts in Underserved Communities provides support for those elements of a State's arts plan that foster the arts in rural, inner-city, and other underserved communities (e.g., those lacking access to arts programs due to geography, economic conditions, ethnic background, or disability).

B. Regional Partnerships

The Regional Arts Organizations (RAOs) were created by State arts leaders, in partnership with the Arts Endowment and the private sector, to transcend State boundaries in order to provide broad public access to quality arts programming. RAOs respond to the special needs of each region and have proven their effectiveness in program development and delivery, particularly in assisting the Arts Endowment and other funders in touring theater, dance, and musical performances, and arts exhibitions regionally and nationally. The RAOs are essential partners in carrying out the NEA's leadership projects and the *NEA Regional Arts Touring Program*.

C. Leadership Projects

Leadership projects often are complex projects that require multiple partners to implement. The Arts Endowment often cooperates with State arts agencies,

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regional arts organizations, other Federal agencies, private presenters, arts organizations, private funders, and educators to achieve the objectives of leadership projects. The tremendous success of *Shakespeare in American Communities* is largely due to an extensive network of partnerships, including Arts Midwest (an RAO), the participating professional theatre companies, local venues, schools, teachers, and parents.

The State arts agencies play a critical role in our *Poetry Out Loud: National Poetry Recitation Contest* initiative, which has seen substantial nationwide growth since its 2005 pilot phase. Fifty-four agencies (including the District of Columbia, Puerto Rico, and the Virgin Islands), working with their local educators and the Poetry Foundation, sponsor State championships involving high schools in each State.

D. Partnerships with the Private Sector

Generating support from the private sector is at the core of all Agency programs, projects, and initiatives. The Arts Endowment's grants generally require a minimum one-to-one match from non-Federal sources – whether awarded to a nonprofit or a government agency such as a State arts agency. Based on information provided by our grant recipients, approximately \$600 million is generated each year to match Arts Endowment-supported awards.

Partnerships with the private sector have been particularly important for the Agency's recent leadership projects. For example, *Shakespeare in American Communities*, *Operation Homecoming: Writing the Wartime Experience*, and *Poetry Out Loud* would not have been possible without the generous support of The Sallie Mae Fund, The Boeing Company, and the Poetry Foundation, respectively. An important element of *Our Town*, the Agency's newest initiative, will be arts organizations working together with local community organizations to more fully integrate the arts, artists, and arts organizations into civic life. At the same time, we expect these partnerships to leverage additional financial resources, amplifying the impact of NEA support.

E. Partnerships with Other Federal Agencies

The Arts Endowment enters into partnerships with other Federal agencies to implement projects of mutual interest. In some partnerships, those agencies provide funds to the Arts Endowment for inclusion in our grantmaking; in other cases, the NEA contributes funds to their projects to support an arts component or emphasis.

Recent examples of Federal partnerships include:

- **Shakespeare Programming for At-Risk Youth.** The U.S. Department of Justice, Office of Juvenile Justice and Delinquency Prevention, has provided funds to support projects for at-risk youth carried out by some of the thirty-seven theater companies participating in *Shakespeare in American*

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Communities. Programming is targeted to youth, 18 years or younger, who have been found guilty in the juvenile justice system of committing a delinquent act. There is a particular focus on youth who might otherwise be involved in gangs.

- **Cultural Heritage Tourism Workshops.** The Arts Endowment has joined with the Appalachian Regional Commission to assist rural communities that are gateways to national parks and forests. The cultural heritage tourism workshops engage Appalachian community leaders to promote quality arts experiences that link to natural and historic resources.

The Arts Endowment intends to assess the continued benefit of current agreements and explore opportunities to expand existing, or develop new, relationships.

IMPACT

In this section, we provide documentation of the impact of the Agency's programs, projects, initiatives, and activities. We present this information in four groupings.

Agency-Wide Program Accomplishments – Cumulative information on the impact of Agency activities, projects, and initiatives.

Achieving Agency Performance Goals – Information on the impact of Agency activities, projects, and initiatives by Agency goal, including specific project examples.

Leadership Projects – Information on the impact of the Agency's leadership projects that often cut across Agency goals.

Research and Analysis – Summary information on Agency research activities intended to inform the American public, opinion-makers, and the arts field.

Agency-Wide Program Accomplishments

The breadth of activity resulting from the Agency's programs, projects, and initiatives is enormous as evidenced by the following information derived from Agency grant recipient reports. Using FY 2009 as the base, we can expect in FY 2011 that the following will take place:

- **More than 2,300 awards will be made in communities in all 50 States and six special jurisdictions.**
- **Nearly 100 million individuals will benefit from Agency programs (exclusive of television and radio broadcast audiences), including 10 million children and youth.**
- **Through support of national and regional broadcast performances on radio and television – both single and recurring programs – a combined audience of at least 500 million will benefit.**
- **100 percent of Congressional districts will receive at least one direct grant.**
- **5,000 or more communities will participate in Agency-sponsored, discretionary projects. Many of these communities will benefit from projects, such as touring and outreach, which occur outside the geographical area of the grant recipient.**
- **1,700 communities will participate in projects supported solely by Federal funds awarded through the State arts agencies and regional arts organizations.**
- **15,000-20,000 community organizations will partner with grantees on Arts Endowment-supported projects.**
- **Arts Endowment awards will generate \$600 million in matching support; in our direct grant-making categories alone, the ratio of matching to Federal funds will approximate 10:1, far surpassing the required match.**
- **Arts Endowment awards will help make possible 40,000-45,000 concerts, readings, and performances; 5,000-6,000 exhibitions (including visual and media arts); and 8,000-10,000 artist residencies in schools and other locations.**
- **Internationally, 150 U.S. professional arts organizations and 900 artists will provide performances, exhibits, and other arts activities in 75 countries.**

Achieving Agency Performance Goals

The achievement of the Agency's programmatic accomplishments occurs through three programmatic goals: Access to Artistic Excellence, Learning in the Arts, and Partnerships for the Arts, as follows.

Access to Artistic Excellence

Through Access to Artistic Excellence, the Arts Endowment encourages and supports artistic excellence, preserves our cultural heritage, and provides access to the arts for all Americans. Nearly 83% of the Agency's FY 2009 Direct Endowment Grant funds were devoted to this effort, reflecting the high priority of ensuring access to the arts for all Americans. The following table highlights some of the accomplishments made possible with this funding.

Access to Artistic Excellence
Selected Performance Results – FY 2006-2009

Fiscal Year	Total Non-Broadcast Audience	Children/ Youth	Concerts/ Readings/ Performances	Exhibitions	Artist Residencies
2006 Current	73 m	11 m	41 k	4.3 k	5.6 k
2007 Current	59 m	5.6 m	33 k	4.7 k	6.3 k
2008 Current	86 m	7.1 m	29 k	2.9 k	5.5 k
2009 Current ¹	96 m	9.8 m	35 k	4.4 k	6 k

[Numbers are rounded. k=thousand; m=million.]

The accomplishments captured in this table result from approximately 2,000 direct grants awarded under the Access to Artistic Excellence goal each year. Examples of specific programs, grants, and their direct impact are presented below according to: Grants for Arts Projects, Arts on Radio and Television, Save America's Treasures, and International Activities.

Grants for Arts Projects: *Access to Artistic Excellence* recent examples:

The **Anchorage Concert Association in Alaska** received a \$20,000 presenting grant to support artist residencies and music, dance, and theater presentations at the Alaska Center for the Performing Arts. Activities included more than seven performances (some in schools with accompanying study guides), lectures, and training programs. Nearly 4,000 people, most of them young people, benefited from the project.

¹ Excludes funds awarded through the American Recovery and Reinvestment Act of 2009.

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Arizona Opera in Phoenix received a \$15,000 opera grant to support the commissioning and premiere of *Dzani Yazhi Naazbaa/Little Woman Warrior Who Came Home: A Story of the Navajo Long Walk* by author Evangeline Parsons Yazzie and composer George Quincy. After the opera's premiere on the Navajo Nation, a multi-week tour of 60 performances will introduce the production to high schools and community theaters throughout Arizona. As many as 35,000 students are expected to benefit.

The **Redlands Community Music Association in California** received a \$10,000 grant to support performances by Viver Brasil Dance Company, Incendio, Barrage, and Craicmore and the Margaret Cleary Dancers, as well as children's workshops. Presented as part of the Redlands Bowl Summer Music Festival, these ensembles provided a diverse array of contemporary and traditional world music and dance to audiences in the Redlands amphitheater in more than a half dozen performances and exhibitions. Audiences totaled more than 20,000, including as many as 4,000 young people.

The **Casa Romantica Cultural Center and Gardens in San Clemente, California** was awarded a \$5,000 literature discipline grant to support the Casa Romantica Reading Series, featuring free monthly presentations by well-known poets and writers. In addition to a dozen performances and lectures, the Cultural Center will include additional activities such as a Favorite Poem Project that culminates in a reading by Robert Pinsky, and writing workshops for teens and adults. It is anticipated that as many as 1,100 students and adults will benefit from the project.

The **Kentucky Historical Society in Frankfort** was awarded a \$35,000 folk and traditional arts grant to support a series of folk arts concerts, workshops, and demonstrations, culminating in a folk arts celebration that represents the diverse folk heritage of Kentucky. All told, the Historical Society will create, perform, or host over 100 lectures, performances, artworks, and publications. A combined total of approximately 15,000, including 3,500 young people, will benefit from this project.

The **Friends of Art & Film in Central Maine**, located in **Waterville**, received a \$7,500 media arts grant to support the Youth Film Program. The curated film series includes 20 screenings for local schools, summer youth programs, children, and families; the Maine Student Film & Video Festival; and special events and workshops. It is anticipated that approximately 5,000 people, including 3,500 young people, will benefit.

The **Baltimore Museum of Art in Maryland** was awarded a \$60,000 grant in the museum discipline to support documentation of and online access to over 150 works of the Claribel and Etta Cone Collection, which consists primarily of 19th and 20th century French art. Approximately 100,000 people are expected to benefit.

The **Barrington Stage Company in Pittsfield, Massachusetts** received a \$20,000 musical theater grant to support 30 performances of a production of Rodgers and Hammerstein's classic work *Carousel* directed by Julianne Boyd. The total audience for this production was approximately 10,500.

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Mississippi State University received a \$50,000 design grant to support the Moss Point Community Studio, a series of exhibits, workshops, and extended staff hours in a publicly accessible community space in Moss Point, Mississippi. Through more than a dozen lectures and exhibitions, the project will foster community involvement in the redevelopment of the community which was impacted by Hurricane Katrina. It is expected that approximately 17,000 people will benefit from the project.

In **Bozeman, Montana**, the **Intermountain Opera Association** was awarded a \$10,000 opera grant to support performances of Puccini's *La Boheme* with related educational outreach activities including eight lectures. Three performances took place at Wilson Auditorium utilizing a core group of professional singers, augmented by instrumentalists and singers from the local community. More than 3,000 people, including nearly 800 young people, benefited from this project.

The **Bemis Center for Contemporary Arts** in **Omaha, Nebraska** was awarded a \$20,000 visual arts grant to support residencies for artists to create new work. Participating artists will be provided with housing, workspace, technical assistance, and a monthly stipend for two- to four-month residencies. The program estimates that resident artists will create 300 works of art and host more than 30 lectures and exhibitions. As many as 40,000 people are expected to benefit from the residencies and related activities.

Monadnock Music in **Peterborough, New Hampshire** was awarded a \$10,000 music grant to support free community concerts in rural southwestern New Hampshire towns in the Monadnock Region. More than 25 summer lectures and concerts, performed by musicians in residence, will take place in churches and meeting houses during the two-month festival. As many as 3,500 people are expected to benefit.

The **North Carolina Folklife Institute** in **Durham** was awarded a \$25,000 grant in folk and traditional arts to support the Community Folklife Documentation Institute, in consortium with the North Carolina Arts Council. The project will support a training session for 36 teachers and artists on community-based documentation.

The **Fine Arts Association** in **Willoughby, Ohio** was awarded a \$10,000 grant to support the 14th Annual One Act Festival: Hot From the Oven - Original Recipes. Approximately 10, ten-minute plays will be produced from original scripts selected through an open call for never-before-produced short theater works by professional and amateur playwrights. About 300 entries are expected from authors throughout the nation and around the world, with audiences numbering approximately 600.

East Central University in **Ada, Oklahoma** received a \$15,000 music grant to support a residency with the So Percussion ensemble targeting rural and underserved residents of southeastern Oklahoma. Activities will include at least 3 performances, master classes, workshops, and lectures focused on contemporary American percussion music. Upwards of 1,000 people, including 500 young people, are expected to benefit.

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The **Sioux Falls Jazz & Blues Society** in **South Dakota** was awarded a \$12,500 music grant to support the Jazz Diversity Project, an education program. Activities such as 35 live music performances and presentations highlighting the significance of jazz in the history of the United States will be offered free to 5th through 12th grade students in rural regions of South Dakota. Approximately 8,000 young people are expected to benefit.

The **Nashville Ballet** in **Tennessee** received a \$10,000 grant to support the presentation and company premieres of Twyla Tharp's *Sinatra Suite* and James Canfield's *Jungle*. The works were presented at six performances during Nashville Ballet's winter series at the Tennessee Performing Arts Center, reaching approximately 2,400 people.

Southern Utah University, in **Cedar City** was awarded a \$15,000 theater grant to support more than 20 performances of a production of *Henry V* by William Shakespeare at the Utah Shakespearean Festival. The production was directed by associate artistic director J.R. Sullivan, and drew audiences totalling approximately 13,000.

The **Centrum Foundation** in **Port Townsend, Washington** was awarded a \$15,000 grant to support the Jazz Port Townsend festival dedicated to the music of NEA Jazz Masters Art Blakey (1988) and Benny Golson (1996). As part of the festival's 20 performances and lectures, pianist Benny Green and trumpeter Terrell Stafford conducted workshops and created combos from the community. More than 300 people, a third of them young people, benefited from the project.

The **Wheeling Symphony Society** in **West Virginia** received a \$15,000 music grant to support over 10 young peoples' concerts, reaching almost 7,000 individuals throughout the state of West Virginia.

Forgotten Wisdom in **Bayfield, Wisconsin** received a \$10,000 grant to support 14 lectures and performances of *Unsung Stories of the Civil War*, a narrated program of original music composed by artistic director Bruce Burnside. The Eau Claire Chamber Orchestra will perform a new orchestral arrangement of the work. It is anticipated that as many as 1,300 individuals, including 400 young people, will benefit from the project.

In addition to activities noted above, through our **Arts on Radio and Television** funding area, the Arts Endowment supports national and regional broadcast performances of quality arts programs on radio and television reaching, through single and recurring programs, a combined audience in the hundreds of millions annually. One example:

The **Wolf Trap Foundation for the Performing Arts** in northern **Virginia** was awarded a \$10,000 grant to support the production and distribution of the radio series Center Stage from Wolf Trap. The series provides an estimated 10 million person national audience with nine chamber music performances recorded at the Barns of Wolf Trap near Washington, DC. In addition to the broadcast audience, approximately 2,800 people will directly benefit through attendance at performances.

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The Arts Endowment supports **International Activities** to promote the presentation of American arts and artists at international venues and to provide short-term residencies of foreign artists in communities across the United States. Working in partnership with other government agencies or private foundations, the NEA is able to leverage its support to promote increased international cultural exchange.

Examples of the Agency's international programs:

- ***U.S./Japan Creative Artists Program***, in partnership with the Japan – U.S. Friendship Commission, supports residencies of U.S. artists in Japan. In 2008, composer Brian Current spent five months in Japan, where he composed a large-scale piece for choirs and electronic sounds, envisioning large community choirs coming together for a municipal-wide choral festival.
- ***City of Los Angeles, Guest of Honor at the Guadalajara International Book Fair***, a major initiative in 2009 that expands the NEA's cultural exchange with Mexico. The Guadalajara International Book Fair is the largest book fair in the Western Hemisphere. Since 1993, the Fair has had either a country or region as its Guest of Honor, providing it a venue to display the very best of its literary and cultural talents. As Guest of Honor for 2009, Los Angeles presented a delegation of approximately 50 prominent authors, as well as 14 performing arts ensembles, 7 visual arts exhibitions, a film series, an academic program, and culinary arts representation. More than 600,000 Book Fair visitors experienced the cultural vitality of Los Angeles.
- ***AFI Project:20/20***, in partnership with the National Endowment for the Humanities, the Institute of Museum and Library Services, the President's Committee on the Arts and the Humanities, and the American Film Institute, is an initiative designed to enhance cultural exchange, understanding, and collaboration through the exhibition of films by American and foreign filmmakers at venues in the U.S. and abroad. From 2006-09, 32 filmmakers representing 15 countries have visited 18 countries and 18 U.S. cities. After the screening of U.S. filmmaker Doug Pray's film *Big Rig* in Lithuania in 2008, Mohammed Naqvi, a Pakistani/Canadian filmmaker said, "I now more than ever see the importance of 20/20. It truly is a cultural exchange – and it truly does bring cultural misconceptions about each of us to the forefront and gives us an opportunity to address them."
- ***NEA International Literary Exchanges: Contemporary Literary Anthologies***, is an initiative which expands cross-cultural dialogue about literature through the translation and publication of contemporary literary anthologies. The initiative is undertaken in partnership with cultural agencies of foreign governments. In the past three years, nine anthologies have been published and three are in development. Partnerships have been implemented with Mexico, Northern Ireland, Russia, Pakistan, and China.

Learning in the Arts for Children and Youth

Through *Learning in the Arts*, the Agency supports projects that help children and youth acquire knowledge, skills, and understanding of the arts in school-based and community-based settings. The following table highlights some of the accomplishments made possible through this funding:

Learning in the Arts
Selected Performance Results – FY 2006-2009

Fiscal Year	Children/ Youth	Concerts/ Readings/ Performances	Artist Residencies
2006 Current	.4 m	2.1 k	2.9 k
2007 Current	.4 m	2.2 k	3 k
2008 Current	.5 m	4.1 k	3.2 k
2009 Current ¹	.4 m	3.9 k	1.9 k

[Numbers are rounded. k=thousand; m=million.]

The accomplishments listed in this table result from the 200-plus direct grants awarded under the Learning in the Arts goal each year. A few examples of specific programs, grants, and their direct impact follow.

Grants for Arts Projects: *Learning in the Arts* recent examples:

The **Idaho Commission on the Arts** received a \$45,000 grant to support the expansion of Arts Powered Schools Summer Teacher Institute, in consortium with the Idaho State Department of Education. A five-day summer institute with 15 lectures will be presented by the Commission to sustain collaborations of artists and elementary teachers. An expected audience of 1,500 children and youth will benefit from the award, in addition to 10 artists and 75 teachers.

The **Children's Media Project in Poughkeepsie, New York** received \$24,000 to support a grant for DROP TV, a youth-produced television show. Working with professional media artists, high school students will study all aspects of media arts and create programs for broadcast. The television show will reach an estimated audience of 3 million people during the course of the grant.

The **Circle of Nations School in Wahpeton, North Dakota** received an \$18,000 grant to support Science Taught by Artists Reaching Students, or S.T.A.R.S. In 100 lectures, three Native-American traditional artists, National Heritage Fellow Mary-Louise Defender-Wilson, Keith Bear, and Richard LaFromboise, collaborated with astronomer Dave Weinrich from the Minnesota State University-Moorhead Planetarium to lead workshops for students enrolled in the Circle of Nations School, an intertribal off-reservation boarding school. Approximately 600 people benefited from the project, of which 400 were children and youth.

¹ Excludes funds awarded through the American Recovery and Reinvestment Act of 2009.

The **Flynn Center for the Performing Arts in Burlington, Vermont** was awarded a \$45,000 grant to support Words Come Alive, a program designed and implemented in consortium with the Burlington School District. Reaching an estimated 100,000 people via broadcast, the program combines summer training, workshops, and classroom collaborations that feature activities for elementary school teachers in theater and dance, along with performances at Flynn Center for teachers and their classroom students (approximately 300), and use of a video and toolkit that documents and prescribes teaching techniques.

Partnerships for the Arts

Through *Partnerships for the Arts*, the Arts Endowment joins with a substantial network of public, private, and nonprofit agencies and organizations for the purpose of developing and maintaining partnerships that support excellence in the arts, both new and established; bring the arts to all Americans; and provide leadership in arts education. Examples of State/Regional and Federal Partnership programs, grants, and initiatives are presented below; an expanded discussion of leadership projects follows.

State/Regional Partnerships

- **Forty percent (40%) of the Agency’s grantmaking funds are awarded to the State arts agencies and their regional arts organizations through Partnership Agreements.** In recent years, approximately 5,000 communities have been served annually through grants made possible by these agreements, of which 1,700 were reached through projects supported entirely with NEA funds.
- Partnership funds to State arts agencies and regional arts organizations are used for grantmaking and special initiatives in areas such as arts education, reaching underserved communities, and discipline-based activities; and for staff and/or administrative support. Examples of recent activity carried out with NEA Partnership funds are:
 - **Mississippi Arts Commission (MAC)** uses funding from the NEA matched by other State funding to offer a variety of programs to the State. The MAC’s Whole Schools Initiative (WSI) is a nationally recognized comprehensive arts-based school reform program. Participating schools strengthen the role of the arts as a core academic subject and integrate the arts in all academic subjects in order to increase student achievement. Complementing the WSI, Arts in the Classroom (AIC) provides professional development in the fundamentals of arts integration techniques for teachers and administrators, as well as visual and performing arts programming for the students.

In addition, the Business Recovery Grant Program (BRG) is an unprecedented partnership that brought together State and Federal agencies in support of arts recovery on the Mississippi Gulf Coast following the devastation of Hurricane

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Katrina. Through discussions with MAC, the agencies recognized the importance of artists to the Gulf Coast's economy and, as a result, the U. S. Department of Labor was petitioned to allow individual artists, craftsmen, and arts-based businesses on the Gulf Coast to be eligible for the Department's emergency grant program. The Department of Labor's approval marked the first time that artists and arts-based businesses have been able to receive this type of funding. Based on the positive feedback of the sessions held for Gulf Coast artists, MAC created the "The Arts Mean Business" initiative, which offers workshops to artists throughout the State.

Lastly, MAC has focused on emergency preparedness planning in order to have a framework in place for future disasters. Work products from MAC's planning sessions have been sent to artists and arts organizations around Mississippi and have been shared with other State arts agencies as well. Already, MAC has provided advisory assistance to other State arts agencies, including California and Iowa, dealing with natural disasters.

- **The Idaho Commission on the Arts** leverages multiple partnerships to provide arts and arts education programs and services to the people of Idaho. The Commission, VSA-Idaho, the Department of Education, and the Idaho Art Education Association have developed a series of professional development workshops for Idaho arts specialists that focus on effective inclusion of arts in the classroom, looking at best practices that provide better art experiences and learning for those with and without disabilities. The workshops address the practical foundations of differentiating instruction in ways that work for teachers and students.

Arts Education Project Grants support collaborations between arts organizations and social service agencies to address youth-at-risk through prevention and intervention strategies. As these projects have matured, they have successfully attracted additional outside funds from juvenile justice and community foundations.

To strengthen the relationship between the arts and tourism, the Commission established "Uniquely Idaho," a partnership with the University of Idaho, Department of Commerce, USDA Rural Development, Idaho Rural Partnership, Transportation Department, Department of Agriculture, State Historical Society, and Parks and Recreation.

The Commission's "Leadership for Local Arts Councils" grant program was designed to address the demise of small rural local arts councils in the State. The program strengthens local arts council management by supporting paid staff positions and provides capacity-building and technical assistance in long-range planning.

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The Commission also originated a public radio series titled “Art & Soul” in partnership with public radio stations KBSU Boise, KPBX Spokane, and KBYI Rexburg that features State- and nationally- recognized artists and performers. All of the interview segments are made available to Idaho schools and libraries.

- The **New England Foundation for the Arts** (NEFA) is a regional arts organization whose members are comprised of the State arts agencies for Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont. NEFA’s programs encourage and support presenters and communities who are working to develop diverse audiences, as well as organizations working to serve urban, rural, and culturally-specific constituencies through arts programming.

NEFA has developed a wealth of programs that support access to the arts in the New England region. New England States Touring is a cooperative program with the New England State arts agencies that provides support to nonprofit presenters such as libraries, schools or arts organizations for artist performances, readings, and related community activities. NEFA's Expeditions Program funds cross-disciplinary region-wide touring projects in New England. The Presenter Travel Fund provides support to arts programmers or curatorial staff in New England so that they may investigate new or unfamiliar work outside of their home community.

In cooperation with Meet the Composer, Inc., NEFA offers grants to nonprofit organizations in New England to provide interaction between individual composers and audiences related to specific performances of the composer's work. In 2006, NEFA, in partnership with the Massachusetts Cultural Council and the other SAAs of New England, launched MatchBook.org, an online cultural marketplace designed to bring together New England’s performing artists and the people and organizations wishing to present them. This free Web site features an easy to search directory of artists, performance spaces, and presenting organizations, designed to ‘MATCH’ artists with presenters that ‘BOOK’ them to perform.

For over 25 years, NEFA has been a leader in creative economy research, developing reports and tools that inform national discussion and make the case for the economic value of supporting the arts. In April 2008, NEFA announced the public launch of CultureCount, New England’s Cultural Database, which is designed to bring validity and visibility to the role artists, cultural nonprofits, and creative industries play in driving New England’s entire economy.

In 2005, the Ford Foundation selected NEFA to facilitate planning, identify needs, and design a new support system for New England’s Native artists.

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NEFA partnered with the Maine Indian Basketmakers Alliance and conducted gatherings with Native American artists and leaders throughout New England. Ongoing work has built the program and has strengthened NEFA's capacity to serve this important underserved community.

Federal Partnerships

The *Coming Up Taller* awards program is a cooperative venture among the Arts Endowment, the Humanities Endowment, the Institute for Museum and Library Services, and the President's Committee on the Arts and the Humanities. The \$10,000 awards recognize and focus national attention on exemplary after-school programs fostering the creative and intellectual development of America's children and youth through education and practical experience in the arts or the humanities.

Here is one example of the exemplary organizations that received *Coming Up Taller* awards from the Arts Endowment in FY 2009:

New Urban Arts, in Providence, Rhode Island, is an interdisciplinary community art studio and gallery for high school students and emerging artists. Founded in 1997, New Urban Arts cultivates mentoring relationships between artists and inner-city youth in free, year-round out-of-school programs. The Youth Mentorship Program, New Urban Arts' core program, prepares volunteer artists to mentor small groups of teens. Recognizing the importance of well-matched mentor/mentee relationships, the students, guided by the Program Director, select the 20 artists who serve as mentors in the studio. After selection and training, mentors are matched with four to eight students. Together, the Artist Mentors and mentees (students) collaborate in the design and production of artworks and community projects. New Urban Arts also provides the opportunity for students to exhibit, perform, and publish throughout the year.

Central to the program's curriculum is the cultivation of student leadership. This takes place not only throughout the hiring of the Artist Mentors, but by allowing students to teach workshops and encouraging participation on the youth advisory council, the Studio Team Advisory Board. New Urban Arts partners with College Visions to offer college preparatory counseling to the participants, and provides academic tutoring through the program's Studio Study Buddies component. The program's success is evident in that over the past three years, 93% of New Urban Arts seniors have enrolled in four-year colleges.

Leadership Projects

Leadership projects provide an opportunity for the Arts Endowment to address special artistic or cultural needs – whether field- or geography-based. Many, as described earlier in this document, include substantial educational components. Highlights of current leadership projects follow.

Improving the Assessment of Student Learning in the Arts

The *Improving the Assessment of Student Learning in the Arts* initiative will build on the lessons learned from two recent model programs, the *NEA Summer Schools in the Arts for Children and Youth* and *NEA Teacher Institutes*. In both cases, we discovered that educators need more opportunities to learn how to assess both their students and the arts programs in which they participate. The initiative will work to assist arts organizations, teaching artists, classroom teachers, superintendents, and principals to develop measurements to guide student learning. In 2010, a report with recommendations for enhancing the state of student assessment in arts learning will be released.

Arts Education Partnership

The *Arts Education Partnership*, formed in 1995 by the Arts Endowment, the U.S. Department of Education, the National Assembly of State Arts Agencies, and the Council of Chief State School Officers, is a private, nonprofit coalition of more than 140 national organizations engaged in identifying policies and practical steps for educators to achieve educational excellence by incorporating the arts into teaching and learning. Partnership organizations have led the national movement to establish education standards that include the arts, and have conducted and published groundbreaking research on the impact of learning in the arts on student achievement.

NEA Arts Journalism Institutes

In response to the declining quantity and quality of arts criticism in the country, the *NEA Arts Journalism Institutes* were established to improve arts criticism and to gain broader media coverage for classical music, opera, theater, musical theater, and dance as they compete for attention with the commercial entertainment industry. The Institutes provide in-depth instruction in the arts for print and broadcast journalists working outside the country's major media markets. The Institutes are convened at Columbia University in New York City, the University of Southern California in Los Angeles, and the American Dance Festival in partnership with Duke University in Durham, North Carolina. Each Institute employs a competitive application process to select 11-25 journalists. To date, 18 Institutes have engaged more than 300 journalists from more than 250 communities in all 50 States and the District of Columbia.

In addition, the NEA convened an *International Arts Journalism Institute* in partnership with the U.S. Department of State in the summer of 2009. The Institute, at American University

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in Washington, DC, focused on American visual art of the last 150 years. Half of the participants were American journalists who cover the visual arts; the other half were from other countries.

Finally, the NEA sponsored a National Arts Journalism Summit at the University of Southern California in Los Angeles in the fall of 2009. The two-day summit focused on innovative models for reinventing and disseminating arts journalism, and was co-sponsored by the Annenberg School of Communication.

NEA Education Leaders Institutes

NEA Education Leaders Institutes support the design of K-12 education with arts at the core through pioneering thinking and intensive dialogue with national leaders. ELI brings together – often for the first time – school leaders, legislators, policy makers, educators, consultants, and scholars to envision a healthy national education environment founded on powerful arts education programs. During 2008 and 2009 four institutes were conducted, bringing together 114 leaders from 19 States.

Mayors' Institute on City Design, Governors' Institute on Community Design, and Your Town: Citizens' Institute on Rural Design

The Arts Endowment's three Design leadership projects leverage the Endowment's funding and leadership to accomplish broad goals and reach decision makers at every level of American communities. Although each initiative was developed at a different time, the three design programs work comprehensively across all geographic scales to protect and enhance the American built and natural environment and strengthen American communities. Through these programs, the Arts Endowment is improving the livability of communities throughout the United States. Each year, approximately 60 communities – rural, urban, and regional – and 600 community leaders, designers, and planners participate in these workshops, ultimately benefiting the millions of residents in their respective communities.

The Mayors' Institute on City Design (MICD)

The *Mayors' Institute* alone has graduated more than 800 mayors since its first session in 1986. The program has been recognized for its contributions with a Presidential Award for Design Excellence, a Progressive Architecture Award from Architecture magazine, and an Institute Honor Award from the American Institute of Architects. During the past year, *MICD* sessions have been held in Portland, Oregon; Washington, DC; and Meridian, Mississippi for small to medium American cities. For larger American cities, *MICD* sessions have been held in Philadelphia, Pennsylvania; Chicago, Illinois; and Charleston, South Carolina. Additionally, a technical assistance program for alumni mayors was launched in the summer of 2008, with sessions for mayors in Santa Rosa, California, and Lincoln, Nebraska. Additional sessions have since been held in Cincinnati, Ohio; Moss Point, Mississippi; Tulsa, Oklahoma; Coeur D'Alene, Idaho; New Bedford, Massachusetts; Little Rock, Arkansas; Auburn, Washington; and Alexandria, Virginia.

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The National Endowment for the Arts established the *MICD* in 1986 to bring together mayors and design professionals to examine urban design challenges. The idea originated with Charleston, South Carolina Mayor Joseph P. Riley and his friend Jaquelin Robertson, an architect and urban planner. In a letter to Mr. Roberson, Mayor Riley wrote:

“I have often said that I am the chief urban designer of my city. By that I mean that because of my position as mayor, I have many opportunities to affect proposed developments....making them better for the city or allowing them to be ordinary – or worse.”

Physical design is a fundamental tool that mayors can wield to positively affect the social well-being and economic vitality of their cities. The structure of the *MICD* has remained the same since its inception: eight mayors, eight designers, and eight problems. Each mayor brings his or her city’s most critical urban design issue to discuss. And, following a case-study method, general principles evolve out of specific problems. Mayors, architects, planners, landscape architects, and development experts, discuss ideas and engage in an animated debate. These dynamic sessions often advance creative solutions while imparting a healthy understanding of the value of design. *MICD* will mark its 25th anniversary in 2011.

The Governors’ Institute on Community Design

The *Governors’ Institute* was created to assist top State leaders as they direct growth and development in their States at a regional level. As metropolitan areas have grown to become the focus of both the economy and population, governors have had to grapple with issues related to sprawl, transportation, energy use, air quality, housing, watershed protection, park systems and economic development that will either ensure or compromise future growth. And the physical design of American communities impacts all these issues. The Arts Endowment modeled the governors program on its *MICD* initiative; when initiating the *Governors’ Institute*, NEA staff realized that mayors' influence only extends so far, and if Americans are living life at the regional scale, than a program that assists with regional planning would be of great assistance to communities around the country.

Since the *Governors’ Institute* was founded in 2005, sessions have been held for Rhode Island Governor Donald Carcieri, Virginia Governor Tim Kaine, Arizona Governor Janet Napolitano, Delaware Governor Ruth Ann Minner, Maryland Governor Martin O’Malley, Wyoming Governor David Freudenthal, New Mexico Governor Bill Richardson, Iowa Governor Chet Culver, Montana Governor Brian Schweitzer, and Delaware Governor Jack Markell. Additionally, in October the *Governors’ Institute* hosted the first national Sustainable Communities Summit. The Partnership for Sustainable Communities is a Federal initiative headed by the U.S. Department of Housing and Urban Development, Department of Transportation, and the Environmental Protection Agency.

Your Town: Citizens' Institute on Rural Design

Since 1991, *Your Town* has been providing rural community residents and leaders access to design professionals with expertise in heritage tourism, preservation, and cultural landscapes. The program introduces design strategies, techniques, and best practices based on the specific needs of the communities, with particular focus on the benefits of economic revitalization, directed growth, preservation, and cultural tourism.

Approximately four *Your Town* workshop sessions are held each year. During the workshops, approximately 40 community participants engage over a two-and-a-half-day period with as many as 10 guest speakers from the design and related fields. Frequently, these small towns and rural areas have no community planning or design review process and few if any design professionals in the community. By providing this architecture, landscape, and economic revitalization expertise and instruction, *Your Town* empowers local leaders and decision-makers to use design to improve their communities.

The *Your Town* program addresses a range of critical problems that rural communities face. In some cases, the main concerns are heavy out-migration and loss of employment opportunities; in others, rapid growth from suburban sprawl, location of new facilities, or influx of retirees. These problems affect the vitality of the community, its design, and its sense of place. *Your Town* was awarded the 1996 National Honor Award for Design Communication by the American Society of Landscape Architects. This is the highest award given by ASLA, in recognition of exceptional contributions to the profession and society. *Your Town* also received the American Planning Association Public Education Award in 1997.

During 2009, *Your Town* has worked with communities in Hamilton, Montana; Platte County, Wyoming; Fellsmere, Florida; and Wahiawa, Hawaii.

NEA Jazz Masters

The National Endowment for the Arts celebrates jazz as America's truly indigenous musical art form through its *NEA Jazz Masters* initiative. Since its inception in 1982, 114 awards have been made to honor musicians and advocates who have dedicated their lives to the music. The program expanded in 2005 to raise awareness of America's rich jazz heritage and encourage its nurturing and future growth through added nationwide educational and performance components, targeting audiences of all ages and backgrounds. Today, the *NEA Jazz Masters* initiative is multi-faceted and includes:

- The *NEA Jazz Masters* Awards Ceremony & Concert. Each year's class of *NEA Jazz Masters* is celebrated with multiple days of activities that include a symposium, panel, and a culminating awards ceremony and concert, co-hosted in 2009 by Wynton Marsalis, and broadcast live on radio and Internet by Sirius XM Radio and WBGO, an NPR affiliate in Newark, NJ.

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- During the first round, *NEA Jazz Masters LIVE* supported 22 *NEA Jazz Masters* in concert at 12 different venues throughout the United States, drawing audiences totaling more than 40,000. For the second round of this program in 2009-10, 12 more venues were chosen to present a total of 26 *NEA Jazz Masters* in nine States and the District of Columbia.
- Television and radio programming, such as *Legends of Jazz* and *NPR Jazz Profiles*, feature *NEA Jazz Masters*.
- A two-CD set of recordings by 27 *NEA Jazz Masters* has been produced by Verve Music Group and the Agency has dedicated Web pages (www.neajazzmasters.org) featuring multimedia presentations.
- The *NEA Jazz in the Schools* curriculum, developed in collaboration with Jazz at Lincoln Center and supported by Verizon Foundation, introduces high school students to jazz and its important role in American history. Available free-of-charge, the curriculum is available at: www.neajazzintheschools.org (which hosted more than 200,000 visitor sessions in 2009). In addition, 20,000 educational toolkits have been made available to teachers without Internet access, reaching nearly 8.4 million students nationwide to date.
- The *Jazz Oral Histories Project* captures the voices and remarkable life stories of individual *NEA Jazz Masters*. All interviews are audio-taped, fully transcribed, and available to scholars and the public through the Archives Center at the National Museum of American History. Selected interview highlights also are accessible for online viewing at http://www.smithsonianjazz.org/oral_histories/joh_start.asp.

NEA National Heritage Fellowships

As one of three discipline-specific lifetime honors awarded by the Arts Endowment, the *NEA National Heritage Fellowships* were established to recognize lifetime achievement, artistic excellence, and contributions to our Nation's folk and traditional arts heritage. The Arts Endowment annually awards these one-time-only Fellowships to master folk and traditional artists. A total of 349 Fellowships have been awarded since 1982 to traditional artists residing in 49 States (all except Delaware), the District of Columbia, Guam, the U.S. Virgin Islands, Puerto Rico, and the Northern Mariana Islands.

NEA Opera Honors

The *NEA Opera Honors* recognizes and celebrates those individuals who have made extraordinary contributions to opera in the United States. In 2009, the second year of the awards, the honorees were John Adams, Frank Corsaro, Marilyn Horne, Lotfi Mansouri, and Julius Rudel.

Operation Homecoming: Writing the Wartime Experience

In 2004, *Operation Homecoming* was created by the Arts Endowment to help U.S. troops and their families write about their wartime experiences. The best submissions were published by Random House in a literary anthology, *Operation Homecoming: Iraq, Afghanistan, and the Home Front in the Words of U.S. Troops and Their Families*, in September 2006. The anthology, edited by Andrew Carroll, was expanded and published by the University of Chicago Press in 2007. Through this program, the Arts Endowment engaged some of America's most distinguished writers to conduct workshops at military installations, and provided educational resources – including a *Guide for Writers*, audio CD, and online materials – to help the troops and their families share their stories.

In 2008, and continuing into 2009, the program expanded to include veterans as well as active duty troops, with writing workshops being conducted at Department of Veterans Affairs (VA) medical centers, military hospitals, and Department of Defense medical facilities in communities around the country. Accomplishments of *Operation Homecoming* include:

- Provided more than 60 writing workshops with distinguished authors – and related activities – for more than 6,000 people at 33 military installations in the U.S. and overseas (Asia, Europe, and the Middle East, including Afghanistan and on the USS Carl Vinson aircraft carrier in the Persian Gulf). Another 25,000 individuals have utilized our online educational resources or received copies of our print materials and *Operation Homecoming* audio CD.
- Collected nearly 2,000 submissions, comprising approximately 12,000 pages of writing, for the *Operation Homecoming* anthology..
- Held 37 book readings, symposia, and conference discussions of the award-winning *Operation Homecoming* anthology at cultural centers, libraries, and military installations across the country from September 2006 to summer 2008. These events included first-person accounts and readings by troops and writers.
- Distributing *Muse of Fire*, an educational DVD featuring accomplished writers and military personnel-turned-writers reading from their work and discussing the craft of writing. The film, given free to military base libraries and educational centers, and veterans' facilities and hospitals, premiered at the National Archives in Washington, DC, on March 14, 2007.

In 2008, an independent documentary, *Operation Homecoming*, directed by Richard Robbins, received two Emmy Awards and was a finalist for the Academy Award for Best Documentary. The film was created in coordination with the NEA and based on the anthology.

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In July 2009, a memoir from the *Operation Homecoming* anthology, “Taking Chance,” was nominated for 10 Emmy Awards for its HBO film version, including Outstanding Made for Television Movie, and a nomination for Outstanding Writing for a Miniseries, Movie or a Dramatic Special (Lt. Col. Michael R. Strobl, USMC (Ret.) and Ross Katz).

The Arts Endowment secured more than \$1.75 million in private sector support for the *Operation Homecoming* initiative from FY 2004-2008.

Poetry Out Loud: National Recitation Contest

By encouraging high school students to memorize and perform great poems, *Poetry Out Loud* helps students master public speaking skills, build self-confidence, and learn about their literary heritage. Created by the NEA and the Poetry Foundation, *Poetry Out Loud: National Recitation Contest* is administered in partnership with State arts agencies in all 50 States, as well as the District of Columbia, Puerto Rico, and the U.S. Virgin Islands.

Poetry Out Loud began as a pilot in 2005 in Chicago and the Washington, DC, metropolitan area. In 2006, it expanded to all 50 State capital regions and the District of Columbia. Following substantial nationwide growth in both 2007 and 2008, the program most recently served nearly 300,000 students during the 2008-2009 school year, and included the participation of the U.S. Virgin Islands and Puerto Rico. Using curriculum and an anthology developed as part of *Poetry Out Loud*, teachers introduce students to poetry and recitation before holding a classroom poetry recitation competition. Following a pyramid structure, classroom champions move on to school competitions, regional and State competitions, and ultimately to the National Finals, which are held each spring. The Arts Endowment’s partner, the Poetry Foundation, produces substantive educational materials for teachers participating in *Poetry Out Loud* and provides additional financial support for the National Finals, with a total contribution of approximately \$500,000.

For 2009-10, the fifth national year of *Poetry Out Loud*, State arts agencies are continuing to expand school participation, with as many as 2,000 schools and 350,000 students nationwide likely to participate. Fifty-three State and territory champions will gather in Washington, DC, to compete at the 2010 National Finals on April 26 and 27, 2010.

Shakespeare for a New Generation

Shakespeare for a New Generation represents the current phase of the *Shakespeare in American Communities* initiative, launched in New London, Connecticut in September 2003. By the end of the current round of activities in May 2010, it is anticipated that the program will have:

- Provided almost 6,500 performances of professional Shakespeare productions to more than 2,500 communities in all 50 States and the District of Columbia.

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- Entertained more than 1,850,000 community audience members (including students as mentioned below).
- Provided free performances and educational activities for approximately 1,500,000 students in 3,900 middle and high schools.
- Reached more than 26 million students through the free distribution of 75,000 Shakespeare multi-media toolkits used by teachers in more than 31,000 middle and high schools, of which nearly 40% are in rural communities.

During the 2009-10 school year, \$125,000 in funding received from the Department of Justice, Office of Juvenile Justice and Delinquency Prevention, will support projects for at-risk youth, carried out by six of the thirty-seven participating theater companies. An additional \$125,000 received from the Department of Justice will allow theater companies to again carry out projects for at-risk youth in the 2010-11 school year.

The Big Read

Agency plans for 2010-2011 programming create a sustainable programmatic structure, maintaining national reach and quality local programming. With \$1.5 million requested for *The Big Read* in FY 2011, approximately 75 awards will be made for the 2010-2011 programming cycle. Grantees will continue to receive – free of charge – printed *Big Read* educational materials, and will also have access to these items online. To further streamline costs, *The Big Read* orientation will be conducted online rather than convening organizations for a two-day training session. The same helpful information will be delivered through video conferences, webinars, and online forums – allowing even more local organizers to participate and gain knowledge. The history of support and management of *The Big Read* follows the pattern established with other Agency initiatives – substantial build-up to establish viability of the program, followed by reduction to a sustainable core/maintenance level sufficient to ensure effectiveness. This includes an increased level of competitiveness as the proportion of grant applications resulting in awards will decrease from the current 80-90% range to a level more in line with that of our other grantmaking programs.

Research and Analysis

The NEA's Office of Research & Analysis (ORA) aims to provide empirically reliable information that allows arts administrators, policy-makers, educators, civic leaders, artists, journalists, and the general public to participate in an evidence-based dialogue concerning the role and vitality of arts and culture in the United States.

Survey of Public Participation in the Arts: Overview

At the center of the office's data collection and reporting efforts is the Survey of Public Participation in the Arts (SPPA), the Nation's largest behavioral survey of American adult participation in arts activities and arts learning opportunities. In May 2008, the U.S. Census Bureau conducted the ORA-designed survey of more than 18,000 individuals, with a response rate of 82 percent – about 12 points higher than in 2002, the previous year of the survey.

The primary importance of the SPPA is its measurement of adult participation levels for all the arts disciplines supported by the Arts Endowment, and also for a variety of other cultural and leisure activities. Because the "core" survey questions have remained consistent since 1982, and because the survey sample reflects the total U.S. adult population in all its diversity, the results offer a reliable perspective on the nature and extent of America's engagement with the arts.

The SPPA results are useful not only for arts policy and planning purposes, but also to enable arts administrators to regularly assess public demand for arts participation and gain insights for building new audiences. The survey results have also proved critical to the arts research community and to scholars in related fields such as sociology and cultural economics.

Some highlights from the 2008 survey:

- Only literary reading rates grew from 2002 to 2008.
- Since 1982, the share of adults who have taken arts classes or lessons at any time in their lives has been declining. The trend is especially true of 18-24-year-olds.
- Long-term patterns show declining rates of arts attendance by young adults and well-educated Americans. In 2008, for the first time in the survey's history, 45-54-year-olds had significantly lower rates of attendance than before.
- Personal performance and creation has declined for many types of artwork, but artistic photography and film and video-making have shown substantial rate increases, possibly because of more affordable technologies.
- Most Americans who use the Internet to download artworks and performances do so at least once a week. In 2008, about 21 million adults viewed or listened to music,

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dance, or theater performances online. Fourteen million viewed online paintings, sculpture, or photography.

Reporting the Results and Planning a New Survey

ORA began to share findings from the 2008 survey as soon as they became available, well ahead of a full summary report. By October 2009, the office had previewed the results in four research publications: 1) *All America's a Stage: Growth and Challenges in Nonprofit Theater*; 2) *Reading on the Rise: A New Chapter in American Literacy*; 3) *Arts Participation 2008: Highlights from a National Survey*; and 4) *Art-Goers in their Communities: Patterns of Civic and Social Engagement*. All four reports were distributed to key decision-makers in arts, literary, and cultural organizations, and each of the first three drew coverage from national and regional news media.

In December 2009, the office released *2008 Survey of Public Participation in the Arts*, a detailed summary report of the survey findings. ORA joined the NEA chairman and senior deputy chairman in hosting more than 40 arts service organizations to review the 2008 survey's findings and implications for the future of arts programming and outreach. The event was webcast for the general public and it generated comments on Twitter and in the blogosphere.

The release of the full survey report coincided with publication of a geographical overview of arts engagement. Titled *State and Regional Differences in Arts Participation: A Geographic Analysis of the SPPA*, this Research Note found:

- Marked disparities in arts participation rates between the Pacific and New England regions and states, on the one hand, and the East South Central and West South Central regions and states on the other.
- Strong correlations between regional arts participation and factors such as low poverty levels, high education levels, and a high concentration of performing arts centers.
- Relatively high rates of personally creating or performing artworks occur in many states outside the Pacific or New England regions. For example, the Plains states rank highly in playing a musical instrument or doing creative writing; the East South Central region (including Alabama) ranks highly in choir-singing; and Wyoming ranks highly in weaving and sewing.

Those insights, like the main survey report itself, should help program administrators and arts and cultural policy-makers plan more effectively to reach distinct audience groups. In 2011, ORA will produce another Research Note based on the SPPA – this time examining rural versus urban patterns of participation – as well as five separate research reports. Each report examines factors shaping the future of audience development. Those study topics are:

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- Arts Learning studies the potential impact on arts participation of: 1) current or prior instruction and training in the arts; 2) opportunities to experience the arts at early ages; and 3) overall educational attainment.
- Arts Participation, Media, and Technology considers the role played by media and technology in arts participation and art-making.
- Age and Arts Participation analyzes differences in arts participation patterns across age groups and generational cohorts.
- Arts Participation, Race, and Ethnicity considers race and ethnicity as factors in degree and variety of arts participation.
- Arts Creation and Performance studies the link between arts creation or performance and other types of arts participation.

Concurrent with the production and release of these reports, ORA staff will begin work on planning the next version of the Survey of Public Participation in the Arts, to be conducted in 2012, again in partnership with the U.S. Census Bureau. The planning process will involve convening external advisors and reviewing prior feedback on the 2008 survey design, so that some parts can be modified or updated while retaining the core questionnaire for comparability of results across survey years.

Public Research Tools and Resources

In an unprecedented step to make SPPA data available to arts and cultural researchers even before a full report was issued, ORA posted special resources on the Arts Endowment's Web site, with a link to the Cultural Policy & the Arts National Data Archive at Princeton University. Those resources, which were shared in a June 2009 teleconference with dozens of researchers, include:

- [Arts participation trend tables](#) (1982-2008) reporting data for individual arts activities by demographic group, and tables showing adults' self-reported [preferences](#) for various reading and listening materials.
- The 2008 survey instrument.
- A [data user's guide](#), with information on the survey design and the procedures for properly using the raw data file (e.g., choosing weights, performing multi-variable analyses from different modules, computing standard errors, and comparing results with those of prior surveys).
- The raw data file.

One short-term consequence of the ORA's decision to make the data widely available ahead of the full report is that the League of American Orchestras was able to commission an independent research team to perform a separate analysis of the SPPA findings on classical

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music attendance. The League's findings corroborated the NEA's full report. The ability of orchestra leaders to discuss the survey results ahead of time – and to communicate their import to constituents – exemplified how arts groups can use the study in real-world programming decisions. ORA participated in the League's meetings to discuss both studies.

In 2010, the office will explore collaboration with one or more academic research centers to establish an archive or repository of arts and cultural research data sources, publications, and researcher contact information. This initiative will raise the profile of arts and cultural research projects within the academic community, and it will offer a valuable tool for developing the next generation of arts administrators and researchers.

National Study of Outdoor Arts Festivals

The NEA recently concluded another survey which, while it does not bear directly on the SPPA, arises from observations made in earlier surveys about arts participation. In consultation with the Association of Performing Arts Presenters and a 12-member advisory group, ORA is working with a study contractor to report characteristics of outdoor arts festivals nationwide, such as aggregate data on the number, types, financing, staffing, regional distribution, artist employment patterns, and other traits of these unique arts venues.

There is currently no single, comprehensive research publication or database that describes the range and/or impact of arts festivals in this country. The NEA study will establish a baseline for future data collection, while identifying organizational and programming characteristics that are associated with specific arts disciplines or categories of communities and participants. The study will enable arts administrators and civic leaders to adopt a more strategic approach toward planning arts festivals and related activities in their communities.

The 2008 SPPA results showed that 21 percent of all adults attended a performing arts festival at least once in the previous 12 months. The rate is higher than that for most types of arts participation, and it is also associated with more diverse audience groups than many other art events.

Although the arts festival survey will collect data mainly about organizational traits regarding festivals, these data may assume greater importance for arts programmers in light of diminishing rates of participation for more traditional arts events. Moreover, the study incorporates survey and interview data from site visits to seven arts festivals chosen as representative of the geographical and programming variety that U.S. festivals offer. A full report of the national survey and case studies will be submitted to the Agency in mid-2010.

NEA Cultural Workforce Forum

In November 2009, ORA brought together academics, federal researchers, foundation professionals, and service organizations for a day of presenting research findings and discussing factors critical to understanding America's cultural workforce. The forum was webcast to the public, attracting 682 viewers throughout the day – at least three times the

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average viewership for a daylong federal agency webcast, according to the Agency's media consultants.

The forum was conducted partly to address two research priorities. First, 2010 marks the first year in which at least five years of artist occupational data from the U.S. Census Bureau's American Community Survey will have accumulated. Investigation of this rich data source could augment NEA research. Those prior studies include *Artists in the Workforce: 1990 to 2005* (2008), *Women Artists, 1990-2005* (2008), and *Artists in a Year of Recession: Impact of Jobs in 2008* (2009). (Statistics from the latter research publication informed a March 2009 House Committee on Education and Labor hearing on artist workforce issues related to the recession.)

A second goal of the forum was to explore research approaches and data sources that would capture a broader range of arts workers than those tracked by the U.S. Census Bureau. Participants weighed the merits and disadvantages of expanding the pool of occupations now studied; they also reviewed new categories of cultural workers.

The webcast event has been archived and a report of the proceedings will be published in 2010, along with recommendations for future study and a list of research resources. As a short-term outcome arising from the forum, NEA and Census and Labor Department researchers agreed to work together to explore the possibility of adding more arts-specific questions to the American Community Survey and the American Time Use Survey, respectively.

Partnerships with Other Agencies and Organizations

NEA's Research office engaged dozens of arts service organizations, foundations, and academic researchers in sharing and discussing results from artist workforce studies and the 2008 Survey of Public Participation in the Arts (SPPA). The office also has worked recently with the U.S. Census Bureau, mainly in planning the SPPA.

Still, as the NEA looks to cultivate greater public access to opportunities for arts experiences, arts education remains perhaps the single most critical research area. Previous NEA research has shown that arts education is among the most significant predictors of lifelong patterns of arts participation. Arts education research is also admirably poised to influence policy decisions.

In FY 2010, the NEA Office of Research & Analysis will continue to participate in a working group of the Arts Education Partnership (AEP) to create a research and policy agenda for the coming years. The NEA research director also participated in an August 2009 working group meeting with AEP to refine metrics for collecting data on the changing status of arts education in the Nation's public schools. Finally, the ORA director has consulted AEP on its strategic planning process.

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In FY 2010, ORA aims to conduct secondary analyses on National Assessment of Educational Progress (NAEP) data from the U.S. Department of Education. The NAEP data pertain to the Nation's 2008 arts education assessment, the results of which were released in June 2009, coincidentally on the same day as the release of the NEA's *Arts Participation 2008: Highlights from a National Survey*. National media coverage of the NAEP results tended to reference the NEA arts participation survey, thus underscoring arts learning as an essential factor in arts event attendance and arts creation and performance. (Largely through ORA, the NEA assisted the National Assessment Governing Board in launching the NAEP report.)

The NEA research office will further examine the relationship between out-of-school factors and student assessment scores in arts education. Those results likely will be released as a Research Note in the next year.

Separately, with the Institute of Museum & Library Services, ORA has begun to cosponsor an Inter-Agency Group on Cultural Data Collection, which convenes representatives from more than a dozen federal agencies that collect various type of administrative data on cultural organizations or venues. The group will share existing data resources, when applicable, and communicate regularly about cultural data collection needs and priorities across agencies.

Later in 2010, ORA plans to resume its quarterly Research Roundtable meetings involving researchers from arts service organizations and other federal agencies.

Strategic Planning and a Search for New Metrics

In early to mid-2010, ORA will guide the FY 2012-2016 strategic planning process for the entire Agency. Among the office's most pressing tasks will be to revise the Agency's current outcomes and performance metrics so that impact can be assessed and articulated more effectively. The changes may require rethinking the largely quantitative data-collection framework the Agency now employs in reporting program activity. ORA will work with a contractor in 2010 to propose new outcomes and metrics for review by NEA leadership and, ultimately, by external stakeholders. The office also will recruit a new staff member fully trained in program evaluation so that the new outcomes and metrics can be tracked routinely and recalibrated as necessary. Development of an Agency-wide strategic plan will accompany creation of short- and long-term objectives for the NEA Research office.

PROGRAM SUPPORT

I. Introduction

The Program Support budget funds activities that directly relate to and enable the Agency to serve the American public by exercising leadership with the arts fields. These activities include grant application review, research and analysis projects, production of various Agency publications, travel for panelists and members of the National Council on the Arts, arts accessibility activities, contractual services, and assessments for E-Government initiatives.

II. Funding

The Arts Endowment requests \$1,880,000 in FY 2011 for Program Support (see Table 5 for a breakdown of expenses).

Provided below are the categories through which we undertake Program Support activity.

- A. Panels and Reviewers. Critical to our work is our national merit review system. As required by law, the Arts Endowment engages expert advisors to review applications, enhancing the credibility and fairness of the review system. The Agency requests \$812,000 for panelist and reviewer compensation and travel.
- B. Consultants. The Arts Endowment engages expert consultants to address important issues in the arts, including presentations at National Council on the Arts meetings, and to serve as readers for manuscripts submitted as part of the Literature Fellowship application review process. The Agency requests \$95,000 for Consultants.
- C. Printing and Reproduction. The Agency produces several publications that directly relate to the arts fields, including brochures about Agency grant opportunities. The Agency requests \$120,000 for these activities.
- D. Travel: National Council on the Arts and Medal of Arts. Members of the National Council on the Arts travel to Washington, D.C. three times per year to advise the NEA Chairman on Arts Endowment policies, grant applications, and the funding of specific projects; they also travel to attend working groups and other Agency meetings.

In FY 2010, we received approval to increase the number of voting members of the National Council on the Arts from 14 to 18 (amending 20 U.S.C. 955(b)(1)(C)). The 2011 travel budget accommodates this increase in members.

Recipients of the National Medal of Arts are invited to travel to Washington, D.C. to receive the award at a special White House ceremony. Created by

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Congress in 1984, the National Medal of Arts is conferred annually by the President to honor persons and organizations that have made extraordinary contributions to the excellence, support, growth, and availability of the arts in the United States.

We request \$98,000 to cover these costs.

- E. Research and Analysis. The Arts Endowment requests \$330,000 for this area. The Office of Research and Analysis (ORA) produces unique data sets and analyses that provide important insights into public policy issues affecting artists, arts organizations, and arts audiences. Examples of this activity are the Agency's June 2009 research brochure, *Arts Participation 2008: Highlights from a National Survey*; the March 2009 research note, *Artists in a Year of Recession: Impact on Jobs in 2008*; and the December 2008 research brochure, *All America's a Stage: Growth and Challenges in Nonprofit Theater*.
- F. AccessAbility. The Agency goal of increasing access to the arts for all Americans is achieved in part by addressing grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA). We request \$25,000 to support symposia, workshops, and panels that address accessibility issues.
- G. Other Services. The Agency requests \$185,000 for other services such as contractual services in support of programs, projects, and initiatives and the National Medal of Arts; various costs in support of panel operations; design services for Agency publications; and, costs associated with the agency's website, including webcasting of Agency activities of particular interest to the arts field and general public.
- H. Assessments for Grants.gov and Grants Management Line of Business (GMLoB). The Grants.gov initiative is part of the overall E-Government program for improving access to government services via the Internet.

The charter of Grants.gov calls for establishing a simple, unified electronic storefront for interactions between grant applicants and the Federal agencies that manage grant funds. Grants.gov allows organizations to find and apply electronically for competitive grant opportunities from all Federal grantmaking agencies. As one of 26 Federal grantmaking agencies, the Arts Endowment is assessed an annual fee for use of Grants.gov, which is provided to the U.S. Department of Health and Human Services (DHHS), the managing partner for Grants.gov. The Agency requests \$186,191 for the FY 2011 Grants.gov assessment.

The vision of GMLoB, one of five lines of business launched in 2004, is a government-wide solution to support end-to-end grants management activities that promote citizen access, customer service, and agency financial and

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technical stewardship. DHHS and the National Science Foundation (NSF) are the co-managing partners for this implementation, with support from the 26 grantmaking agencies by way of annual assessments. The Arts Endowment requests \$28,460 for the FY 2011 GMLoB assessment, which will be provided to NSF.

- III. Strategies and Achievements. Three particularly important Agency strategies are implemented with funds from this area: quality grant application review, high quality research and analysis, and effective outreach. The following outlines the relationship between the Program Support categories and these strategies.

A. Quality Grant Application Review

- *Panel membership* in compliance with the Agency's authorizing legislation, as amended, requires that panels be composed of citizens reflecting wide geographic, ethnic, and minority representation as well as individuals reflecting diverse artistic and cultural perspectives. Each panel must also include a lay member who is not engaged in the arts as a profession, but who is knowledgeable about the arts. Through this system we anticipate utilizing 400-500 individuals to review approximately 5,000 grant applications in FY 2011. Panelists' judgments, determined through panel meetings ranging from one to five days, contribute significantly to the Chairman's funding decisions. Panel membership changes substantially from year to year; individuals may not serve for more than three consecutive years. The Agency's database, the Automated Panelist Bank System (APBS), assists staff in complying with these mandates.

During FY 2010, the Agency is undertaking an assessment to identify opportunities to improve the application review process, with an emphasis on increased use of technology. Any findings, and resource implications, are expected to be addressed in FY 2011.

- *Consultants* are engaged primarily to read the manuscripts of Literature Fellowship applicants and make an initial determination as to those worthy of subsequent review. This assistance is essential to the quality review of the large number of manuscripts included with Literature Fellowship applications received each year (nearly 1,000 applications were received for FY 2009 support). Consultants also review manuscripts and applications for literary grants that fund the translation of contemporary literature from other languages into English. Applications for translation projects in 24 languages were received for FY 2010 support.

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B. High Quality Research and Analysis

- *Reports, publications, and research notes* produced by the Agency's Office of Research & Analysis (ORA) provide a valuable service to the public and to those engaged in the nonprofit and commercial arts industries.

At the center of ORA's data collection and reporting efforts is the "Survey of Public Participation in the Arts" (SPPA), the nation's largest behavioral survey of American adult participation in arts activities and arts learning opportunities. In May 2008, the U.S. Census Bureau conducted the ORA-designed survey of more than 17,000 individuals. Several new items on the 2008 SPPA questionnaire permit detailed analyses supporting the NEA in its mission to bring the arts to all Americans.

- *Evaluation* of an Agency program, project, or activity is undertaken to determine its impact, effectiveness, and efficiency. Evaluations can take many forms, such as targeted research and issue-oriented convening.
- During FY 2010, ORA will be leading the Agency's effort to *revise its strategic plan*, including the review of existing outcomes and the development of performance measures. The results of this effort will be reflected in a revised strategic plan to be submitted to Congress with the Agency's FY 2012 budget request.

For additional information on the research and analysis efforts of the Arts Endowment, see the Research and Analysis section under the Impact tab.

C. Effective Outreach

- **The Agency's Web site, www.arts.gov**, provides public access to information about the Agency and how to participate in its grants programs, activities, and materials. Activities made possible through our site include:
 - Downloading and printing the Agency's grant application guidelines, applications, and related administrative forms.
 - Learning about the Agency's Recovery Act program, and accessing training materials, quarterly reporting guidance, and special outreach materials for our Recovery Act grantees.
 - Reading Agency press releases.
 - Learning about NEA-funded projects through in-depth presentations on various projects.
 - Listening to NEA audio resources where artists, critics, scholars, and other engaged individuals discuss great music and literature.
 - Viewing NEA videos focused on the work and ideas of some of the nation's leading artists and arts leaders.

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- Viewing live webcasts of NEA convenings that are of particular interest to the arts fields and general public, such as the November 20, 2009 forum about America's artists and other cultural workers as part of this country's economy, or the December 10, 2009 roundtable discussion of the *2008 Survey of Public Participation in the Arts*.
 - Accessing Agency research reports and publications.
 - Easy access to public documents, such as the Agency's annual "Performance and Accountability Report."
 - Nominating individuals for the annual *National Medal of Arts*, *NEA Jazz Masters*, *NEA National Heritage Fellowship*, and *NEA Opera Honors* awards.
 - Identifying and linking to funding and professional development resources outside the Arts Endowment.
 - Directly linking to Agency staff email and locating staff phone numbers.
- **Outreach activities** also include the preparation and distribution of other quality materials (often through our Web site) on important issues in the arts related to the Agency's research findings, application requirements, or special programs or projects. Examples include:
- *Guide to the National Endowment for the Arts* provides details on programs and activities supported by the Arts Endowment, as well as funding deadlines for our various grants.
 - Extensive educational materials for middle and high school teachers – including workbooks, CDs, and DVDs – for *Shakespeare for a New Generation*, *NEA Jazz Masters*, *Poetry Out Loud: National Recitation Contest*, and for each of the books included in *The Big Read*.
 - *NEA Jazz Masters* profiles award recipients from 1982 to 2009, including brief biographies and selected discographies for the 114 honorees.
 - *NEA Literature Fellowships: 40 Years of Supporting American Writers*, published in March 2006, includes a list of all the writers and translators who have received this award, a brief history of the fellowship program, and highlights of some of the NEA Literature Fellows.
 - *NEA National Heritage Fellowship* recipients from 1982-2008 are profiled on the NEA Web site.
 - The *Mayors' Institute on City Design* brochure provides an overview of the Institute, an urban case study, testimonials from program alumni, and a listing of all Institute participants over its eighteen-year history.

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- *NEA Arts*, the Agency's bimonthly newsletter, presents recent information on NEA-sponsored programs, projects, activities, and events.
 - The Agency's *Annual Report*.
- **AccessAbility** efforts, often working through the designated Regional Arts Organizations, address grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA).

NEA AccessAbility Office provides advocacy and technical assistance to encourage accessibility in arts programming for older adults, veterans, people with disabilities, and people who reside in institutions. The AccessAbility Office works internally with Arts Endowment staff, grant panels, and grantees to make NEA-supported arts programs fully accessible. The office also convenes panels and seminars and initiates cooperative projects with other federal agencies and nonprofit groups to better educate professionals serving older and disabled people.

On July 22-24, 2009 the National Endowment for the Arts convened the National Summit on Careers in the Arts for People with Disabilities at the Kennedy Center for the Performing Arts in Washington, DC. The Summit was initiated by NEA and presented in partnership with other Federal agencies and private sector groups, including: The John F. Kennedy Center for the Performing Arts; the Department of Labor's Office of Disability Employment Policy; the Administration on Developmental Disabilities of the U. S. Department of Health and Human Services; the Social Security Administration; the National Institute on Disability and Rehabilitation Research of the U.S. Department of Education; VSA *arts* (a nonprofit organization that creates learning opportunities through the arts for people with disabilities); NAMM Foundation (NAMM is the trade association of the international music products association); and Quest: Arts for Everyone. This multi-agency summit gathered more than 100 experts from the arts, education, government, research, employment, and disability fields to evaluate progress and develop new strategies to advance educational and career opportunities in the arts for people with disabilities. The National Summit featured sessions on accomplishments over the last decade, education and training issues, employment support, and new research. This summit was the first since 1998, when the NEA convened the first-ever summit on art career opportunities for people with disabilities.

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Table 5
National Endowment for the Arts
Detail of Program Support Activities
(\$ in thousands)

ACTIVITIES	FY 2009 Obligations	FY 2010 Appropriation	FY 2011 Request
Panels and Reviewers	743	800	812
Consultants	87	95	95
Printing and Reproduction	211	180	120
Travel: NCA and MOA	81	98	98
Research and Analysis	170	380	330
AccessAbility	9	25	25
Other Services a/	180	244	185
E-Grants Assessments b/	<u>244</u> c/	<u>28</u>	<u>215</u>
Total Program Support	1,725 d/e/	1,850 f/	1,880

a/ Includes costs for contractual services and transportation of things not reported in other categories.

b/ Refers to assessments for Grants.gov and Grants Management Line of Business.

c/ Includes obligations for Grants.gov assessment.

d/ Includes \$1,750K appropriated in FY 2009, \$604K of carryover funds to FY 2009, and \$176K of prior year de-obligations brought forward to FY 2009. Excludes \$805K of FY 2009 funds carried forward to FY 2010.

e/ Excludes funds provided by the American Recovery and Reinvestment Act of 2009.

f/ Excludes \$805K carried forward to FY 2010 from FY 2009.

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SALARIES AND EXPENSES

I. Introduction

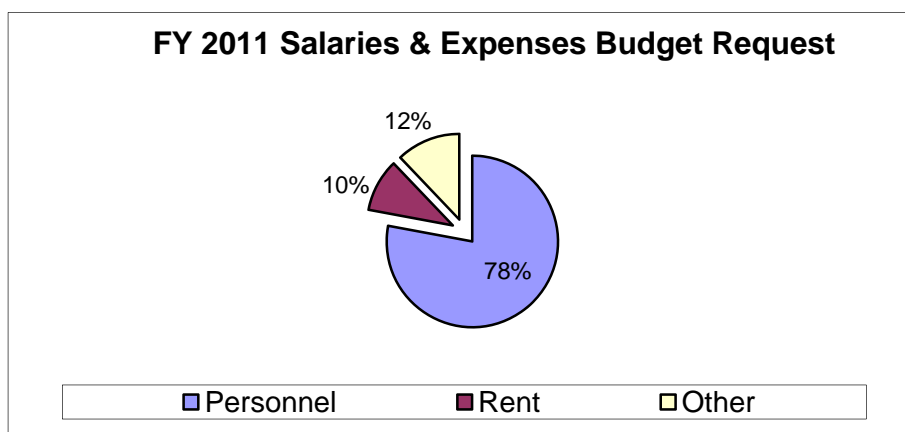
The Salaries and Expenses (S&E) budget provides operating funds essential to the achievement of the mission, goals, and outcomes of the Arts Endowment, its Office of the Inspector General (OIG), and the President's Committee on the Arts and the Humanities (PCAH). Funds are needed for personnel compensation and benefits, staff and invitational travel, rental payments to the General Services Administration (GSA), security payments to the Department of Homeland Security (DHS), communications and utilities, contractual services such as training and information technology support, and for the acquisition of supplies and equipment.

In addition to providing information on our S&E financial requirements, we report on related management activities, achievements, and directions.

II. Funding

The Arts Endowment's FY 2011 request for S&E is \$27,855,000. The S&E budget components are (also see Table 6):

Personnel Compensation and Benefits	\$21,704,000
Staff and Invitational Travel	525,000
Rent	2,774,000
Contractual Services	1,904,000
Other Operating Services ¹	948,000
Total	<u>\$27,855,000</u>



¹ Includes transportation of things, communications and utilities, printing and reproduction, supplies and materials, and equipment.

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- A. Personnel Compensation and Benefits. Success in achieving our mission is directly linked to the quality and expertise of the Agency's employees. The Personnel Compensation Request of \$21.704 million will support approximately 170 FTE, covering the 1.4% percent pay raise proposed for FY 2011, and within-grade increases.
- B. Staff and Invitational Travel. The Arts Endowment requests \$525,000 for local and out-of-town travel for staff (including the OIG and the Arts Endowment's portion for PCAH). The travel request supports Agency outreach efforts, technical assistance to grantees and potential applicants, and travel associated with the planning and implementation of the Agency's projects, activities, and initiatives.
- C. Rent. The Agency expects to be charged approximately \$2.774 million in rent by the General Services Administration (GSA) for office space in the Old Post Office Building (OPOB) in FY 2011.

The "Old Post Office Building Redevelopment Act of 2008," Public Law 110-359, directs GSA to proceed with redevelopment of the Old Post Office Building in the District of Columbia. This budget request assumes the NEA will remain in the OPOB through FY 2011 and that no costs associated with a move will be incurred in FY 2011.

- D. Contractual Services. Contractual service activities involve security, training, and various miscellaneous services such as administrative contracts for information technology and financial assistance. The Arts Endowment is seeking \$1.904 million for these purposes.
 - 1. Security. The Agency requests \$516,000 for security charges, covering basic service charges, building specific charges, and additional security services. Basic service charges are charged to all building tenants and cover control center dispatch and alarm monitoring, criminal investigations, and protection activities. Building specific charges are also charged to all building tenants and fund security guards and maintenance of security systems. Additional security services include security equipment and services provided that are considered to be an agency-specific requirement.
 - 2. Training. The Arts Endowment requests \$119,000 for Agency-wide training. This request supports training needs for human resources and information technology professional development.
 - 3. Miscellaneous Services. The Agency requests \$1.269 million for miscellaneous contractual services. The Agency uses miscellaneous contractual services for a range of activities such as payroll and personnel processing with the U.S. Department of Agriculture, and the Department of Health and Human Services' Employee Assistance Program.

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Funds are also used in support of the Agency's information technology management program including:

- Support of the financial management information system provided under an interagency agreement with the U.S. Department of Transportation's Enterprise Services Center (ECS).
- Support for a new grants management system provided under an interagency agreement with the National Endowment for the Humanities (NEH) through an OMB-approved GMLoB partnership. Funds will also support modifications to NEH's core system needed to accommodate NEA's unique processing needs (e.g., eligibility reviews, progress reporting).

E. Other Operating Services. Other operating services include transportation of things; communications, utilities, and miscellaneous charges; printing; supplies; and equipment.

1. Transportation of Things. The Agency anticipates costs of \$75,000 for express mail charges.
2. Communications, Utilities and Miscellaneous Charges. We request \$412,000 for telecommunications, mailing services, utilities, and equipment rental.
3. Printing. We request \$67,000 for printing activities, including print notices in the Federal Register and Code of Federal Regulations.
4. Supplies and Equipment. The Arts Endowment requests \$212,000 for supplies, and \$182,000 for equipment.

III. Administrative Strategies and Achievements

The Arts Endowment continues to provide focused leadership and careful management to improve Agency performance and productivity. The Agency's commitment to this strategy is evidenced by the following:

A. Improved Grants Management

Interagency Efforts. The Arts Endowment participates extensively on interagency work groups and specially formed teams to assist with government-wide streamlining efforts. Two examples:

- The Agency's CIO serves on the multi-agency Grants Executive Board, which oversees the Grants.gov and GMLoB initiatives. Currently, he serves on the Board's subcommittee charged with technical oversight of Grants.gov; its Electronic Working Group, which is looking at ways to streamline data collection

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across Federal grant-reporting systems; and, its new governance committee which is working with OMB to establish a single Federal grants advisory body.

- The Agency's Grants & Contracts Officer serves on the multi-agency Grants Policy Committee, the governing board for all grants streamlining activities and actively participates on the government wide Pre-award and Training & Certification workgroups.

As part of these interagency efforts, the Arts Endowment has:

- Contributed to developing a standard financial assistance opportunity announcement template, standard financial assistance award document templates, and standard financial and performance report formats for Federal grants and cooperative agreements with governmental and non-profit organizations.
- Contributed to the development of uniform terms and conditions for Government-wide requirements applicable to Federal awards. Title 2 CFR, Grants and Agreements, is in place and various applicable OMB Circulars have been consolidated into Title 2 – providing a “one-stop shop” for grants policies. As part of this effort, the NEA moved its Suspension and Debarment regulations into Title 2, and is preparing to move its Drug-free Workplace regulations there as well.
- Advocated successfully for more reasonable charges for the participation of small agencies in Grants.gov.
- Participated actively in interagency efforts to develop and implement reporting requirements for recipients of Recovery Act funding. Links to the latest training materials, quarterly reporting guidance, and special outreach materials were added to a section of the Agency's Web site specifically created for our Recovery Act grantees.
- Participated in the development of grants personnel competencies with an Office of Personnel Management (OPM) task force, which led to OPM's issuance of the first ever Grants Management Competency model for federal agency use in their human resource plans.

Public/Private Partnership Efforts. We collaborate annually with the Center for Arts Management and Technology (CAMT) at Carnegie Mellon University to expedite the review of our *Challenge America Fast-Track* awards. A specially modified version of CAMT's eGRANT review system enables applications in this category to be scored online in order to speed the decision process. In FY 2009, additional modifications to this system enabled NEA readers to view and score Recovery Act applications. As a result, the Agency was able to meet the accelerated timeframe for awarding Recovery Act funds.

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Internal Efforts. We continue to simplify our application requirements. Where possible, we have replaced hard copy application support items with electronic versions. We have also developed a “File Viewer” tool, which houses all electronic grant application submissions, allowing access by multiple Agency staff, thereby reducing the number of hard copies that must be printed and circulated.

Additional tools have been created by the Agency’s Information and Technology Management (ITM) office that help improve grants management. These tools allow program staff to:

- Upload spreadsheet information (following a standard template) which imports hundreds of data elements for each individual grants database record. Previously, staff had to go into every record and undertake individual data entry for numerous fields.
- Create master copies of panel books electronically. Previously, this was done manually with all copies paginated by hand. Not only do e-panel books represent a more efficient process for collating the materials to be reviewed, they also simplify the printing process. One additional benefit: copies of all applications can now be provided to panelists on a CD in addition to hard copy books.
- Run a variety of reports, and produce labels, rejection letters, and cover letters, among other things. Previously, each of these required requests to ITM and a single person had to process every request. Now staff for every program area can take care of these themselves.
- Developed tools to assist with the review and acceptance of our Recovery Act (ARRA) grantee quarterly reports that were submitted to Federalreporting.gov. This enabled staff to easily compare and identify anomalies in data; allowed staff to work quickly with our grantees to correct any problems; and led to the acceptance of all required quarterly reports with no material omissions or significant errors.

Based on experience with the electronic review of applications for the Recovery Act, during FY 2010 the Agency is developing a plan to expand electronic application review. This increased use of technology is expected to create efficiencies in the review process. The plan developed in FY 2010 is expected to lead to implementation in FY 2011.

Improved Grantee Compliance. Our efforts to help grantees improve their accountability and understanding of Federal grants include:

- The Arts Endowment’s Office of Inspector General (OIG) has increased its financial management and compliance evaluations and limited scope audits of grantees by focusing on metropolitan areas where they can coordinate visits with

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several grantees during a fixed period of time. During FY 2009, 15 evaluations and audits in eight States were conducted.

- Grants and Contracts (G&C) staff revised our General Terms and Conditions for Grants and Cooperative Agreements to strengthen our guidance on: the use of in-kind support for matching purposes, and how to document it; understanding provisional and final indirect cost rates and the impact on drawing down NEA funds and closeout; understanding the procurement standards; and where to find additional information on various topics.
- G&C staff developed additional templates for ARRA grantees to track hours worked on awards, and a step-by-step guidance document for completing the data elements for ARRA grants on Federalreporting.gov.
- The NEA Web site helps grantees become more self-sufficient regarding Federal grants management through resources such as *Grant-At-A-Glance*, where grantees can access information about their current and past grants to help them manage their awards. A downloadable and fillable *Section 504* self-assessment workbook is available on our Web site. This Program Evaluation Workbook is designed to assist award recipients in evaluating the current state of accessibility of their programs and activities to disabled visitors and employees.

B. Effective Outreach

The success of our outreach efforts is reflected in the fact that, from FY 2004 through FY 2009, nearly 1,700 organizations have received grants from the Arts Endowment for the first time. These organizations are from all 50 States, as well as the District of Columbia, Puerto Rico, and the Virgin Islands. Examples of our outreach strategies include:

Grants Workshops. There is a great demand for funding from the Arts Endowment and, as a result, the grant process is extremely competitive. The Agency is committed to broad public and geographic outreach. By offering grants workshops, often hosted by members of Congress, the Arts Endowment provides public service and important information to small and mid-size nonprofit organizations throughout the country. By providing general technical assistance to potential applicants and grantees at community, State, and national workshops and conferences, the Arts Endowment is ensuring that underserved areas have knowledge of funding opportunities available to them. Since the inception of the program in 2002, more than 6,350 people have attended 84 workshops conducted in 28 States and Puerto Rico.

Projects and Initiatives. Planning for and effective delivery of the Agency's projects and initiatives requires extensive interaction with arts organizations, school systems, and underserved communities – such as military installations – in all 50 States.

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International Efforts. In FY 2009, NEA participated in nine regional, national, and international convenings concerning international cultural exchange. The purpose of these meetings was to discuss policy and programmatic issues about increased and more effective international cultural engagement and how to leverage more resources.

NEA staff provided assistance to the U.S. Mission at UNESCO and the U.S. Mission at the OAS to develop the U.S. position for topics related to culture as they are addressed in the work of these two international organizations. In addition, during 2009, the NEA made presentations about the support system for arts and culture in the U.S. to approximately 149 international visitors from 52 countries.

NEA's international efforts included a major partnership with the Los Angeles Department of Cultural Affairs (LADCA) and the Guadalajara International Book Fair to expand NEA's cultural exchange with Mexico. The Book Fair invited the City of Los Angeles as its Guest of Honor in 2009. With NEA assistance, LADCA showcased the artistic vitality of Los Angeles through presentations of approximately 50 literary authors, 14 performing arts ensembles, seven visual arts exhibitions, 17 films, an academic program, and other activities. Over the nine-day period of the Book Fair, more than 600,000 people from 40 countries had access to the cultural treasures of Los Angeles.

C. Hiring Reform

As directed by OPM, NEA established a SWAT team to map the current hiring process and develop streamlined and plain language job opportunity announcements. To date, we have reviewed the job announcements for our top ten occupations, and have rewritten them in plain language and reduced them to no more than five or six pages.

While we post job announcements on USAJOBS.gov, we currently do not accept job applications from that site. As a result, we have instituted a policy to notify job applicants of their status at four points during the process: application received; application assessed for qualifications; applicant referred to selecting official (or not); and application selected (or not).

We are also further engaging hiring managers in all critical stages of the hiring process including recruiting, drafting job announcements, and reviewing initial applications.

D. Improving Employee Wellness

The NEA promotes health and wellness initiatives for staff. The following are provided to employees:

- Health center services are provided through an interagency agreement with Federal Occupational Health (FOH), a component of the U.S. Public Health Services. The FOH Occupational Health Center, where NEA employees are

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primarily served, is located in the Ronald Reagan Building. Employees are notified of services provided by the health center including flu shots and cholesterol screenings.

- Employee Assistance Program (EAP) services are also provided through an interagency agreement with FOH. The EAP electronic newsletter is received by all employees.
- Employees are made aware of fitness facilities at nearby Federal agencies that are available to employees for a fee.
- We have enhanced vending machine offerings to promote heart healthy choices.
- E-mails are periodically sent to staff providing workplace safety and health guidance.

E. Improving Employee Satisfaction

As required by OMB and OPM, we have developed an action plan to improve employee satisfaction in the specific areas that employees identified in the 2008 Federal Human Capital Survey as needing improvement (and as highlighted and clarified in subsequent focus group discussions). The plan addresses the following areas: fitness facility memberships; work/life programs; child care options; online training programs; workplace diversity; new employee orientation; cross-training; performance appraisals; and currency of position descriptions.

F. Reviewing SAVE Award Recommendations

Through the President's SAVE Award contest – a contest for Federal employees to come up with ideas to save taxpayer dollars and make the government perform more effectively and efficiently – the Arts Endowment received a recommendation to transition to an automated time and attendance system. To follow up on this idea, we have contacted the National Finance Center, our payroll service provider, and plan to review their Web-based time and attendance system to determine the cost benefits of adopting their system.

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IV. Office of Inspector General (OIG)

The Office of Inspector General was established in 1989 pursuant to provisions of the Inspector General Act Amendments of 1988 (P.L. 100-504), and the Inspector General Reform Act of 2008. The OIG is responsible for conducting audits, investigating allegations of unlawful or unauthorized activity, and providing technical assistance to grantees on matters relating to the financial management of their awards. The OIG helps the Agency evaluate and improve management systems to prevent waste, fraud, and abuse, and ensure efficient, effective service. In addition, the OIG works with the Chief Information Officer to ensure the Arts Endowment's compliance with the Federal Information Security Management Act (FISMA).

There is no separate appropriation for the OIG; the OIG's budget is funded within the Arts Endowment's S&E budget. However, pursuant to the Inspector General Reform Act of 2008, the following table reflects the budget submitted by the Acting Inspector General. The increase in personnel compensation and benefits from FY 2009 to FY 2011 is due to the addition of one FTE starting in FY 2010, as requested by the Inspector General.

Office of Inspector General Costs
(\$ in thousands)

	<u>FY 2009</u>	<u>FY 2010</u>	<u>FY 2011</u>
	<u>Obligations</u>	<u>Appropriation</u>	<u>Request</u>
11.1 Personnel Comp. ¹	295	404	486
12.1 Personnel Benefits	60	90	104
21.1 Travel	14	20	20
24.0 Printing	0	1	1
25.1 Training	6	12	12
25.2 Contractual Services	20	0	0
25.3 Interagency Agreements ²	1	5	6
26.0 Supplies	2	2	2
31.0 Equipment	<u>0</u>	<u>11</u>	<u>2</u>
Total	398	545	633

¹ Supports 2.54 FTE in FY 2009, 3.63 in FY 2010, and 4 in FY 2011.

² Includes support for the Council of the Inspectors General on Integrity and Efficiency (\$1,000 in FY 2009, \$1,301 in FY 2010, and \$1,511 in FY 2011), and for a memorandum of understanding for independent General Counsel support.

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V. President's Committee on the Arts and the Humanities (PCAH)

Established by Executive Order in 1982, and renewed every two years since, the President's Committee on the Arts and the Humanities plays a key role within each Administration by:

- Providing a mechanism for interagency collaboration.
- Promoting activities that extend the reach and quality of national arts and humanities programs, and research and recognition programs that underscore the civic, social, and educational value of the arts and humanities.
- Stimulating increased private investment in the arts and humanities.

Its members include private citizens appointed by the President, and the heads of 12 Federal agencies: Department of State, Department of Education, General Services Administration, Department of the Treasury, Library of Congress, Department of the Interior, National Endowment for the Arts, National Endowment for the Humanities, Institute of Museum and Library Services, Smithsonian Institution, John F. Kennedy Center for the Performing Arts, and the National Gallery of Art.

The costs of the PCAH are reflected in the various object classes of the Arts Endowment's S&E budget. The Arts Endowment provides communications and legal counsel, budgetary and financial administration, and acquisition of logistical and administrative support (including supplies and reprographic and telephone services) for the Committee staff. The Humanities Endowment shares the costs of the PCAH through an interagency agreement with the Arts Endowment; the portion of the PCAH budget related to that agreement is shown below.

**President's Committee on the Arts and the Humanities Costs
(\$ in thousands)**

	<u>FY 2009</u>	<u>FY 2010</u>	<u>FY 2011</u>
	<u>Obligations</u>	<u>Appropriation</u>	<u>Request</u>
11.1 Personnel Comp. ¹	418	457	466
12.1 Personnel Benefits	88	90	92
21.1 Travel	36	37	44
23.1 Rent	132	135	136
23.3 Comm., Utilities & Misc. Charges	9	9	9
24.0 Printing	12	9	6
25.4 Contractual Services	38	50	50
26.0 Supplies	3	2	2
31.0 Equipment	<u>19</u>	<u>0</u>	<u>0</u>
Total ²	755	789	805

¹ Includes 1.67 FTE supported by NEA and 2 FTE supported by NEH in FY 2009, and 2 FTE supported by both NEA and NEH from FY 2010 to FY 2011; excludes support that might be provided by other Federal agencies.

² Excludes funding provided outside of the shared administrative services agreement between NEA and NEH for PCAH.

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Table 6.
National Endowment for the Arts
Detail of Object Classification
(\$ in thousands)

	FY 2009	FY 2010	FY 2011
	Obligations	Appropriation	Request
11.1 Full-Time Permanent	12,205	13,102	13,662
11.3 Other Than Full-Time Permanent	2,679	2,876	2,999
11.5 Other Personnel Compensation	340	365	381
11.8 Special Personal Services	<u>175</u>	<u>62</u>	<u>0</u>
11.9 Total Personnel Compensation	15,399	16,405	17,042
12.1 Civilian Personnel Benefits	4,156	4,461	4,652
13.0 Benefits for Former Personnel	<u>2</u>	<u>10</u>	<u>10</u>
Total Personnel Benefits	4,158	4,471	4,662
Total Compensation & Benefits	19,557	20,876	21,704
21.0 Travel & Transportation of Persons	340	525	525
22.0 Transportation of Things	77	75	75
23.1 Rental Payments to GSA	2,708	2,767	2,774
23.3 Comm., Utilities & Misc. Charges	546	365	412
24.0 Printing and Reproduction	58	70	67
25.0 Other Services	2,040	1,880	1,904
26.0 Supplies and Materials	164	207	212
31.0 Equipment	330	160	182
42.0 Claims	<u>8</u>	<u>0</u>	<u>0</u>
Total Non-Pay	6,271	6,049	6,151
99.0 Total: Salaries and Expenses a/b	25,828 c/d/	26,925 e/	27,855

a/ Excludes NEH reimbursement for one-half of PCAH expenses.

b/ Excludes Interagency and Gift funds.

c/ Includes \$25,050K appropriated in FY 2009, \$664K of FY 2008 carryover funds into FY 2009, and \$314K of prior year deobligations brought forward to FY 2009. Excludes \$199K of FY 2009 funds carried forward to FY 2010.

d/ Excludes funds provided by the American Recovery and Reinvestment Act of 2009.

e/ Excludes \$199K carried forward to FY 2010 from FY 2009.

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OVERVIEW

The arts add immeasurably to our lives, from providing joy and exhilaration or a means for expression, to serving as a framework for education, problem-solving, and creativity. The arts are an essential ingredient of a well-rounded education and critical to the quality of life for individuals and communities; simply stated, “Art Works.”

The value and importance of the arts were well understood in 1965 when the National Endowment for the Arts was established. The Agency was founded on basic principles that stand the test of time. These principles give impetus to and provide a framework for the 21st-century role of the Federal government in supporting and sustaining the arts in America.

- The arts and the humanities belong to all the people of the United States.
- 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.
- The encouragement and support of national progress and scholarship in the ... arts ... are ... appropriate matters of concern to the Federal Government.
- An advanced civilization must not limit its efforts to science and technology alone, but must give full value and support to the other great branches of scholarly and cultural activity in order to achieve a better understanding of the past, a better analysis of the present, and a better view of the future.
- Democracy demands wisdom and vision in its citizens. It must therefore foster and support a form of education, and access to the arts ..., designed to make people of all backgrounds and wherever located masters of their technology and not its unthinking servants.
- It is necessary and appropriate for the Federal Government to complement, assist, and add to programs for the advancement of ... the arts by local, State, regional, and private agencies and their organizations. ...
- 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.
- The practice of art ... require(s) 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

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thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent.

- The world leadership which has come to the United States cannot rest solely upon superior power, wealth, and technology, but must be solidly founded upon worldwide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit.
- Americans should receive in school, background and preparation in the arts ... to enable them to recognize and appreciate the aesthetic dimensions of our lives, the diversity of excellence that comprises our cultural heritage, and artistic and scholarly expression.
- 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.

Today, individuals and communities throughout the Nation benefit from the vision of the NEA's founders, and the leadership provided by the NEA. Governmental support for the arts, culture, and design is now recognized as a mainstay of our democratic form of government.

Budget Request

The National Endowment for the Arts requests a budget of \$146.255 million for FY 2012, a reduction of \$21.245 million or 13% from FY 2010 appropriated levels and an amount consistent with that appropriated to the NEA in FY 2008.

At this level, our budget includes:

- \$66.208 million for Direct Endowment Grants
- \$44.139 million for State/Regional Partnerships
- \$ 5.000 million for the *Our Town* initiative
- \$ 2.845 million for program support efforts, and
- \$28.063 million for salaries and expenses.

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Strategic Plan

The FY 2012 budget incorporates the results of the Agency's substantive planning process and revised Strategic Plan, including refocused Vision, Mission, and Goals, with outcomes that balance quantitative and qualitative measurements:

Vision: A Nation in which the arts enrich the lives of all Americans and enhance the livability of communities.

Mission: To advance artistic excellence, innovation, and creativity for the benefit of individuals and communities.

Program Goals:

- ❖ The creation of art that meets the highest standards of excellence.
- ❖ To engage the public with diverse and excellent art.
- ❖ To promote public knowledge and understanding about the contributions of the arts.

Program Outcomes:

- ✓ The portfolio of American art is expanded.
- ✓ Americans throughout the Nation experience art.
- ✓ Americans of all ages acquire knowledge or skills in the arts.
- ✓ American communities are strengthened through the arts.
- ✓ Evidence of the value and impact of the arts is expanded and promoted.
- ✓ Partnerships increase the domestic and international impact of the arts.

Among the noteworthy improvements in this Plan is a new emphasis on fostering greater understanding and communication of data about the impact of the arts in our lives. As part of a long-term effort, our budget request emphasizes the resources necessary to achieve this research-intensive goal.

Also noteworthy is the NEA's acknowledgement of the importance of both quantitative and qualitative measurements in assessing the Agency's impact and effectiveness. For example, the Plan proposes a series of measurements that rely upon survey sampling to gauge how the public was affected by various NEA-supported arts activities or events. Similarly, the Agency will conduct post-award panel reviews to verify such qualities as artistic excellence and innovation in NEA-funded awards.

Other highlights of the Strategic Plan include:

- Expanding the focus of learning in the arts beyond children and youth to include the support of lifelong learning in the arts for individuals of all ages.
- Acknowledging the critical importance of artists' contributions to the expansion of the Nation's portfolio of American art, whether performing, literary, or visual.

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- Recognizing the leadership role that the NEA can play throughout the Federal government, particularly when demonstrating how the arts, culture, and design can contribute to achieving the mission, goals, and outcomes of other Federal agencies.
- Giving increased attention to the importance of the arts in cultural diplomacy, recognizing that the arts contribute to cultural understanding.

Evidencing the significance of the new Plan, our program guidelines have been revised consistent with it. In short, the new Strategic Plan provides the framework for all Agency activity.

Priorities and Budget Highlights

To accommodate a reduction of more than \$20 million, the NEA must establish priorities, confirm assumptions, and make difficult decisions.

- The NEA must maintain the integrity of its staff expertise and panel process while ensuring the ability to communicate and interact with the arts community and the general public.
- Research and program evaluation will receive increased attention consistent with the revised Strategic plan.
- *Our Town* is a priority initiative of the Agency.
- Allocating funds to general grant programs is a priority.
- State funding will be adjusted commensurate with the overall program reduction.

Given these factors, the reductions necessary to accommodate a budget of \$146.255 million will result in actions such as the following:

- Replacement of the large-scale honorific celebrations in Jazz, Opera, and Folk and Traditional Arts with a less expensive effort which celebrates all of the arts (consistent with our 2012 legislative request);
- Reductions in various programs or projects such as *Poetry Out Loud* and Literature Fellowships;
- Previously administered as a leadership initiative, *Shakespeare in American Communities* will be incorporated into our core grant programs; and
- In past years, the Arts Endowment provided the State Arts Agencies and Regional Arts Organizations with funds in support of Arts Education above the required 40% allocation. The Arts Endowment will continue to provide additional funds, but at a reduced level.

While difficult fiscal and program decisions are necessitated by the reduced funding, we are pleased to highlight two changes within our budget consistent with the priorities enumerated above; they concern *Our Town* and Research and Evaluation.

Our Town

Evidence-Based Programming

Although it represents the newest of NEA initiatives, *Our Town* builds on the NEA's longstanding support for communities and the ability of the arts to strengthen communities. What separates *Our Town* from past NEA programs is its clear focus and emphasis on design, planning, arts engagement, lasting community impact, and a reliance on sustainable partnerships.

Most significantly, *Our Town* builds on various studies and analyses that emphasize measurable community benefits that accrue from comprehensive arts engagement or what Dr. Ann Markusen calls "Creative Placemaking." Her research, and that of leading researchers such as Maria Rosario Jackson of the Urban Institute and Mark Stern of the University of Pennsylvania, demonstrates and documents the gains in livability that result from strategic investments in the arts, culture, and design:

*In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired. In turn, these creative locales foster entrepreneurs and cultural industries that generate jobs and income, spin off new products and services, and attract and retain unrelated businesses and skilled workers. Together, creative placemaking's livability and economic development outcomes have the potential to radically change the future of American towns and cities.*¹

The infusion of arts and cultural capital into places of all sizes and character can produce gains in stabilizing communities, creating jobs, and fostering a major cluster of internationally competitive American industries. Examples of creative placemaking exist throughout the Nation, from Cleveland, Ohio to Buffalo, New York; from San Jose, California to Arnaudville, Louisiana; from Paducah, Kentucky to Fond du Lac Reservation, Minnesota. In all of these communities, transformation was possible due to investments in the arts, culture, and design. Here is one example cited by Dr. Markusen in her report, [*Creative Placemaking*](#):

Cleveland, Ohio's Gordon Square Arts District, ten years in the making, represents a collaboration of three non-profits. Through a \$30 million investment, half-a-billion dollars in economic development is expected to be generated in an inner-city Cleveland neighborhood. Led by a community development corporation, funds have been raised from the private and public sectors to renovate two theaters and build a new home for a third. A dazzling artist-created streetscape now serves as the District's central spine. Economic development impact has been a major rationale for this project and the results

¹ A. Markusen & A. Gadwa, *Creative Placemaking: Executive Summary*. (white paper for The Mayors' Institute on City Design, National Endowment for the Arts, in partnership with the United States Conference of Mayors and the American Architectural Foundation, 2010), 3.

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to date are heartening. An economic impact study found that 245 construction jobs were funded annually from 2004-2009 with 310 forecast over the next three years. In the first full year of operation, 2013, analyses project 643 new non-transient jobs net of those displaced, with at least 10% of these in the arts, design, and architecture, with most of the rest in retail, restaurants, and clubs. The team anticipates 100,000 theatre-goers a year once all three theatres are up and running.²

Convening

In June of 2010, the NEA convened a meeting of some 40 leading practitioners from the fields of community planning and development, design, arts and cultural administration, sociology, and economics. The meeting reflected the NEA's new programmatic focus on arts and design in community planning, development, and revitalization. By convening such experts, the Agency aimed better to direct further studies of how the arts enhance livability in communities – urban, rural, and metropolitan.

The participants in the forum included representatives from three Federal agencies – Housing and Urban Development (HUD), Agriculture, and Commerce/U.S. Census Bureau – as well as the following:

- Maria Rosario Jackson (The Urban Institute), who presented on the Arts and Culture Indicators Project, and its use in selected communities.
- Stephen Sheppard (Center for Creative Development, Williams College) who presented a “hedonic analysis” of property value measurement that incorporates proximity to local arts/cultural spaces.
- Mark Stern (U-Penn), who presented on the Social Impact of the Arts Project and its “cultural asset index” measuring characteristics of naturally occurring cultural districts.
- Emily Axelrod (Rudy Bruner Foundation), who presented qualitative research data about the positive impact of design on communities.

Other experts included Toni Griffin (Founder, Urban Planning & Design for the American City), and Harriet Tregoning and her staff from the Washington, D.C. Office of Planning.

The convening resulted in the production of a white paper, posted on the NEA web site and shared with arts organizations and researchers. The paper compiles new and emerging metrics for assessing the impact of arts and design (www.arts.gov/research/Arts-and-Livability-Whitepaper.pdf). With continued help from external stakeholders, the NEA can play a leadership role in identifying and proposing further metrics for standardization.

² A. Markusen & A. Gadwa, [Creative Placemaking](#). (white paper for The Mayors’ Institute on City Design, National Endowment for the Arts, in partnership with the United States Conference of Mayors and the American Architectural Foundation, 2010), 27-28.

Government-wide Collaborations

Our Town is also responsive to the Administration's emphasis on assisting cities and communities. As noted, this initiative resonates with the work of many Federal agencies, particularly HUD; it also responds to the Administration's interest in promoting collaborations across government.

For example, in June 2010, HUD announced funding availability for its Sustainable Communities Initiative, a partnership with two other agencies (Transportation and the Environmental Protection Agency). HUD's recognition of the important role that the arts, culture, and design play in efforts to improve the livability of communities resulted in the eligibility of the nonprofit arts to compete for these funds and, significantly, a direct reference to the arts and culture in the funding announcement:

“The Program will place a priority on investing in partnerships, including nontraditional partnerships (e.g., **arts and culture**, recreation, etc.) that translate the Livability Principles (See Section I. B.) into strategies that direct long-term development and reinvestment, demonstrate a commitment to addressing issues of regional significance, utilize data to set and monitor progress toward performance goals, and engage stakeholders and citizens in meaningful decision-making roles.”³

“*Plan for economic development activities* that stimulate the regional economy and create jobs, including the creation or expansion of existing commercial and industrial centers; the reuse of existing areas such as brown-fields; utilization of structures for new economic development ventures; creative reuse of vacant property; **the designation of underutilized commercial and industrial space to accommodate arts-related enterprises; the establishment of cultural districts or other opportunities for the creative sector to partner with business, civic, and diverse community leaders;** the creation of microenterprises and small business incubators; the inclusion of underrepresented populations in economic sectors; full utilization of existing programs to advance economic opportunity, such as the HUD Section 3 program; innovative project financing; and training to support the full range of workforce and worker needs in the region.”⁴

In July 2010, the Arts Endowment and HUD conducted a first-ever joint webinar for organizations interested in this innovative community development opportunity. In October 2010, HUD announced its Sustainable Communities awards; eight of those awards, totaling approximately \$9 million, leveraged the arts and creative assets to help develop the physical, social, and economic character of their communities.

³ Department of Housing and Urban Development, *Notice of Funding Availability (NOFA) for HUD's Fiscal Year 2010 Sustainable Communities Regional Planning Grant Program*, www.hud.gov/offices/adm/grants/nofa10/scrpgsec.pdf (accessed August 3, 2010), 3.

⁴ *Ibid.*, 25-26.

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Direct Experience

NEA's proposed *Our Town* initiative also builds on the success of the nationally-recognized Mayors' Institute on City Design (MICD) and the NEA's one-time MICD25 initiative, celebrating 25 years of the MICD. With eligibility limited to the more than 600 participating cities over this 25-year period, nearly one third submitted letters of intent, expressing interest in developing projects and programs that rely upon the arts, culture, and design as central to their livability efforts.

Of the 200 letters of intent received, 21 cities representing 14 States were funded. The cities ranged in size from Easton, PA, with a population of less than 30,000, to New York, NY, with a population over eight million. Sixteen of the projects take place in cities with populations below one million. Recipients of the awards range from cities, to development corporations, to arts commissions, to arts organizations. Characteristic of these projects is the substantive commitment of the private and public sectors. Private-sector donors include the Hyde Family Foundations in Memphis; the Trinity Trust in Dallas; the Actors Fund and Artspace in Los Angeles; and the Piedmont Triad Regional Park in Winston-Salem. Public-sector donors, prevalent throughout, include the Memphis Housing Authority; the State of Connecticut; and the City of Long Beach Redevelopment Agency. Participating public agencies include the City and County of San Francisco; the City of Hartford; the City of Winston-Salem; the City of Patterson; and the City of Indianapolis.

The enthusiasm for this more narrowly defined program reinforces the need and interest for *Our Town*. With the proposed budget of \$5 million for *Our Town*, the same level as requested in the FY 2011 budget, we anticipate reaching approximately 35 communities throughout the Nation – communities of varying sizes and in rural, metropolitan, and urban settings.

Research and Evaluation

Historically, the NEA's research unit has focused on building statistical knowledge of the arts and culture, without necessarily extending its purview to examples of policy implications and program development. This approach has changed in the past few years, and the importance of research and evaluation as a significant contributor to NEA policy, program development, and program accomplishment – as well as its value to other Federal agencies and the general public – has caused a substantive shift in attention. Information gaps are being addressed, information channels increased, and the need for expanded research and evaluation acknowledged.

In today's society, proof of benefit or contribution is essential. Limited resources, growing demands, and increased scrutiny necessitate that organizations – especially those in the public sector – develop clear and unambiguous goals, outcomes, and measurements. For the NEA, this focus is particularly evident in its revised Strategic Plan and in its goal to *Promote Public Knowledge and Understanding about the Contributions of the Arts*. For the first time in the history of the Agency, the NEA explicitly recognizes that in addition to the leadership and support it provides in the form of grants and cooperative agreements, research, evaluation, and information-sharing constitute essential functions. Building on its current research initiatives, including administration of the Survey of Public Participation in the Arts (SPPA) – the Nation's

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largest and most representative periodic study of adult participation in arts events and activities – the NEA will assume a national leadership role focusing on the role and impact of the arts in society.

The NEA requests more funds for research and evaluation in support of our Strategic Plan, commensurate with the development of a detailed, multi-year research and evaluation planning framework linked to the Strategic Plan and performance measurement requirements. For year one of the plan, in FY 2012, the NEA intends to:

- Initiate annual benchmarking surveys of U.S. arts participation, as well as audience surveys for NEA-funded activities;
- Initiate post-award reviews of art creation and innovation projects;
- Commission and conduct analyses based on new data about arts education and the arts and cultural workforce from the American Community Survey (ACS);
- Produce reports resulting from the FY 2012 SPPA; and
- Undertake a series of relevant convenings and/or webinars.

Agency-Wide Program Accomplishments

Despite the budget reduction noted earlier in this section, we anticipate being able to achieve significant accomplishments through our various programs, projects, and initiatives, as evidenced by the following information derived from Agency grant recipient reports. Using previous years as guidance, we can expect that the requested FY 2012 funding will enable the following to occur:

- Nearly 2,000 awards will be made in communities in all 50 States and six special jurisdictions.
- Nearly 90 million individuals will benefit from Agency programs (exclusive of television and radio broadcast audiences), including 9 million children and youth.
- Through support of national and regional broadcast performances on radio and television – both single and recurring programs – a combined audience of at least 500 million will benefit.
- 100 percent of Congressional districts will receive at least one direct grant.
- 3,000 or more communities will participate in Agency-sponsored, discretionary projects. Many of these communities will benefit from projects, such as touring and outreach, which occur outside the geographical area of the grant recipient.
- Approximately 20,000 community organizations will partner with grantees on Arts Endowment-supported projects.

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- Arts Endowment awards will generate nearly \$600 million in matching support; in our direct grant-making categories alone, the ratio of matching to Federal funds will approximate 10:1, far surpassing the required match.
- Arts Endowment awards will help make possible 30,000-35,000 concerts, readings, and performances; 4,000-5,000 exhibitions (including visual and media arts); and 7,000-8,000 artist residencies in schools and other locations.
- Internationally, 150 U.S. professional arts organizations and 900 artists will provide performances, exhibits, and other arts activities in 75 countries.

Proposed Legislative Changes

The NEA proposes three legislative changes supporting our revised Strategic Plan. These are described below, including proposed language:

1. *Honorific Awards.* In concert with revisions to the Agency's Strategic Plan, the NEA proposes to modify its support of honorifics by establishing the *NEA American Artists of the Year* honorific awards. This honorific awards program would expand the disciplines eligible to participate and would directly link the selection criteria to the Agency's revised mission statement.

Specifically, *NEA American Artists of the Year* awards would be made to individuals who have advanced artistic excellence, creativity, and innovation for the benefit of individuals and communities. Discipline-based awards would be made, typically yearly, in the following two categories:

- ❖ Performing Arts: Dance/Music/Opera/Musical Theater/Theater
- ❖ Visual Arts: Design/Media Arts/Museums/Visual Arts (including crafts)

Within these disciplines, eligible genres will range from the folk and traditional to the contemporary. Eligible awardees will span the range of all artists within the performing arts and visual arts categories. Further, *NEA American Artists of the Year* honorific awards would be made not only to individuals who have devoted a lifetime to the advancement of artistic excellence, creativity, and innovation, but to individuals who at mid-career have made an extraordinary contribution to the arts. Only citizens or permanent residents of the United States would be eligible to receive these awards. As is currently the case, these awards will be separate from the Agency's competitive grant categories, and will rely solely upon a public nominating process.

Critically important to the selection of the honorific recipients is the goal of increasing public awareness of the various art forms while celebrating the practitioners.

As a result, we would remove specific reference to Jazz, Folk, and Opera, and replace it with the general language noted below:

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Section 5(c) of the National Foundation on the Arts and the Humanities Act of 1965 (Public Law 89–209, 20 U.S.C. 954(c)), as amended, is further amended by adding the following new paragraph after paragraph (10):

“(11) Awards that will honor individuals who have devoted a lifetime to the advancement of artistic excellence, creativity, and innovation, and to individuals who at mid-career have made an extraordinary contribution to the arts, as defined in section 952(b) of this Act.”

As a result of the proposed amendment listed above, the following additional change is required:

Section 11(a) of the National Foundation on the Arts and the Humanities Act of 1965 (Public Law 89–209, 20 U.S.C. 960(a)), as amended, is further amended by substituting “(11)” for “(10)” in subsection (a)(2)(A)(ii).

And, when updating the General Provisions within the Department of Interior, Environment, and Related Agencies Appropriation Act, we will make the following edits:

SEC.419. Of the funds provided to the National Endowment for the Arts—

(1) The Chairperson shall only award a grant to an individual if such grant is awarded to such individual for a literature fellowship, ~~National Heritage Fellowship, or American Jazz Masters Fellowship~~, or award is made pursuant to section 5(c)(11) of the National Foundation on the Arts and the Humanities Act of 1965 (20 U.S.C. 954(c)(11)), as amended by this Act.

2. *Clarifying supplanting language by stipulating allowed match for grants made to the States.* Historically, the issue of supplanting repeatedly surfaces, typically in the form of a question from a State as to legitimate match. It is our intention to clarify that match must come from funds controlled and managed by the State and that funds from third parties not directly controlled and managed by the State are not eligible (such as sub-grant match).

Section 5(g)(4) of the National Foundation on the Arts and the Humanities Act of 1965 (Public Law 89–209, 20 U.S.C. 954(g)(4)), as amended, is further amended as follows:

In subsection (C), by inserting after the existing sentence the following new sentence:

“As such, each State shall use funds directly controlled and managed by the State, including but not limited to State appropriated funds, donated funds, trust funds; but excluding sub-grant matching funds, to fund the activities described in paragraph (1) of this chapter.”

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It is important to note that the limitation noted above would not apply to 5(g) funds allocated to Regional Arts Organizations or other nonprofits eligible to receive 5(g) funds.

3. *Seeking authority to issue guidance on the waive-of-match provision for States and Regions.* In lieu of seeking authority to waive match, some States have sought authority to use sub-grant match in order to meet the NEA's matching requirements for the partnership award. By precluding the use of sub-grant match, States may seek waiver authority. We do not believe it was the intent of the NEA's authorizing legislation to allow waiver of match in perpetuity, in particular noting the supplanting language. As such, the NEA seeks authority to issue guidance to the States (and Regions) as to the parameters surrounding their ability to seek waive of match.

Section 5(g)(4) of the National Foundation on the Arts and the Humanities Act of 1965 (Public Law 89–209, 20 U.S.C. 954(g)(4)), as amended, is further amended as follows:

In subsection (A), by deleting the concluding period and inserting:

“: Provided further, That the Chairperson establish criteria as to the qualifications for such exception.”

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Summary

We recognize the difficult fiscal choices facing the Nation. With this budget request, we are mindful of these fiscal challenges, yet positioned to make real contributions to the Nation and the American people.

- The NEA has undertaken a significant planning effort to revise and reframe its vision, mission, goals, outcomes, and measurements.
- Achievement of the vision, mission, goals, and outcomes will be accomplished through direct grant making and leadership initiatives as well as through the partnership agreements with the State Arts Agencies and the Regional Arts Organizations.
- The Arts Endowment will coordinate a national research agenda to investigate the characteristics and contributions of arts and culture in American lives and communities.
- We developed an initiative, *Our Town*, that results from experience and empirical research, and which has the potential to profoundly change the country, over time.
- Other Federal agencies have begun collaborating with the NEA in recognition of the ability of the arts to help them achieve their goals.
- The Administration recognizes the importance of the arts to communities and their livability.
- The NEA is one of the few agencies in the entire Federal government that requires a one-to-one match with its grants, thus generating funds for communities as a result of an NEA grant.
- This budget serves to reinforce to the States, cities, and the American people as well as countries around the world that the arts are essential to the lives of our people and the livability of our communities, and that the National government has an important role to play in supporting, sustaining, and encouraging the arts, culture, and design.

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Table 1.
Fiscal Year 2012 Request
(\$ in thousands)

	FY 2010 Appropriation	FY 2011 Estimate a/	FY 2012 Request	Difference Between FY 12 Request & FY 10 Appropriation
Direct Endowment Grants				
Project Support	63,235	73,235 b/	58,208	-5,027
Challenge America	10,000	10,000	8,000	-2,000
American Masterpieces c/	<u>10,000</u>	<u>N/A</u>	<u>N/A</u>	<u>-10,000</u>
Subtotal	83,235	83,235	66,208	-17,027
State & Regional Partnerships				
Basic Plan Support	42,961	42,961	34,737	-8,224
Underserved	<u>12,529</u>	<u>12,529</u>	<u>9,402</u>	<u>-3,127</u>
Subtotal	55,490	55,490	44,139	-11,351
Total Program Subject to 60%/40% Split	138,725	138,725	110,347	-28,378
Our Town d/	N/A	N/A	5,000	+5,000
TOTAL PROGRAM	138,725 e/	138,725	115,347	-23,378
Program Support	1,850 f/	1,850	2,845	+995
TOTAL PROGRAM & PROGRAM SUPPORT	140,575	140,575	118,192	-22,383
Salaries & Expenses	<u>26,925</u> g/	<u>26,925</u>	<u>28,063</u>	<u>+1,138</u>
TOTAL REQUEST h/	167,500	167,500 i/	146,255	-21,245

a/ FY 2011 estimate reflects an annualized amount provided by P.L. 111-242, the Continuing Appropriations Act, 2011, as amended and extended through March 4th by Title I of H.R. 3082, the Continuing Appropriations and Surface Transportation Extensions Act.

b/ \$5M allocated to pilot *Our Town*.

c/ In the FY 2011 budget request, NEA proposed folding American Masterpieces projects into the basic grant-making categories, thus eliminating the need for a separate budget line item. This table assumes this proposal is acceptable.

d/ In FY 2012, *Our Town* will not be subject to the requirement that 40% of grantmaking funds be allocated to State and Regional Partnerships. However, State Arts Agencies and Regional Arts Organizations may compete for these grantmaking funds.

e/ Excludes \$9,217K of FY09 funds carried forward to FY10, \$1,555K of prior year deobligations carried forward to FY10, and \$10,929K carried forward to FY11.

f/ Excludes \$805K of FY09 funds carried forward to FY10, \$130K of prior year deobligations carried forward to FY10, and \$296K carried forward to FY11.

g/ Excludes \$199K of FY09 funds carried forward to FY10, \$238K of prior year deobligations carried forward to FY10, and \$316K carried forward to FY11.

h/ Excludes Interagency and Gift funds.

i/ Excludes \$11,541K of FY10 funds carried forward to FY11.

The National Endowment for the Arts' Strategic Plan Framework for FY2012-2016

Strategic Goals, Outcomes, and Performance Measures

MISSION STATEMENT		VISION STATEMENT	
To advance artistic excellence, innovation, and creativity for the benefit of individuals and communities		A Nation in which the arts enrich the lives of all Americans and enhance the livability of communities	
GOAL 1: The Creation of Art that Meets the Highest Standards of Excellence	Outcome 1.1 The Portfolio of American Art is Expanded	GOAL 2: To Engage the Public with Diverse and Excellent Art	GOAL 3: To Promote Public Knowledge and Understanding about the Contributions of the Arts
GOAL 4: To Enable the NEA Mission through Organizational Excellence	Outcome 2.1 Americans Throughout the Nation Experience Art	Outcome 3.1 Evidence of the Value and Impact of the Arts is Expanded and Promoted	Outcome 3.2 Partnerships Increase the Domestic and International Impact of the Arts
	Outcome 2.2 Americans of All Ages Acquire Knowledge or Skills in the Arts		
	Outcome 2.3 American Communities are Strengthened Through the Arts		
Outcome 4.1 NEA Attracts, Maintains, and Optimizes a Productive, Creative, and Motivated Workforce			
Outcome 4.2 NEA is an Efficient and Vigilant Steward of Public Funds			

Note. The NEA Strategic Plan Framework applies to all Agency activities, including its direct grant programs and sub-grants awarded through its grants to the State arts agencies and regional arts organizations.

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THE CREATION OF ART THAT MEETS THE HIGHEST STANDARDS OF EXCELLENCE

I. Introduction

American artists enrich the cultural, civic, and economic life of our Nation by producing original works in such fields as music and dance, drama and literature, architecture and design, and visual, media, and craft arts. The Agency's 2012-2016 Strategic Plan recognizes the significance of this creative effort by establishing as its first goal the creation of art that meets the highest standards of excellence. This new goal represents the Agency's firm commitment to expanding the portfolio of American art. By awarding organizational grants, and grants to individuals where permitted, in the category of original art-making, the NEA will harness the ingenuity of American artists; become a Federal leader in creativity and innovation; and contribute to a dynamic portfolio that can be enjoyed by present and future generations, replenishing and rejuvenating America's enduring cultural legacy.

The Agency also recognizes that conditions for arts creation are vastly different from those in 1965. Hybrid art forms have emerged; artists have blazed new idioms of expression; the popular distinction between "highbrow" and "lowbrow" genres has eroded; and the advent of new technologies has altered the very processes by which art-making can occur.

Against this backdrop, the public appetite for many forms of art-making is as healthy as ever. Recent data from the NEA's Survey of Public Participation in the Arts show that young adults are highly engaged in creating artworks of their own, notably through electronic media and the Internet. In many art forms, moreover, arts creation is equally prevalent among urban and rural communities, and among Americans of diverse socioeconomic characteristics.⁵

Confronted with these external demands, resource-constrained arts organizations are often tasked to explore models of creativity that are sustainable and which add distinctive value to their artistic fields. The Agency intends to provide fresh leadership in this regard.

- ❖ For all NEA Consortium grant proposals – those involving multiple organizations as a single applicant – innovation will be an eligibility requirement and a standard criterion for their review.
- ❖ Through an independent post-award review process, the Agency will collect information about these innovative forms of art-making to help drive its future decisions.

With this goal, the Arts Endowment is amplifying a core component of its legislative mandate, "to help create and sustain not only a climate encouraging freedom of thought,

⁵ NEA Research Report #51, *Audience 2.0: How Technology Influences Arts Participation* (2010), and NEA Research Note #100, *Come as You Are: Informal Arts Participation in Urban and Rural Communities* (2010).

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imagination, and inquiry but also the material conditions facilitating the release of this creative talent.” Our budget request reflects our renewed commitment to the goal of nurturing the creation of excellent art in all the disciplines: dance, design, folk & traditional arts, literature, media arts, music, opera, theater & musical theater, and the visual arts.

II. Funding

Because this budget emanates from our new FY 2012-2016 Strategic Plan, with new areas of emphasis and focus, clear and emphatic baseline data – including financial data – do not exist. Nonetheless, we have attempted to develop a cross-walk from the existing goal structure to the new; based on this assessment, we anticipate that in FY 2012, the amount of funds and awards to be awarded under this goal will be within the following ranges:

Funding range: \$6.0-7.0 million in program funds
Award range: 200-250 grants to be awarded

III. Outcome and Strategies

Grants for the *Creation of Art* will be awarded for projects expected to advance the outcome, “The Portfolio of American Art is Expanded,” relying upon various program strategies. Underlying the outcome and program strategies are a number of supporting strategies; they are:

- 1) Enhance geographic data collection and reporting capabilities to ensure that grants for the purpose of creating art are being funded across the United States.
- 2) Continue to ensure that NEA panel review members have the qualifications and expertise necessary to identify projects that can expand the portfolio of American art meeting the highest standards of excellence.
- 3) Continue to maintain an unbiased, transparent panel review process that provides panel members with adequate information to determine which projects meet the highest standards of excellence.
- 4) Require that Consortium grant proposals for projects seeking to create excellent art be focused on innovation.

Consortium grants have the advantage of allowing multiple organizations to apply for a single grant – even if they already have applied individually for grant support for other projects. By pursuing this strategy, the NEA will afford such organizations another chance to apply for Agency funds, potentially to support their most innovative work.

- 5) Continue to develop and support leadership initiatives that provide opportunities for the Arts Endowment to address special artistic or cultural needs – whether field- or geography-based.
- 6) Work effectively and efficiently with the State Arts Agencies and Regional Arts organizations to develop strategies that can help the Agency fulfill this goal.

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A. The Portfolio of American Art is Expanded

The intrinsic value of the arts cannot be easily recognized using conventional metrics. Yet the Arts Endowment has developed strategies and performance measures to ensure that the most innovative ideas and formats for artistic expression can find a home at the NEA. These measures will result not only in more production of art, but, in the spirit of the NEA's legislation, "the material conditions facilitating the release [of] creative talent."

Below is a list of representative project activities that may be supported by grants awarded to ensure that the portfolio of American art is expanded. Not all of the activities are confined to this strategic outcome.

- Commissions of new work from artists
- Design competitions
- Artist workshops or residencies where the primary purpose is to create new art
- Opportunities for writers to create or to refine their work ⁶
- Media arts productions ⁷

Here are some recent examples of grants awarded for projects to create art. While awarded through our current *Access to Artistic Excellence* goal, similar projects in FY 2012 are expected to be supported under the new *Creation of Art* goal.

In Douglas, Alaska, Perseverance Theatre, Inc. was awarded a \$35,000 FY 2011 matching grant to support the world premiere production of "The Blue Bear," a new play based on the memoir by Juneau author and former wilderness guide Lynn Schooler. The play chronicles the author's friendship with Japanese wildlife photographer Michio Hoshino as they search to find and photograph the elusive glacier bear, and it demonstrates how cultural barriers can be bridged by common values. Planned are 20 concerts / performances, and three lectures / demonstrations / workshops, involving the participation of as many as 10 artists and 200 children / youth. Four apprenticeships / internships will also be offered. Total number of individuals expected to benefit from the project is estimated at 1,900.

⁶ The Arts Endowment recognizes promising and mid-career writers, poets, and translators with Literature Fellowships that enable them to set aside time for writing and research. Literature Fellowships are the Agency's most competitive funding category; in FY 2010, only 42 of the 993 Creative Writing: Poetry applicants (just 4.2%) were supported. While Creative Writing Fellowship recipients are not required to produce a particular product, the underlying purpose of the Fellowships is to encourage and support creative output; thus, it is appropriate to include them under the *Creation of Art* goal. As one of the Nation's most significant supporters of literary translation, the Arts Endowment provides Literature Fellowships for Translation projects, as well as support to nonprofit presses for the publication of translations of literary work into English. These efforts give American readers opportunities to read significant contemporary international literature that originated in languages other than English.

⁷ Grants awarded through the *Arts on Radio and Television* funding category for projects focused primarily on the creation of new programming would most likely be seeking to achieve this outcome.

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In **Riverside, California**, the **Regents of the University of California at Riverside** received an FY 2011 matching grant of \$15,000 to support the creation and presentation of a multidisciplinary work at the Culver Center for the Arts. Visual artist Lewis deSoto and mezzo soprano Erin Neff will create a new work based on the local Native American stories of the primordial creature Tahquitz. It is anticipated that audiences, in person and virtual, plus persons benefitting from the related workshops and exhibitions of the new work, will total more than 387,000.

In **Chickasha, Oklahoma**, the **Chickasha Area Arts Council, Inc.** received an FY 2010 matching grant of \$10,000 to support the design and creation of a sculpture for installation in historic downtown Chickasha. Artist Archie Held, a sculptor who works primarily in bronze and stainless steel and often incorporates water as a central element, will lead as many as three select graduate college students in the creation of the work. It is also anticipated that three community organizations will partner to carry out the project, which will include up to four lectures / demonstrations / workshops / symposia. Total audience to benefit from the project is projected to be 16,000.

In **Rapid City, South Dakota**, **First Peoples Fund** received an FY 2011 matching grant of \$25,000 to support Empowering Native Artists, Strengthening Native Communities. It is anticipated that 12 artworks will be created, involving 12 American Indian artists. The artists will benefit from programs that provide artistic, professional, and business development, thus strengthening their traditions.

In **Memphis, Tennessee**, the **Ballet Memphis Corporation** (aka **Ballet Memphis**) received a \$15,000 matching grant in FY 2010 to support the creation and presentation of AbunDance: Make a Joyful Noise, a series of dances based on vocal sounds. The works were choreographed by Trey McIntyre, Jane Comfort, Robert Battle, and Petr Zahradnicek. Two community organizations partnered with the organization to carry out the project of six performances. Participants who directly benefitted from the project included 150 children / youth and 25 artists. Total individuals who benefitted from the project were estimated at 1,835.

In **Arlington, Virginia**, **Signature Theatre, Inc.** was awarded an FY 2010 matching grant of \$40,000 to support the development and world premiere of “Sycamore Trees” as part of the American Musical Voices Project new work development series. Steppenwolf Theatre ensemble member and nationally acclaimed director Tina Landau directed the musical with music and lyrics by Ricky Ian Gordon. Ten community organizations partnered to carry out the project of 40 performances and two lectures / demonstrations / workshop / symposiums. Participants who directly benefitted from the project included 25 artists and 20 children / youth. Total audience benefiting from the project was estimated at 10,500.

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In **Appleton, Wisconsin, Lawrence University of Wisconsin** received an FY 2011 matching grant of \$7,500 to support a commission, recording, and Latin American Chamber Music Festival. In partnership with James Madison University, the festival will feature the premiere and subsequent recording of a commissioned work by composer Roberto Sierra, and other performances by the Arcos Trio of chamber music by contemporary American and Latin American composers. This will be followed by four concerts, workshops, and outreach activities in Wisconsin, Michigan, and Virginia. In the projected five-concert program and related lectures / demonstrations / workshops / symposia, four artists and four teachers will participate, benefitting audiences of as many as 2,500 via live performance and two hours of broadcast on radio, television, and cable.

In **Milwaukee, Wisconsin, the Milwaukee Ballet Company, Inc.** was awarded a \$10,000 matching grant in FY 2010 to support the creation and presentation of a new work by choreographer Val Caniparoli. The work, including two lectures / demonstrations / workshops, was presented in four performances at the Marcus Center for the Performing Arts, in Milwaukee, to audiences totaling 3,500. Twenty-five participating artists directly participated in the project.

In **Laramie, Wyoming, the University of Wyoming** received an FY 2011 matching grant of \$25,000 to support the creation of site-specific installations, two artist residencies, and accompanying publications and education programs, presented by the University of Wyoming Art Museum. One of the two artists taking part in the residencies, Etsuko Ichikawa, will create a work using drawings, video projections, yarn, and thread to represent water, fire, clouds, smoke, and moving water inspired by her recent pilgrimage to the Nachi waterfall in Kumano, Japan. The project will also include two exhibitions, two lectures / demonstrations / workshops / symposia, and one concert / performance / reading. Thirty-five schools grades pre-K through 12 will actively participate, involving as many as 150 teachers and 3,500 children / youth. It is anticipated that up to 10,000 persons will benefit from the project.

In addition to the direct grant examples above, some of the funds awarded through our Partnership Agreements with the States & Regions are also expected to support the expansion of America's portfolio of art.

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IV. Expected Performance

As mentioned previously, this budget emanates from our FY 2012-2016 Strategic Plan. Because of the new areas of emphasis and focus, clear and emphatic baseline data – including performance data – do not exist. However, we have developed clear performance measures for the outcomes to be achieved through this goal; they are provided below in table format.

<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
1.1.1: Post-Award Review, by Independent Experts, of Artistic Excellence in NEA Grants	Gauges the level of artistic excellence achieved through NEA grant awards made primarily for the purpose of creating art.	An assessment by independent experts of a random sample of Outcome 1.1 grant awards after the grants are closed-out.	Outcome 1.1 grant awards from each artistic discipline will be assessed once every three to five years.
1.1.2: Percent of Grants Awarded Using Innovative Forms of Art-Making	Conveys the percent of NEA grant awards made primarily for the purpose of creating art that employ innovative forms of art-making. This measure would apply only to consortium grant awards under this outcome.	The total pool of Outcome 1.1 consortium grant awards.	Annually.
1.1.3: Post-Award Review, by Independent Experts, of Innovation in NEA Grants	Gauges the level of innovation achieved through NEA grant awards made primarily for the purpose of creating art. This measure would only apply to consortium grant awards under this outcome.	An assessment by independent experts of a random sample of Outcome 1.1 consortium grant awards after the grants are closed-out.	Outcome 1.1 consortium grant awards from each artistic discipline will be assessed once every three to five years.

NOTE: Complementary performance information will be collected from the State Arts Agencies and Regional Arts Organizations, pursuant to their Partnership awards.

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V. Past Performance

As already discussed, the Agency's programmatic goals will change beginning in FY 2012. Until then, we will continue to report on programmatic accomplishments achieved through the Agency's current programmatic goals: Access to Artistic Excellence, Learning in the Arts, and Partnerships for the Arts. The following table reflects projects previously supported whose primary purpose was the creation of art:

Access to Artistic Excellence / Creation of Art
Selected Performance Results – FY 2007-2010

Fiscal Year	# of Projects Whose Primary Purpose is the Creation of Art
2007 Current	200
2008 Current	195
2009 Current ⁸	221
2010 Current ⁸	280

⁸ Excludes funds awarded through the American Recovery and Reinvestment Act of 2009.

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TO ENGAGE THE PUBLIC WITH DIVERSE AND EXCELLENT ART

I. Introduction

The National Endowment for the Arts encourages engagement with diverse and excellent art by supporting projects that represent the full range of artistic creativity, preserve our diverse cultural heritage, provide opportunities for people of all ages to learn in and through the arts, make the arts more widely available in communities throughout the country, strengthen arts organizations' ability to achieve their goals, and make communities more livable.

Our budget request reflects our ongoing commitment to the goal of providing all Americans with opportunities for engagement with diverse and excellent art in all disciplines: arts education, dance, design, folk & traditional arts, literature, media arts, museums and visual arts, music and opera, presenting and artist communities, and theater and musical theater.

II. Funding

Because this budget emanates from our FY 2012-2016 Strategic Plan, with new areas of emphasis and focus, clear and emphatic baseline data - including financial data - do not exist. Nonetheless, we have attempted to develop a cross-walk from the existing goal structure to the new; based on this assessment, we anticipate that in FY 2012, the amount of funds and awards under this goal will be within the following ranges:

Funding range: \$62.0-64.0 million in program funds

Award range: 1,750-1,850 grants to be awarded

III. Outcomes, Strategies, and Project Examples

Grants for *Engaging the Public with Diverse and Excellent Art* will be awarded for projects expected to advance at least one of the three outcomes described below, relying upon various program strategies. Underlying all of the outcomes and program strategies are a number of supporting strategies; they are:

- 1) Ensure complete coverage by our programs by, for example, supporting outreach efforts through our *Challenge America* grants and maintaining our commitment to award at least one direct grant in each Congressional district every year, a goal the Agency has achieved each year since FY 2005 – now with a particular focus on arts education projects.
- 2) Enhance geographic data collection and reporting capabilities to ensure that grants for the purpose of providing engagement with artistic excellence are being funded across the United States.

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- 3) Continue to ensure that NEA grant application reviewers have the qualifications and expertise necessary to identify projects that can engage the public with diverse and excellent art.
- 4) Continue to maintain an unbiased, transparent application review process that provides panel members with adequate information to determine which projects meet the highest standards of excellence.
- 5) Require that consortium grant proposals for projects seeking to engage the public with diverse and excellent art be focused on innovation.

Consortium grants have the advantage of allowing multiple organizations to apply for a single grant – even if they already have applied individually for grant support for other projects. By pursuing this strategy, the NEA will afford such organizations another chance to apply for Agency funds, in this case to support their most innovative work.

- 6) Continue to develop and support leadership initiatives that provide opportunities for the Arts Endowment to address special artistic or cultural needs – whether field- or geography-based.
- 7) Work effectively and efficiently with the State Arts Agencies and Regional Arts organizations to develop strategies that can help the Agency fulfill this goal.

A. Outcome #1: Americans Throughout the Nation Experience Art

Artworks and audiences come together to create an experience that is unique, memorable, and life-affirming. Arts experiences open new vistas of possibility, they challenge our aesthetic, emotional, and intellectual constructs, and they enlarge our understanding of what it means to be human. Americans connect with art by attending music, dance, and theater performances; by touring architectural sites and art exhibits; and by reading works of literature. They participate through electronic media – TV and radio, certainly, but also through handheld devices and the Internet – whether sampling a video clip, curating a playlist, or downloading a blog entry about graphic art.

Together, these activities denote a concept of arts participation that goes beyond passive spectatorship. The Nation’s arts presenters and event programmers continue to grapple with this realization. In 2008, for example, live attendance rates for certain “benchmark” types of arts events – classical music, jazz, opera, ballet, theater, and visual art exhibits – fell or held flat compared with previous years.⁹ For most live arts performances, audiences have aged more rapidly than the general public, and they contain disproportionately fewer Americans of low incomes and education levels.

Arts events at schools and religious institutions, meanwhile, are drawing large numbers of people, as are outdoor fairs and festivals. These types of activities – including the

⁹ For information about declines in the national rates of arts participation and arts learning from 2002 to 2008, see NEA Research Report #49, *2008 Survey of Public Participation in the Arts* (2009).

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personal performance of artwork – feature participants more demographically diverse than those at other, more “formal” kinds of arts events. Indeed, Americans pursue informal arts activities for many of the same reasons they explore art online: for a greater degree of interactivity than they often find in traditional arts venues, for a more customized arts experience, and for the opportunity to combine art with social networking.

NEA programming must be responsive to these trends. It is no longer enough to just provide access to artistic works of high quality; the Agency also will reward innovative strategies and models for engaging the public directly with such experiences. Likewise, the Arts Endowment has a responsibility to help preserve America’s great artistic traditions in all their diversity – but it also has a responsibility to bring that work to diverse populations so that it may stimulate new discoveries in people from multiple backgrounds. This emphasis on art “delivery” systems is entirely in keeping with a new generation of arts audiences who, faced with many competing time-use options, nevertheless appear to value personal participation over passivity.

Below is a list of representative project activities that may be supported by grants awarded to ensure that Americans throughout the Nation experience art. Not all of the activities are confined to this strategic outcome.

- Presenting exhibits, performances, concerts, and readings
- Touring and outreach
- Art fairs and festivals
- Documentation, preservation, and conservation of artwork
- Public programs raising awareness of cultural heritage
- Film screenings
- Broadcasts or recordings through TV, radio, and the Internet¹⁰
- Publication, production, and promotion of books, magazines, and catalogues
- Services to artists and arts organizations

Here are some recent examples of grants awarded for projects that will provide opportunities for Americans throughout the Nation to experience art. While awarded through our current *Access to Artistic Excellence* goal, similar projects in FY 2012 are expected to be supported under our new *Engaging the Public with Diverse and Excellent Art* goal.

In **Anchorage, Alaska**, the **Sitka Summer Music Festival, Inc.** received an FY 2010 matching grant of \$15,000 to support concert tours of chamber music in

¹⁰ Various grants awarded through the Arts on Radio and Television funding category for projects focused on the distribution of programs are likely to contribute to the achievement of this outcome.

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cities and rural towns of Alaska. The concerts will serve audiences in Anchorage, Bethal, Chevak, Kenai, Sitka, and Tenakee Springs. Ten community organizations will partner with the Festival to carry out the project of 27 artists in 25 concerts and 20 workshops / lectures. Five schools grades pre-K through 12 are expected to participate actively, involving approximately 5 teachers and 1,059 children / youth. Total audience anticipated for the project is estimated at 7,250.

In **San Bernardino, California**, the **Foundation for the California State University, San Bernardino** was awarded an FY 2010 matching grant of \$10,000 to support *Retelling The Ring in Art, Music, Movies, and Literature*. The project included an exhibit, lecture series, concert performance, and workshops for teens to explore adaptations of Richard Wagner's "The Ring of the Nibelung." Five community organizations partnered with the Foundation to complete the project that involved active participation of 11 artists, 4 teachers, and as many as 800 children / youth. The total number of individuals that benefitted from the project is estimated at 6,350.

In **Boise, Idaho**, the **Boise Art Museum Incorporated** received a \$20,000 matching grant in FY 2010 to support the 2010 Idaho Triennial exhibition with accompanying catalogue and education programs. The Triennial is a juried exhibition bringing together works of art created by a broad selection of artists living and working in Idaho. Approximately 200 artists will participate in the project, and an estimated 15,000 people will benefit.

In **Whitesburg, Kentucky**, **Appalshop, Inc.** (on behalf of **Roadside Theater**), was awarded a \$30,000 matching grant in FY 2010 to support Theater Builds Community, a partnership with regional institutions to strengthen rural Appalachian communities. Roadside Theater will tour original Appalachian plays, conduct community residencies, design and lead professional theater training workshops, and provide theater enrichment programs for Appalachian youth. Sixteen community organizations will partner with the theater to carry out the project of 30 performances and 15 lectures / demonstrations / workshops / symposia. Two new works are planned by two artists in residence. It is estimated that as many as 3,000 children / youth, 8 teachers, and 7 artists will participate, and a total of 8,000 individuals will benefit from the project.

In **Baltimore, Maryland**, **Magical Experiences Arts Company, Ltd.** received an FY 2010 matching grant of \$5,000 to support workshops and performances for children and adolescents with severe disabilities. "A Gift was Given, and Love Poured Forth," by artistic director and playwright Joanne Margolius, will provide interactive performances for students residing at the Regional Institute for Children & Adolescents, and at the Maryland School for the Blind. Seventy-eight performances are planned, involving five artists and two apprenticeships / internships. An estimated 230 children / youth will participate actively, and the total number of persons estimated to benefit from the project is 317.

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In **St. Paul, Minnesota**, the **American Public Media Group** received an FY 2010 matching grant of \$10,000 to support radio broadcasts of live regional performances of classical music, and a program providing information on local artists and ensembles by Classical South Florida-WKCP. Programming will include concerts by the New World Symphony, the Cleveland Orchestra, and “On the Town,” a weekly arts feature program. In ten hours of radio broadcast of the projected six concerts / performances, it is anticipated that an audience of as many as 244,000 will benefit from the program.

In **Columbus, Mississippi**, the **Columbus Arts Council, Inc.** was awarded an FY 2010 matching grant of \$10,000 to support performances by the African Children’s Choir. As part of the Council’s Young People’s Artist Series, the Choir performed and participated in pre- or post-performance discussions with audience members drawn from Columbus, Lowndes County, and the surrounding area. Twenty-nine community organizations partnered with the Council to carry out the project of two concerts, one lecture / demonstration / workshop, and three exhibitions. Eleven schools grades pre-K through 12 also participated actively, involving approximately 1,025 children / youth, 30 artists, and 98 teachers. Audiences that benefitted from the activity totaled more than 1,800.

In **Columbia, Missouri**, the **Curators of the University of Missouri at Columbia** received a \$33,000 matching grant in FY 2010 to support the 26th Missouri Traditional Arts Apprenticeship Program. In collaboration with the Missouri Arts Council, the project will fund master/apprentice partnerships to preserve artistic traditions. Five community organizations will partner with the University to carry out the project of eight apprenticeships / internships, which will include five concerts / performances and five lectures / demonstrations / workshops / symposia. Approximately 40 artists will participate in the project, and an estimated 2,400 people will benefit.

In **Bozeman, Montana**, the **Montana State University** received an FY 2010 matching grant of \$35,000 to support a tour of professionally-mounted Shakespeare plays to communities throughout Montana, northern Wyoming, eastern Idaho, and western North Dakota. The tour had a special focus on underserved rural communities, and performances were offered free-of-charge. Fifty six community organizations were projected to partner with the University to carry out the project of 76 performances and 10 lectures / workshops, involving 35 artists and reaching as many as 12,000 children / youth. Five apprenticeships / internships also were planned. Total estimate of persons that benefitted from the project is 28,000.

In **Cincinnati, Ohio**, the **Ensemble Theatre of Cincinnati** received an FY 2011 matching grant of \$20,000 to support the regional premiere of August Wilson’s “Joe Turner’s Come and Gone,” directed by Ron OJ Parson, with accompanying educational and outreach programming. The play is about the first generation of freed black Americans struggling to define an African American identity in the

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post-slavery era of the early 20th century. Two community organizations are projected to partner with the Ensemble to carry out the project of 25 performances. Five pre-K through grade 12 schools are expected to participate actively, involving as many as 500 children / youth, 5 teachers, and 20 artists. The number of persons expected to benefit from the project is 6,000.

In **Nashville, Tennessee**, the **Nashville Ballet** received a matching grant in FY 2010 of \$60,000 to support the reconstruction of Twyla Tharp's "The Story Teller" and Eugene Loring's "Billy the Kid." Five performances and six lectures / demonstrations / workshops are planned, involving the participation of up to 40 artists. It is anticipated that as many as 3,600 people will benefit from the project.

In **Burlington, Vermont**, the **Flynn Center for the Performing Arts, Ltd.** received an FY 2010 matching grant of \$32,000 to support the 27th Annual Burlington Discover JAZZ Festival, a community-wide event designed to discover the many facets of jazz. Highlights of the June 2010 10-day festival included a tribute to the bossa nova with performances by Elaine Elias and the "Brazilian Duos" combo of Luciana Souza and Romero Lubambo. Twenty-seven community organizations partnered with the Center to carry out the project of 108 concerts / performances and 15 lectures / demonstrations / workshops / symposia that involved 785 artists. Also included were three artists' residencies and two apprenticeships / internships. Forty-six schools grades pre-K through 12 actively participated, involving 46 teachers and 5,000 children / youth. A total of nearly 46,000 individuals benefitted from the project.

In **Tacoma, Washington**, the **Tacoma Art Museum** received an FY 2010 matching grant of \$15,000 to support the publication of a handbook of the Museum's collection, including conservation of select works. Published as part of the Museum's 75th Anniversary celebration, the handbook will highlight key works in the Museum's collection of Northwest art. As many as 200 artists, 1,100 teachers, and 6,500 children / youth will actively participate, and it is estimated that a total of 86,000 persons will benefit from the project.

In addition to the direct grant examples cited above, here is one example of a partnership activity that supports the outcome, Americans Throughout the Nation Experience Art:

- The Arts Endowment's *Regional Touring Program* helps bring high-quality performing, literary, and visual arts activities to communities across the country. Offered in partnership with the six Regional Arts Organizations, the program provides assistance for interstate touring and gives priority to underserved communities. The *NEA Regional Touring Program* reflects both national priorities and the unique opportunities and needs of each region; virtually all grants awarded supplement touring performances with other community and educational activities. Preliminary reports from FY 2010

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indicate that more than 600 communities were reached through nearly 2,000 performances and 3,400 related activities.

B. Outcome #2: Americans of All Ages Acquire Knowledge or Skills in the Arts

In a characteristically sweeping formulation, Walt Whitman once said: “To have great poets, there must be great audiences, too.”¹¹ Without debating the truth of this statement, it is possible to concede a fundamental reciprocity in the relationship between artists and audiences, as described in the previous section. The knowledge and observational skills that audiences bring to an arts experience can drastically affect the outcome, at least as much as can the artist’s level of training, commitment, and individual talent. In national studies, moreover, arts education consistently emerges as the single best predictor of arts participation throughout life, whether through live attendance or the personal performance or creation of art.¹²

By helping to foster public appreciation and understanding of various art forms, genres, and artistic traditions, the NEA will build public capacity for lifelong participation in the arts. For audiences, the result will be a richer, more complex and meaningful arts experience. And for artists and/or teachers, the NEA will facilitate the transfer of critical knowledge and skills that will enable them to refine their abilities and improve their work.

Beyond enriching the quality of personal arts experiences, arts education is a hallmark of civilization. U.S. Secretary of Education Arne Duncan has observed, “the important role that arts education plays in providing American students with a well-rounded education. The arts can help students become tenacious, team-oriented problem-solvers who are confident and able to think creatively.”¹³

Other factors highlight the need for the NEA’s continued leadership in arts education. First, although Federal law has designated arts education a core academic subject to be taught in our Nation’s public schools, States have struggled to keep it in the curriculum. Budget cuts to State education departments, State Arts Agencies, and school districts have contributed in many cases to a weakening of arts education at the local level.

Another concern is that State standards for evaluating teacher practices and assessing student learning in the arts differ widely – as do strategies for their implementation. All of these factors may have been at work when, in 2008, the U.S. Department of Education’s National Assessment of Educational Progress (NAEP) found relatively low percentages of 8th-graders attending schools where visual arts and music instruction are offered several times a week.

¹¹ Whitman, Walt. Complete Prose Works, Specimen Days and Collect, November Boughs and Good Bye My Fancy. New York: D. Appleton and Company, 1910, p. 319.

¹² For example, see NEA Research Report #36, *Effects of Arts Education on Participation in the Arts* (1996). A more up-to-date analysis of this relationship, prepared by Nick Rabkin of the University of Chicago’s National Opinion Research Center, is due to be released in February 2011 as an NEA research report.

¹³ *Letter to School and Education Community Leaders*, August 2009.

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In this environment, the NEA can be most effective in two ways: by upholding rigorous, standards-based arts education for K-12 students and teachers, in and out of school; and by providing Americans of all ages with more informal opportunities to learn in and about the arts. One track involves supporting arts education projects that adhere to National or State standards and that include knowledge- and/or skills-based assessment of students and/or teachers. The other track is broader; it accommodates Americans still in school, those no longer in school, and those yet to begin school. These types of arts education grants might involve a seminar held as part of a theater performance, or a docent tour as part of a museum event. They might include a teaching artist at a day-care center or a writer's workshop at a nursing home. Although not aligned with National or State standards, these projects will have met NEA standards for artistic excellence, as attested by rigorous peer review.

Generational shifts also reinforce the need for the NEA's renewed focus on lifelong learning in the arts. For the past few decades, Baby Boomers and older-age cohorts traditionally have accounted for most of the Nation's arts-goers.¹⁴ As these Americans head into retirement, there is every reason to expect their continued participation in the arts through classes, lessons, workshops, and online courses.

For children and youth, meanwhile, informal opportunities for arts learning will address a crucial gap that may or may not be filled by local school curricula. Even if arts education is not yet universal, today's employers are acutely aware of the capacity for risk-taking and creative thinking that the subject can bestow. Business leaders have identified such abilities as highly desirable for a 21st-century, even as they acknowledge problems in finding creative workers among today's job applicants.¹⁵ From this vantage, arts education can not only improve the quality of Americans' arts experiences, it may well improve the quality of their lives and livelihoods.

Below is a list of representative project activities that may be supported by grants awarded to ensure that Americans of all ages acquire knowledge or skills in the arts. Not all of the activities are confined to this strategic outcome.

- Lectures, symposia, and community outreach
- Workshops and demonstrations
- Mentorships
- Professional development for teaching artists and teachers
- Lifelong learning for children, adults, and intergenerational groups
- Assessments and evaluations of arts learning
- Online courses or training
- Production, publication, and distribution of teachers' guides

¹⁴ For information about national rates of arts participation and arts learning from 2002 to 2008, see NEA Research Report #49, *2008 Survey of Public Participation in the Arts* (2009).

¹⁵ The Conference Board, *Ready to Innovate: Are Educators and Executives Aligned on the Creative Readiness of the U.S. Workforce?* (2008).

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Here are some recent examples of grants awarded for projects that will provide opportunities for Americans of all ages to acquire knowledge or skills in the arts. While awarded through our current *Access to Artistic Excellence* and *Learning in the Arts for Children and Youth* goals, similar projects in FY 2012 are expected to be supported under our new *Engaging the Public with Diverse and Excellent Art* goal.

In **Mesa, Arizona**, the **Southwest Shakespeare Company** received an FY 2010 matching grant of \$10,000 to support classroom workshops, teacher guides, and behind the scenes access for local and rural high school students in preparation for a professional performance of Shakespeare's "Antony and Cleopatra." Twenty-five schools grades Pre-K through 12 are expected to participate actively in the program of five performances and five lectures / workshops, involving an estimate of 1,240 children / youth, 28 teachers, and 18 artists. Additionally, it is anticipated that as many as five apprenticeships / internships may be offered.

In **Portland, Maine**, **Telling Room** was awarded a \$5,000 FY 2010 matching grant to support free, intensive, school-day and after-school workshops ranging from four to six weeks, targeting disadvantaged youth ages eight to 18. The workshops will culminate in publication of an anthology of student work and a public reading. It is planned that 13 community organizations will partner to carry out the project involving 12 artists, 5 teachers, and an estimated 180 children / youth for as many as 10 readings of 10 different book titles, and 15 workshops including a public presentation, and seven apprenticeships / internships. Anticipated total number of persons expected to benefit from the project is 1,200.

In **Omaha, Nebraska**, the **Omaha Symphony** was awarded an FY 2010 matching grant of \$15,000 to support a statewide educational outreach program. The orchestra will present approximately 22 workshops and 55 performances in communities across Nebraska. Five community organizations are expected to partner to carry out the project. As many as 400 pre-k through grade 12 schools will participate actively, involving approximately 37,000 children / youth and 2,500 teachers. Seventy-two artists will directly benefit. Four new works may be created / commissioned, and as many as 82 performances will be digitally converted for documentation or access purposes.

In the **Bronx, New York**, the **DreamYard Drama Project, Inc.** was awarded a \$37,000 matching grant in FY 2010 to support the DreamYard Out of School Program (OSP) for Teens. The program consists of professional artists mentoring Bronx middle and high school students to develop skills in poetry, theater, dance, and visual arts and prepare them for culminating exhibitions and performances. Five community organizations will partner with the grantee to carry out the project of 125 lectures / demonstrations / workshops, 20 concerts, and two exhibitions. Participants to benefit from the project include approximately 75 children / youth and seven artists. Approximately 2,000 total individuals are expected to benefit from the project activities.

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In **Poughkeepsie, New York**, the **Bardavon 1869 Opera House, Inc.** received an FY 2010 matching grant of \$17,000 to support the Young Playwrights Festival Program in consortium with Poughkeepsie City School District. The project will place playwright Casey Kurti and actor Geordana Poulten in 10-week residencies for sixth-graders in two to four schools, culminating in performances by professional actors of plays written by the students. Twenty-two lectures / demonstrations / workshops are planned, involving the participation of as many as 185 children / youth and 6 teachers.

In **Grand Forks, North Dakota**, the **Grand Forks Public School District 1 (aka Summer Performing Arts/SPA)** was awarded a \$15,000 matching grant in FY 2010 to support the Summer Performing Arts Program. Under the guidance of three professional artists and 22 teachers, approximately 175 students worked on all aspects of a musical theater production. Although final reports have yet to be reviewed, the program offered eight lectures / demonstrations / workshops / symposia to schools grades pre-k through 12. It is estimated that the project benefitted nearly 7,700 persons.

In **Willoughby, Ohio**, the **Fine Arts Association Willoughby** received an FY 2010 matching grant of \$10,000 to the Music Enrichment Program of one-on-one music lessons for middle and secondary school students in the Painesville City School District. Instruction and guidance by professional music faculty augments public school music programs and provides opportunities for inspiration, development of skills, and training in performance. Three schools grades Pre-K through 12 are expected to participate actively in the program, involving an estimated 60 children / youth, 10 teachers, and 10 artists.

In **Providence, Rhode Island**, **Community Musicworks** received an FY 2010 matching grant of \$20,000 to support free music education and performance programs targeted to reach at-risk children and youth. The Providence String Quartet will be in residence to teach and mentor students as well as perform in its downtown storefront facility and other community venues. Five community organizations will partner with Musicworks to carry out the project of 30 concerts / performances and 10 lectures / demonstrations / workshops / symposia. Two schools grades Pre-K through 12 are expected to participate actively, involving as many as 500 children / youth. Also participating will be 10 teachers and 50 artists. Total individuals expected to benefit from the project is estimated at 1,500.

In addition to the direct grant examples cited above, here are some examples of leadership and partnership activities that support the outcome, Americans of All Ages Acquire Knowledge or Skills in the Arts:

- *NEA Education Leaders Institutes (ELI)* support the design of K-12 education with arts at the core, through pioneering thinking and intensive dialogue with national

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leaders. ELI brings together – often for the first time – school leaders, legislators, policy makers, educators, consultants, and scholars to envision a healthy national education environment founded on powerful arts education programs. Since 2008, nearly half the States have participated in ELI.

- By encouraging high school students to memorize and perform great poems, *Poetry Out Loud* helps students master public speaking skills, build self-confidence, and learn about their literary heritage. Created by the NEA and the Poetry Foundation, *Poetry Out Loud: National Recitation Contest* is administered in partnership with State Arts Agencies in all 50 States, as well as the District of Columbia, Puerto Rico, and the U.S. Virgin Islands. In FY 2012, the Arts Endowment will continue to provide support for *Poetry Out Loud*, but at a reduced funding level.

Poetry Out Loud, which began as a pilot in 2005, most recently served nearly 325,000 students during the 2009-2010 school year. Using curriculum and an anthology developed as part of *Poetry Out Loud*, teachers introduce students to poetry and recitation before holding a classroom poetry recitation competition. Following a pyramid structure, classroom champions move on to school competitions, regional and State competitions, and ultimately to the National Finals, which are held each spring. The Arts Endowment's partner, the Poetry Foundation, produces substantive educational materials for teachers participating in *Poetry Out Loud* and provides additional financial support for the National Finals, with a total contribution of approximately \$500,000.

For 2010-11, the sixth national year of *Poetry Out Loud*, State Arts Agencies are continuing to expand school participation, with as many as 2,000 schools and 350,000 students nationwide likely to participate. Fifty-three State and territory champions will gather in Washington, DC, to compete at the 2010 National Finals on April 28 and 29, 2011.

- Since beginning as a pilot in 2006, *The Big Read* has awarded more than 800 grants to organizations in communities across all 50 States, as well as the District of Columbia, Puerto Rico, and the U.S. Virgin Islands, for reading programs devoted to the featured authors in the *Big Read* library. Since 2006, nearly 3 million Americans have attended a *Big Read* event; more than 39,000 volunteers have participated locally; nearly 27,000 community partner organizations have been involved; and more than \$11 million has been awarded in grants, leveraging more than \$24 million locally. With \$1.25 million requested for *The Big Read* in FY 2012, approximately 60 awards will be made. Grantees will continue to receive – free of charge – printed *Big Read* educational materials, and will also have access to these items online.

C. Outcome #3: American Communities are Strengthened Through the Arts

Art makes an impact on individual lives, but also on whole neighborhoods, towns, and cities. Artists, arts workers, and arts industries play a dynamic role in shaping the life

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of a community. They can improve its aesthetic appeal and the civic pride of its residents. They can spur job creation, productivity, and economic growth. And they can provide spaces and opportunities for community members of different backgrounds to converge on a shared arts experience, one that summons their collective creativity and allows them to re-imagine their surroundings.

The types of arts projects that have the potential to strengthen communities are as diverse and distinctive as American communities themselves. Artists might collaborate with neighborhood residents to develop a cultural action plan or to produce a series of public art murals or festivals. Architects and designers might assist municipal authorities in reviving a city streetscape. Or arts organizations might work with local businesses to transform a blighted district into a thriving hub of artist studios and residencies.

By funding such projects, the NEA will enable nonprofit organizations and their partners to enhance the livability of their communities. Measurement of public benefits that accrue from these grants will require long-range metrics, which ultimately may involve special studies considering factors such as property values, in-and-out migration patterns, and data from community member surveys. But in the short term, the Agency expects grantees and their community partners to show incremental progress toward achieving greater livability.

Some of that progress will be reflected in the number of communities nationwide that integrate the arts with new or ongoing livability efforts. Progress also will be characterized in terms of the number and variety of new partnerships resulting from these grants. In addition, grantees will be asked to demonstrate a specific set of outcomes related to each strategy they undertake.

Below is a list of representative project activities that may be supported by grants awarded to ensure that American communities are strengthened through the arts. The grants will pursue one or more of the following strategies:

- *Develop Plan(s) for Cultural and/or Creative Sector Growth.* Includes activities such as planning for arts/cultural districts and creative industry hubs/districts/clusters, cultural asset mapping, and other cultural planning activities.
- *Use Design to Enhance/Revitalize Public Space(s).* Includes design activities such as charrettes and competitions, development of design specifications, and other design activities.
- *Commission and/or Install New Art to Improve Public Space(s).* Includes commissioning of permanent and/or temporary site-specific public art (e.g., murals and sculptures, sculpture gardens, and waterfront art).

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- *Plan and/or Conduct Arts Activities to Foster Interaction Among Community Members.* Includes arts activities (e.g., arts festivals, outdoor exhibitions, and performances) intended to engage community members in public spaces.
- *Engage Artists and/or Arts Organizations.* Includes involvement of artists and the arts community in cultural planning, design, and community engagement activities.
- *Other Strategies* to improve livability through arts and design.

An important component for achieving this outcome will be the *Our Town* initiative. It will build on the lessons learned from our previous leadership initiatives, as well as from our core grantmaking, and will focus particularly on the benefits to communities of fully integrating the arts, artists, arts organizations, and design into community life.

Here are three recent examples of grants awarded for projects that will provide opportunities for American communities to be strengthened through the arts. While awarded through our current *Access to Artistic Excellence* goal, similar projects in FY 2012 are expected to be supported under our new *Engaging the Public with Diverse and Excellent Art* goal.

In **Phoenix, Arizona**, the **City of Phoenix, Arizona** was awarded an FY 2010 \$25,000 matching grant to support design improvements to a key thoroughfare fronting the new Downtown Phoenix Public Market. An artist-led team will re-design a city block of Pierce Street, reducing car lanes, widening sidewalks, and integrating combinations of built and living shade to transform a hot stretch of concrete and asphalt into a place for people. Selected as part of the NEA's *Mayors' Institute on City Design's 25th Anniversary Initiative* (see below for more on the *Mayors' Institute*), the City will partner with five community organizations, resulting in a demonstration that will involve as many as 100 children / youth and benefit an estimated 250 persons.

In **Oakland, California**, the **East Bay Housing Organizations** received an FY 2010 matching grant of \$25,000 to support a community design and neighborhood planning education project for the redevelopment of the Concord Naval Weapons Base in Concord, California. Symposia and community design workshops will be offered to the residents of Concord to assess needs and identify opportunities for the development of mixed-income and affordable housing on the 5,000 acre site. Two lectures / symposia and five apprenticeships / internships will be offered as part of the partnering 25 community organization project, involving 12 artists and as many as 25 children / youth. It is anticipated that approximately 10,000 people will benefit from the activity.

In **Shreveport, Louisiana**, the **Shreveport Regional Arts Council** was awarded a \$100,000 FY 2010 *Mayors' Institute on City Design 25th Anniversary* matching grant to support the revitalization of a historic district in Shreveport, Louisiana. A master plan for the seven-block core, rich in cultural history and community

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heritage that surrounds the Central Fire Station (tentatively called Shreveport Common), will be developed. Ten community organizations are expected to partner with the Council to carry out the project of ten lectures / demonstrations / workshops / symposia. Three schools grades pre-K through 12 are also expected to actively participate, involving approximately 90 children / youth, 6 teachers, and 15 artists. Total anticipated number of persons to benefit from the project is estimated at 350,000.

In addition to the direct grant examples cited above, what follows is an example of a leadership activity that will support the outcome American Communities are Strengthened Through the Arts:

Mayors' Institute on City Design (MICD)

MICD is one of the Arts Endowment's Design leadership projects intended to protect and enhance the American built and natural environment and strengthen American communities. Established in 1986 to bring together mayors and design professionals to examine urban design challenges, it has since graduated nearly 900 mayors. The idea originated with Charleston, South Carolina Mayor Joseph P. Riley and his friend Jaquelin Robertson, an architect and urban planner. In a letter to Mr. Robertson, Mayor Riley wrote:

“I have often said that I am the chief urban designer of my city. By that I mean that because of my position as mayor, I have many opportunities to affect proposed developments....making them better for the city or allowing them to be ordinary – or worse.”

Physical design is a fundamental tool that mayors can wield to positively affect the social well-being and economic vitality of their cities. The structure of the *MICD* has remained the same since its inception: eight mayors, eight designers, and eight problems. Each mayor brings his or her city's most critical urban design issue to discuss. And, following a case-study method, general principles evolve out of specific problems. Mayors, architects, planners, landscape architects, and development experts, discuss ideas and engage in an animated debate. These dynamic sessions often advance creative solutions while imparting a healthy understanding of the value of design.

The program has been recognized for its contributions with a Presidential Award for Design Excellence, a Progressive Architecture Award from Architecture magazine, and an Institute Honor Award from the American Institute of Architects. During the past year, *MICD* sessions have been held in Pittsburgh and Philadelphia, Pennsylvania; New Orleans, Louisiana; and Phoenix, Arizona for small to medium American cities, as well as New York, New York; Los Angeles, California; and Charleston, South Carolina for larger cities. Additionally, a number of other cities have been reached since a technical assistance program for alumni mayors was launched in the summer of 2008.

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The *Mayors' Institute on City Design* is celebrating its 25th Anniversary in 2011. To commemorate this occasion, it will hold the National Mayors' Summit on City Design in Chicago, Illinois, from April 27 – 29, 2011. More than 100 mayors will join the Nation's foremost experts from the design and development disciplines that work together to design livable cities. These individuals will come together to celebrate 25 years of *MICD*, honor the design legacy of Chicago Mayor, Richard M. Daley and, most importantly, promote the critical importance of the design of urban environments.

IV. Expected Performance

As mentioned previously, this budget emanates from our FY 2012-2016 Strategic Plan. Because of the new areas of emphasis and focus, clear and emphatic baseline data – including performance data – do not exist. However, we have developed clear performance measures for each of our outcomes; they are provided below in table format:

<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
2.1.1: Percent of Adults Experiencing Art During the NEA's Most Recent General Population Survey Period	Estimates the level of U.S. public participation in arts activities.	An independent survey of a random sample of U.S. adults.	Every 2 years.
2.1.2: Percent of Adults who Report Being Affected by NEA-Funded Art Exhibits and Performances	Gauges audience response to projects supported by Outcome 2.1 grant awards presented to in-person audiences.	An independent audience survey conducted on a random sample of Outcome 2.1 grant awards to support art exhibits and performances.	Every 2 years.
2.1.3: Percent of Grants Awarded Primarily for the Purpose of Making Art Available that Employ Innovative Forms of Art Delivery	Conveys the percent of NEA grant awards made primarily for the purpose of making art available that employ innovative forms of art delivery. This measure would apply only to consortium grant awards under this outcome.	The total pool of Outcome 2.1 consortium grant awards.	Annually.
2.1.4: Post-Award Review, by Independent Experts, of Innovation in NEA Grants Awarded Primarily for the Purpose of Making Art Available	Gauges whether innovation has been achieved through NEA grant awards made primarily for the purpose of making art available. This measure would only apply to consortium grant awards under this outcome.	An assessment by independent experts of a random sample of Outcome 2.1 grant awards made primarily for making art available.	Outcome 2.1 consortium grant awards from each artistic discipline will be assessed once every three to five years.

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<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
2.2.1: Percent of Children/Youth and Teachers who Demonstrate Learning in Arts Education Standards-Based Projects	Gauges the extent to which NEA grant awards made for arts education standards-based projects demonstrate learning by children/youth and teachers.	Final reports completed by recipients of Outcome 2.2 grant awards for arts education standards-based projects.	Annually.
2.2.2: Percent of Adults Participating in at Least One Arts Learning Activity (e.g., class, lesson) During NEA's Most Recent General Population Survey Period	Estimates the level of participation in a formal arts learning activity (e.g., class, lesson, seminar, arts conference, or other instruction) by the U.S. adult population.	An independent survey of a random sample of U.S. adults.	Every 2 years.
2.3.1: Number of Communities that Enlist the Arts in Efforts to Improve Livability	Identifies, among Outcome 2.3 grant award recipients, the number of communities that enlisted the arts in efforts to improve livability.	Final reports completed by Outcome 2.3 grant award recipients.	Annually.
2.3.2: Types of Partners in Communities that Enlist the Arts in Efforts to Improve Livability	Identifies the types of partners Outcome 2.3 grant award recipients enlisted in efforts to improve community livability through the arts.	Final reports completed by Outcome 2.3 grant award recipients.	Annually.
2.3.3: Percent of Grants Awarded for Projects that Demonstrate Improved Livability in Specific Impact Areas	Identifies the percent of Outcome 2.3 grant award recipients that provide evidence of improved community livability.	Final reports completed by Outcome 2.3 grant award recipients.	Annually.

NOTE: Complementary performance information will be collected from the State Arts Agencies and Regional Arts Organizations, pursuant to their Partnership awards.

V. Past Performance

As already discussed, the Agency's programmatic goals will change beginning in FY 2012. Until then, we will continue to report on programmatic accomplishments achieved through the Agency's current programmatic goals: Access to Artistic Excellence, Learning in the Arts, and Partnerships for the Arts, as follows.

Access to Artistic Excellence

Through Access to Artistic Excellence, the Arts Endowment encourages and supports artistic excellence, preserves our cultural heritage, and provides access to the arts for all Americans. Approximately 82% of the Agency's FY 2010 Direct Endowment Grant funds were devoted to this effort, reflecting the high priority of ensuring access to the arts for all Americans. The following table highlights some of the accomplishments resulting from

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approximately 2,000 direct grants awarded under the Access to Artistic Excellence goal each year.

Access to Artistic Excellence
Selected Performance Results – FY 2007-2010

Fiscal Year	Total Non-Broadcast Audience	Children/ Youth	Concerts/ Readings/ Performances	Exhibitions	Artist Residencies
2007 Current	60 m	5.6 m	33 k	4.7 k	6.3 k
2008 Current	81 m	7 m	35 k	4 k	5 k
2009 Current ¹⁶	75 m	8.5 m	38 k	4 k	6 k
2010 Current ¹⁶	116 m	8.4 m	39 m	5.8 k	7.7 k

[Numbers are rounded. k=thousand; m=million.]

In addition to activities noted above, through our *Arts on Radio and Television* funding area, the Arts Endowment supports national and regional broadcast performances of quality arts programs on radio and television reaching, through single and recurring programs, a combined audience in the hundreds of millions annually.

Learning in the Arts for Children and Youth

Through *Learning in the Arts*, the Agency supports projects that help children and youth acquire knowledge, skills, and understanding of the arts in school-based and community-based settings. The following table highlights some of the accomplishments resulting from the 200-plus direct grants awarded under the Learning in the Arts goal each year.

Learning in the Arts
Selected Performance Results – FY 2007-2010

Fiscal Year	Children/ Youth	Concerts/ Readings/ Performances	Artist Residencies
2007 Current	.6 m	3.2 k	3 k
2008 Current	.4 m	5 k	3 k
2009 Current ¹⁶	.6 m	4.8 k	2.3 k
2010 Current ¹⁶	.7 m	6.3 k	2.4 k

[Numbers are rounded. k=thousand; m=million.]

¹⁶ Excludes funds awarded through the American Recovery and Reinvestment Act of 2009.

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Partnerships for the Arts

Through *Partnerships for the Arts*, the Arts Endowment joins with a substantial network of public, private, and nonprofit agencies and organizations for the purpose of developing and maintaining partnerships that support excellence in the arts, both new and established; bring the arts to all Americans; and provide leadership in arts education.

State and Regional Partnerships

- As a result of the Agency's grantmaking funds awarded to the State Arts Agencies and their Regional Arts Organizations through Partnership Agreements, in recent years approximately **5,000 communities** have been served annually through grants made possible by these agreements, of which **1,700 were reached through projects supported entirely with NEA funds.**

TO PROMOTE PUBLIC KNOWLEDGE AND UNDERSTANDING ABOUT THE CONTRIBUTIONS OF THE ARTS

I. Introduction

Both the arts sector and the broader public require statistically reliable data on the relationship of arts and culture to other aspects of everyday life. Arts workers and arts industries depend on timely information and analyses to monitor patterns of employment, fiscal health, and public demand for their goods and services. The greater public, on the other hand, needs to know whether and how the arts should factor into decisions about where to live, how to spend one's discretionary time, and what kind of education to provide for one's children. As Federal, State, and local policymakers assess the place of arts and culture in their programs and budgets, they seek authoritative details about the arts' contributions to social, civic, and economic outcomes.

The NEA remains the premier national source for data and analyses about the U.S. arts sector. Increasingly, the Agency has aimed not only to explore the factors and conditions affecting arts participation and art-making, but also to document the impact of the arts on American lives and communities. More sophisticated and credible information about the value and impact of the arts will enable the NEA, in turn, to pursue its overall mission more effectively. Some of that knowledge will bear directly on the Agency's work in supporting arts creation, arts participation, lifelong learning in the arts, and arts integration with community life. Other research findings will influence national and community-level indicators of creative and cultural vitality, allowing policy-makers to become better informed about the distinctive contributions the arts make to society.

In particular, the Arts Endowment will communicate knowledge about the value and impact of the arts to other Federal agencies and departments to complement their efforts to serve the American people. Internationally, the NEA will raise awareness among other countries and cultures about the exemplary offerings of American artists; conversely, the Agency will expose American audiences to new and exciting works being created abroad. Such exchanges – whether across government or across national boundaries – can significantly extend the reach and impact of the arts.

II. Funding

This budget emanates from our new FY 2012-2016 Strategic Plan. Because of the new areas of emphasis and focus, clear and emphatic baseline data – including financial data – do not exist. Nonetheless, we have attempted to develop a cross-walk from the existing goal structure to the new; based on this assessment, we anticipate that in FY 2012, the amount of funds and awards under this goal will be within the following ranges:

Funding range:	\$1.20-1.50 million in program funds ¹⁷
Award range:	15-20 grants to be awarded

¹⁷ Excludes \$1.25 million in program support funds.

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III. Outcomes and Strategies

We have identified two outcomes to be achieved through this goal; however, unlike the first two goals, this one will not utilize a primary strategy of awarding grants. Rather, we will pursue a variety of other direct strategies in support of the two outcomes described below.

A. Outcome #1: Evidence of the Value and Impact of the Arts is Expanded and Promoted

The Agency will share relevant findings and raw data with the public through publications, presentations, convenings, and news and social media. These efforts will bring cohesion to ongoing cultural research endeavors spanning many different disciplines across the United States. In tracking this work, the NEA will pay close attention to cutting-edge research strategies and will offer encouragement to a new generation of arts and cultural researchers. Through its Office of Research and Analysis, the NEA will pursue the following specific strategies to achieve this outcome:

- 1) Create an NEA Research Agenda and vet with internal and external stakeholders. The Agenda will include short-, medium-, and long-term milestones that contribute to longer-term goals in priority research areas.
- 2) Identify current research distribution channels, the effectiveness of those channels, and channels used by similar research organizations. Integrate strategies for the use of effective distribution channels into the Research Agenda.
- 3) Examine arts research initiatives outside the NEA and, where appropriate, determine mechanisms for the Agency to foster collaboration among these initiatives.
- 4) Use research and evaluation findings to identify best practices in priority areas. Encourage adoption of those practices by the Agency and relevant stakeholders.
- 5) Work efficiently and effectively with the State Arts Agencies and Regional Arts Organizations to explore strategies that can help the Agency achieve this outcome.

Here are two examples of leadership activities that support the outcome, Evidence of the Value and Impact of the Arts is Expanded and Promoted:

- The *Improving the Assessment of Student Learning in the Arts* initiative will build on the lessons learned from recent Agency Arts Learning model programs, including the discovery that educators need more opportunities to learn how to assess both their students and the arts programs in which they participate. The initiative will work to assist arts organizations, teaching artists, classroom teachers, superintendents, and principals to develop measurements to guide student learning. A report with recommendations for enhancing the state of student assessment in arts learning will be released in 2011.

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- In FY 2012, the Arts Endowment will administer – and produce reports resulting from – the Survey of Public Participation in the Arts, the Nation’s largest and most representative periodic study of adult participation in arts events and activities.

B. Outcome #2: Partnerships Increase the Domestic and International Impact of the Arts

As the Federal government’s lead agency in supporting the arts, and as its primary sponsor of arts-related research, the Arts Endowment is a vital resource for domestic and international organizations that have common cause with the NEA.

At the Federal level, the Arts Endowment can communicate knowledge about the value and impact of the arts to other agencies and departments to complement their efforts to serve the American people. In recent years, the NEA has formed strategic partnerships with the Departments of Education, Agriculture, Defense, and Interior, in addition to working with the Institute of Museum & Library Services, the National Endowment for the Humanities, the Smithsonian Institution, the Library of Congress, the National Park Service, the Environmental Protection Agency, and the Departments of Transportation and Housing and Urban Development, among others.

Internationally, the NEA can raise awareness among other countries and cultures about the exemplary offerings of American artists. Alternatively, the Agency can expose American audiences to new and exciting works being created abroad. Whether working through the U.S. State Department with government arts agencies in China, Japan, Pakistan, or Egypt – or bringing American art to audiences in Russia or Mexico – the Arts Endowment historically has played a formal and informal role in cultural diplomacy through the arts. Over the next several years, the NEA will renew efforts to strengthen cultural ties and promote the exchange of artistic resources between the United States and its international partners.

Specifically, the NEA will pursue the following strategies to achieve this outcome:

- 1) Identify Federal agencies that perceive great value in enhancing the role of arts in their program planning and cultivate relationships with those agencies.
- 2) Identify international partners that have the means, opportunity, and inclination to pursue a strategic goal shared by the NEA and cultivate relationships with those organizations.
- 3) Work efficiently and effectively with the State Arts Agencies and Regional Arts Organizations to develop strategies that can help the Agency achieve this outcome.

Here are some examples of activities that support the outcome, Partnerships Increase the Domestic and International Impact of the Arts:

- The ***National Arts and Humanities Youth Program*** (formerly *Coming Up Taller*) awards is a cooperative venture among the Arts Endowment, the Humanities

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Endowment, the Institute for Museum and Library Services, and the President's Committee on the Arts and the Humanities. The \$10,000 awards recognize and focus national attention on exemplary after-school programs fostering the creative and intellectual development of America's children and youth through education and practical experience in the arts or the humanities.

- ***U.S./Japan Creative Artists Program***, in partnership with the Japan – U.S. Friendship Commission, supports residencies of U.S. artists in Japan. While artists devote their time to projects that advance their artistic explorations, generally the connection with Japan continues beyond the residency period. In 2009, composer Elizabeth Brown spent her residency investigating how Japanese composers approach writing for traditional instruments and to learn more about the role of the shakuhachi in contemporary Japanese Music. Since her residency she has been invited to Japan for two significant concerts.

IV. Expected Performance

As noted previously, this budget emanates from our FY 2012-1016 Strategic Plan. Because of the new areas of emphasis and focus, clear and emphatic baseline data – including performance data – do not exist for most measures. However, we have developed clear performance measures for each of our outcomes; they are provided below in table format.

<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
3.1.1: Percent of NEA Research Agenda and Distribution Milestones Met to Address Priority Research Gaps	Identifies the research and distribution milestones achieved by NEA, compared to the target timeframes established in a NEA Research Agenda.	An internal assessment of NEA research efforts and progress toward milestones.	Annually.
3.2.1: Number of Federal Agency Partners and Partnerships that Include the Arts in Their Program Planning	Identifies the number of Federal agency partners and partnerships that include the arts in their program planning.	An internal assessment of NEA Federal partnerships.	Annually.
3.2.2: Number of Partnerships that Promote American Art and Artists Internationally or Bring Art and Artists from Other Countries to U.S. Audiences	Identifies the number of partnerships NEA forms with organizations to promote American art and artists internationally or bring art and artists from other countries to U.S. audiences.	An internal assessment of NEA international partnerships.	Annually.

NOTE: Complementary performance information will be collected from the State Arts Agencies and Regional Arts Organizations, pursuant to their Partnerships awards.

PROGRAM SUPPORT

I. Introduction

The Program Support budget funds activities that directly relate to and enable the Agency to serve the American public by exercising leadership with the arts fields. These activities include grant application review, research and analysis projects, production of various Agency publications, travel for panelists and members of the National Council on the Arts, arts accessibility activities, contractual services, and assessments for E-Government initiatives. Activities supported under this account contribute to the achievement of all of the Agency's goals.

II. Funding

The Arts Endowment requests \$2,845,000 in FY 2012 for Program Support (see Table 5 for a breakdown of expenses).

Provided below are the categories through which we undertake Program Support activity.

- A. Panels and Reviewers. Critical to our work is our national merit review system. As required by law, the Arts Endowment engages expert advisors to review applications, enhancing the credibility and fairness of the review system. The Agency requests \$851,000 for panelist and reviewer compensation and travel.
- B. Consultants. The Arts Endowment engages expert consultants to address important issues in the arts, including presentations at National Council on the Arts meetings, participation at convenings on specific arts topics, and to serve as readers for manuscripts submitted as part of the Literature Fellowship application review process. The Agency requests \$89,000 for Consultants.
- C. Printing and Reproduction. The Agency produces several publications that directly relate to the arts fields, including brochures about Agency grant opportunities. The Agency requests \$106,000 for these activities.
- D. Travel: National Council on the Arts and Medal of Arts. Members of the National Council on the Arts travel to Washington, D.C. three times per year to advise the NEA Chairman on Arts Endowment policies, grant applications, and the funding of specific projects; they also travel to attend working groups and other Agency meetings and functions.

In FY 2010, we received approval to increase the number of voting members of the National Council on the Arts from 14 to 18 (amending 20 U.S.C. 955(b)(1)(C)). The 2012 travel budget accommodates this increase in members.

Recipients of the National Medal of Arts are invited to travel to Washington, D.C. to receive the award at a special White House ceremony. Created by Congress in 1984,

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the National Medal of Arts is conferred annually by the President to honor persons and organizations that have made extraordinary contributions to the excellence, support, growth, and availability of the arts in the United States.

We request \$77,000 to cover these costs.

- E. Research and Analysis. The Arts Endowment requests \$1,250,000 for this area. The Office of Research and Analysis (ORA) produces unique data sets and analyses that provide important insights into public policy issues affecting artists, arts organizations, and arts audiences. The funds requested for these activities are essential to implement the goals, outcomes, and performance measurements reflected in the Agency's revised Strategic Plan.
- F. AccessAbility. The Agency goal of increasing access to the arts for all Americans is achieved in part by addressing grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA). We request \$25,000 to support symposia, workshops, and panels that address accessibility issues.
- G. Other Services. The Agency requests \$249,000 for other services such as contractual services in support of programs, projects, and initiatives as well as the National Medal of Arts; various costs in support of panel operations; negotiation and approval of indirect cost rates for non-profit organizations and/or non-federal organizations; efforts to enhance public access to and knowledge about the Agency's activities, such as design services for Agency publications, and costs associated with the Agency's web site, including webcasting of Agency activities of particular interest to the arts field and general public.
- H. Assessments for Grants.gov and Grants Management Line of Business (GMLoB). The Grants.gov initiative is part of the overall E-Government program for improving access to government services via the Internet.

The charter of Grants.gov calls for establishing a simple, unified electronic storefront for interactions between grant applicants and the Federal agencies that manage grant funds. Grants.gov allows organizations to find and apply electronically for competitive grant opportunities from all Federal grantmaking agencies. As one of 26 Federal grantmaking agencies, the Arts Endowment is assessed an annual fee for use of Grants.gov, which is provided to the U.S. Department of Health and Human Services (DHHS), the managing partner for Grants.gov. The Agency requests \$169,437 for the FY 2012 Grants.gov assessment.

The vision of GMLoB, one of five lines of business launched in 2004, is a government-wide solution to support end-to-end grants management activities that promote citizen access, customer service, and agency financial and technical stewardship. DHHS and the National Science Foundation (NSF) are the co-managing partners for this implementation, with support from the 26 grantmaking agencies by way of annual

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assessments. The Arts Endowment requests \$28,460 for the FY 2012 GMLoB assessment, which will be provided to NSF.

III. Outcomes, Strategies, and Achievements

The activities supported by this account contribute to the achievement of all of the Agency's goals. There are, however, three particularly important strategies/activities made possible with funds from this area: quality grant application review, quality research and analysis, and effective outreach. The following describes these strategies and recent achievements.

A. Quality Grant Application Review

Recent achievements. Our application review process relies upon the assistance of citizen experts in the form of panelists and consultants. Panels contribute significantly to the Chairman's funding decisions; their membership must comply with the Agency's authorizing legislation, as amended. For review of FY 2012 applications, we anticipate utilizing 400-500 individuals to review approximately 5,000 grant applications. In FY 2012, we also anticipate beginning to improve this process through the increased use of technology. In addition to panelists, consultants are engaged primarily in the review of Literature Fellowship and translation applications. The Agency anticipates receiving 1,000 Fellowship applications, and approximately 100 translation applications covering a multitude of languages. Consultants are also engaged to participate in workshops, forums, and convenings conducted by the Arts Endowment on specific topics, such as those engaged in FY 2010 to participate in a conference held by the Arts Endowment and the National Science Foundation on information technology creative practices.

B. Quality Research and Analysis

Recent achievements. One of the cornerstones of the Agency's revised Strategic Plan is the focus on research and evaluation. For three-and-a-half decades, NEA's research products have led national conversations about how Americans participate in the arts, how artists compare and contrast with the rest of the U.S. workforce, and how arts organizations fare as part of the overall economy. In the last five years, NEA research has begun to shift from an almost exclusive focus on portraying the characteristics of arts and cultural organizations, artists, and audiences, to analyzing larger policy and program implications, and social, civic, and economic outcomes. Moving forward, we plan to establish a more comprehensive set of metrics by which to gauge the role and impact of NEA's program activity and, more broadly, the impact of the arts on society – both on individuals and on communities. For more information on the Arts Endowment's research and analysis efforts, see the Promoting Knowledge tab.

C. Effective Outreach

Recent achievements. Outreach is a critically important strategy for all Agency goals. Through this account, our outreach efforts focus primarily on the use of our Web site,

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the production and distribution of materials, and the introduction of social media as a vehicle for communication. Further, through this account we support outreach intended to educate applicants, grantees, and the general public, and provide technical assistance that encourages accessibility in arts programming for older adults, veterans, people with disabilities, and people who reside in institutions. Some examples of recent accomplishments include:

- Using the Web site to: download and print the Agency’s grant application guidelines, applications, and related administrative forms; obtain up-to-date information on the *Art Works* blog which was created in October 2009 to highlight the ways that art works in neighborhoods and towns across America; and view live webcasts of NEA convenings, such as the November 20, 2009 research forum about America’s artists and other cultural workers as part of the country’s economy, the December 10, 2009 roundtable discussion of the *2008 Survey of Public Participation in the Arts*, or public meetings of the National Council on the Arts.
- Producing and distributing materials such as: the *Guide to the National Endowment for the Arts*; the *Mayors' Institute on City Design* brochure; the two-volume Research Report #51, *Live from Your Neighborhood: A National Study of Outdoor Arts Festivals*, and a webinar to share the findings; *NEA Arts*, the Agency’s quarterly magazine; and the *Annual Report*.
- Using social media: in April 2010, the Agency established a Twitter account, www.twitter.com/NEAarts and in June 2010 the NEA launched official Agency channels on the video-sharing website [YouTube](http://www.youtube.com/NEAarts) and the social networking site Facebook – all with the goal of helping the Agency to share information and stay connected to the “on-line” public.

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Table 5
National Endowment for the Arts
Detail of Program Support Activities
(\$ in thousands)

ACTIVITIES	FY 2010 Obligations	FY 2011 Estimate a/	FY 2012 Request
Panels and Reviewers	780	851	851
Consultants	92	89	89
Printing and Reproduction	95	117	106
Travel: NCA and MOA	67	77	77
Research and Analysis b/	913	399	1,250
AccessAbility	35	25	25
Other Services c/	325	264	249
E-Grants Assessments d/	<u>184</u>	<u>28</u>	<u>198</u>
Total Program Support	2,491 e/	1,850 f/	2,845

a/ FY 2011 estimate reflects an annualized amount provided under P.L. 111-242, the Continuing Appropriations Act, 2011, as amended and extended through March 4th by Title I of H.R. 3082, the Continuing Appropriations and Surface Transportation Extensions Act.

b/ Survey of Public Participation in the Arts funded in FY 2010.

c/ Includes costs for contractual services and transportation of things not reported in other categories.

d/ Refers to assessments for Grants.gov and Grants Management Line of Business.

e/ Includes \$1,850K appropriated in FY 2010, \$805K of carryover funds to FY 2010, and \$130K of prior year de-obligations brought forward to FY 2010. Excludes \$296K of FY 2010 funds carried forward to FY 2011.

f/ Excludes \$296K carried forward to FY 2011 from FY 2010.

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Program Support*

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SALARIES AND EXPENSES

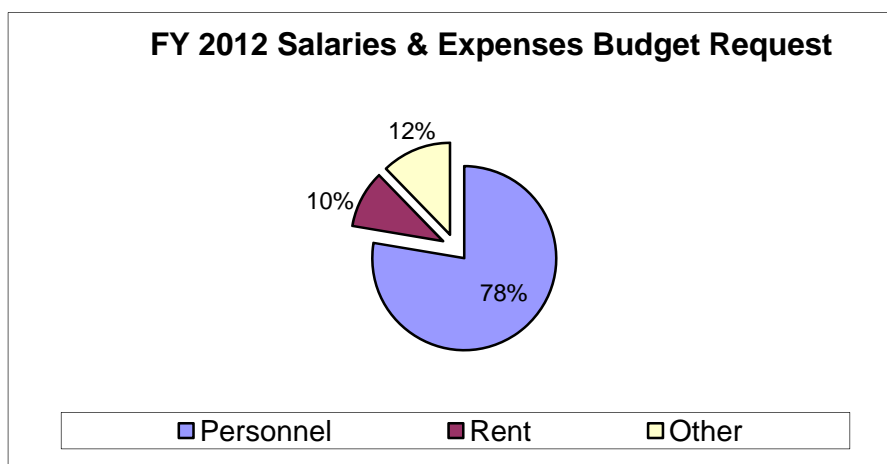
I. Introduction

The Salaries and Expenses (S&E) budget provides operating funds essential to the achievement of the mission, goals, and outcomes of the Arts Endowment, its Office of the Inspector General (OIG), and the President’s Committee on the Arts and the Humanities (PCAH). Funds are needed for personnel compensation and benefits, staff and invitational travel, rental payments to the General Services Administration (GSA), security payments to the Department of Homeland Security (DHS), communications and utilities, contractual services such as training and information technology support, and for the acquisition of supplies and equipment.

II. Funding

The Arts Endowment’s FY 2012 request for S&E is \$28,063,000. The S&E budget components are (also see Table 6):

Personnel Compensation and Benefits	\$21,792,000
Staff and Invitational Travel	525,000
Rent	2,829,000
Contractual Services	1,792,000
Other Operating Services ¹⁸	<u>1,125,000</u>
Total	\$28,063,000



¹⁸ Includes transportation of things, communications and utilities, printing and reproduction, supplies and materials, and equipment.

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Personnel compensation and benefits account for approximately 78 percent of the Arts Endowment's S&E budget. This funding supports a staff of 169 FTE, the level needed to effectively carry out the grant-making and related functions of the Agency (both programmatically and administratively). A significant portion of the S&E budget is also taken up with costs over which we have little or no control, including annual rental payments to GSA (accounting for 10 percent of the total S&E budget request), building security payments to DHS, payroll processing payments to the National Finance Center, and employee health services payments to the Department of Health and Human Services.

- A. Personnel Compensation and Benefits. Success in achieving our mission is directly linked to the quality and expertise of the Agency's employees. The personnel compensation request of \$21.792 million will support approximately 169 FTE.
- B. Staff and Invitational Travel. The Arts Endowment requests \$525,000 for local and out-of-town travel for staff (including the OIG and the Arts Endowment's portion for PCAH). The travel request supports Agency outreach efforts, technical assistance to grantees and potential applicants, and travel associated with the planning and implementation of the Agency's projects, activities, and initiatives.
- C. Rent. The Agency expects to be charged approximately \$2.829 million in rent by GSA for office space in the Old Post Office Building (OPOB) in FY 2012.

The "Old Post Office Building Redevelopment Act of 2008," Public Law 110-359, directs GSA to proceed with redevelopment of the OPOB in the District of Columbia. This budget request assumes the NEA will remain in the OPOB through FY 2012 and that no costs associated with a move will be incurred in FY 2012.

- D. Contractual Services. Contractual service activities involve security, training, and various miscellaneous services such as administrative contracts for information technology and financial assistance. The Arts Endowment is seeking \$1.792 million for these purposes.
 - 1. Security. The Agency requests \$384,000 for security charges, covering basic service charges and building specific charges. Basic service charges are charged to all building tenants and cover control center dispatch and alarm monitoring, criminal investigations, and protection activities, as well as security guards and maintenance of security systems.
 - 2. Training. The Arts Endowment requests \$119,000 for Agency-wide training. This request supports training needs for human resources and information technology professional development.
 - 3. Miscellaneous Services. The Agency requests \$1.289 million for miscellaneous contractual services. The Agency uses miscellaneous contractual services for a range of activities such as payroll and personnel processing with the U.S. Department of Agriculture, and the Department of Health and Human

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Services' Employee Assistance Program. Funds are also used in support of the Agency's information technology management program including:

- Support of the financial management information system provided under an interagency agreement with the U.S. Department of Transportation's Enterprise Services Center (ECS).
- Support for an upgraded grants management system provided under an interagency agreement with the National Endowment for the Humanities (NEH) through an OMB-approved GMLoB partnership.

E. Other Operating Services. Other operating services include transportation of things; communications, utilities, and miscellaneous charges; printing; supplies; and equipment.

1. Transportation of Things. The Agency anticipates costs of \$55,000 for express mail charges.
2. Communications, Utilities and Miscellaneous Charges. We request \$359,000 for telecommunications, mailing services, utilities, and equipment rental.
3. Printing. We request \$55,000 for printing activities, including print notices in the Federal Register and Code of Federal Regulations.
4. Supplies and Equipment. The Arts Endowment requests \$196,000 for supplies, and \$460,000 for equipment. The increase request for equipment will fund replacement of staff personal computers keeping in line with the Agency's three-year replacement cycle for these items.

III. Outcomes, Strategies, and Achievements

The activities supported by this account contribute to the achievement of all of the Agency's goals. There are, however, a number of important strategies/activities made possible with funds from this area; the following describes these strategies and recent achievements.

A. Improved grants management

Recent achievements. The Agency's Chief Information Officer and Grants and Contracts Officer serve on various grant-related boards; collectively, their efforts have contributed to the development of standard financial assistance opportunity announcement templates, award document templates, financial and performance report formats for Federal grants and cooperative agreements with governmental and non-profit organizations, and uniform terms and conditions for Government-wide requirements applicable to Federal awards. Additionally, they have successfully advocated for reasonable charges for the participation of small agencies in Grants.gov.;

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and participated in the development of grants personnel competencies with an Office of Personnel Management (OPM) task force, which led to OPM's issuance of the first-ever Grants Management Competency model for Federal agency use in their human resource plans.

B. Improved grantee compliance

Recent achievements. Our efforts to help grantees improve their accountability and understanding of Federal grants include: increased financial management and compliance evaluations and limited scope audits of grantees conducted by the Agency's OIG; revising the Agency's Terms and Conditions for Grants and Cooperative Agreements to strengthen guidance to grantees; and increasing grantee electronic access to information particularly through the Agency's web site such as Grant-At-A-Glance, where grantees can access information about their current and past grants to help them manage their awards and, a downloadable and fillable Section 504 self-assessment workbook designed to assist award recipients in evaluating the current state of accessibility of their programs and activities to disabled visitors and employees.

C. Expanded the use of technology to improve productivity and efficiency

Recent achievements. Through a feasibility study conducted by an independent consultant, we determined that it is appropriate to enlist the services of a yet-to-be-determined contractor to improve our application review process through the enhanced use of technology. This will allow for application reviewers to score online, the creation of tools that enable Agency staff to work more easily with electronic applications, making application processing more efficient, and improving grants management.

In an effort to help reduce overhead costs, the Arts Endowment is partnering with the Humanities Endowment to consider additional ways in which the agencies can collaborate. These include: jointly implementing a post-award grant management system; developing and implementing shared security training; and increasing collaboration on the agencies' network operations center.

D. Expanded applicant/grantee outreach

Recent achievements. Providing technical assistance, and by holding grants workshops during which important information is conveyed to small and mid-size nonprofit organizations throughout the country regarding available funding opportunities. The Agency is committed to broad public and geographic outreach. Since 2002, more than 7,500 people have attended 105 workshops conducted in 30 States and Puerto Rico. These efforts have contributed to the fact that since FY 2005 nearly 1,650 organizations have received grants from the Arts Endowment for the first time. These organizations are from all 50 States, as well as the District of Columbia, Puerto Rico, and the Virgin Islands.

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E. Improved employee wellness

Recent achievements. Through an interagency agreement with Federal Occupational Health (FOH) to provide health center services including flu shots, cholesterol screenings, and glaucoma screenings and to provide Employee Assistance Program services, enhancing vending machine offerings to promote heart healthy choices, and providing staff with workplace safety and health guidance information. For example, the NEH hosted an educational diabetes seminar in June 2010 which Arts Endowment staff were invited to attend to receive guidance on the different types of diabetes, common symptoms, and guidelines on how to live with this disease.

F. Improving Employee Satisfaction

Recent achievements. By assessing employee satisfaction as reflected in specific areas identified as needing improvement in the OPM Federal Human Capital Survey. We were very pleased with the results of the 2010 Federal Employee Viewpoint Survey, given the following:

- 94% of NEA employees believe their work is important, compared with 92% government-wide;
- 95% believe the Arts Endowment is successful at accomplishing its mission, compared with 78% government-wide; and,
- 80% would recommend their organization as a good place to work, compared with 70% government-wide.

G. Reviewing SAVE Award Recommendations

Recent achievements. Through the President's SAVE Award contest – a contest for Federal employees to come up with ideas to save taxpayer dollars and make the government perform more effectively and efficiently – the Arts Endowment received a recommendation to transition to an automated time and attendance system. Subsequently, we entered into an interagency agreement with the National Finance Center, our payroll service provider, to use their Web-based time and attendance system. Implementation of the system is planned during late FY 2011.

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IV. Expected Performance

As mentioned previously, this budget emanates from our FY 2012-2016 Strategic Plan. Because of the new areas of emphasis and focus, clear and emphatic baseline data – including performance data - do not exist. However, we have developed clear performance measures for each of our outcomes; they are provided below in table format.

<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
4.1.1: Percent of Employees Reporting Positive Responses to Key Questions on the Annual OPM Federal Employee Viewpoint Survey	Focuses on topics in the annual survey over which NEA management has some reasonable degree of control or influence.	Results from the annual OPM Federal Employee Viewpoint Survey reported to the NEA by OPM.	Annually.
4.1.2: Percent of Employees Hired Within 80 Days of Approval to Recruit	Evaluates the NEA's ability to satisfy OPM's 80-day standard for Federal employee hiring.	An internal assessment of hiring cycle time.	Annually.
4.1.3: Percent of Time IT Systems are Available to NEA Employees	Gauges NEA's ability to minimize IT systems' disruptions for staff.	An internal assessment of system uptime.	Annually.
4.2.1: NEA's Financial Statements Audit Opinion	Assesses the NEA's ability to present fairly the NEA's financial statements, and provides insights into the Agency's effectiveness of internal control over financial reporting.	Independent Auditor's assessment.	Annually.
4.2.2: Applicant Satisfaction with Application Guidance	Assesses applicants' satisfaction with the guidance provided to them during the application process.	Results of applicant surveys administered anonymously to NEA applicants following the submission of an application.	Annually.

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V. Office of Inspector General (OIG)

The Office of Inspector General was established in 1989 pursuant to provisions of the Inspector General Act Amendments of 1988 (P.L. 100-504), and the Inspector General Reform Act of 2008. The OIG is responsible for conducting audits, investigating allegations of unlawful or unauthorized activity, and providing technical assistance to grantees on matters relating to the financial management of their awards. The OIG helps the Agency evaluate and improve management systems to prevent waste, fraud, and abuse, and ensure efficient, effective service. In addition, the OIG works with the Chief Information Officer to ensure the Arts Endowment's compliance with the Federal Information Security Management Act.

There is no separate appropriation for the OIG; the OIG's budget is funded within the Arts Endowment's S&E budget. However, pursuant to the Inspector General Reform Act of 2008, the following table reflects the budget submitted by the Inspector General.

**Office of Inspector General Costs
(\$ in thousands)**

	<u>FY 2010</u>	<u>FY 2011</u>	<u>FY 2012</u>
	<u>Obligations</u>	<u>Estimate</u>	<u>Request</u>
11.1 Personnel Comp. ¹⁹	279	375	462
12.1 Personnel Benefits	69	89	110
21.1 Travel	4	20	25
24.0 Printing	0	1	1
25.1 Training	7	12	12
25.3 Interagency Agreements ²⁰	1	5	4
26.0 Supplies	1	2	2
31.0 Equipment	<u>11</u>	<u>2</u>	<u>2</u>
Total	372	506	618

¹⁹ Supports 2.75 FTE in FY 2010, 3.23 in FY 2011, and 4 in FY 2012.

²⁰ Includes support for the Council of the Inspectors General on Integrity and Efficiency (\$602 in FY 2010 and \$1,208 in FY 2011), and for a memorandum of understanding for independent General Counsel support.

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VI. President's Committee on the Arts and the Humanities (PCAH)

Established by Executive Order in 1982, and renewed every two years since, the President's Committee on the Arts and the Humanities plays a key role within each Administration by:

- Providing a mechanism for interagency collaboration.
- Promoting activities that extend the reach and quality of national arts and humanities programs, and research and recognition programs that underscore the civic, social, and educational value of the arts and humanities.
- Stimulating increased private investment in the arts and humanities.

Its members include private citizens appointed by the President, and the heads of 12 Federal agencies: Department of State, Department of Education, General Services Administration, Department of the Treasury, Library of Congress, Department of the Interior, National Endowment for the Arts, National Endowment for the Humanities, Institute of Museum and Library Services, Smithsonian Institution, John F. Kennedy Center for the Performing Arts, and the National Gallery of Art.

The costs of the PCAH are reflected in the various object classes of the Arts Endowment's S&E budget. The Arts Endowment provides communications and legal counsel, budgetary and financial administration, and acquisition of logistical and administrative support (including supplies and reprographic and telephone services) for the Committee staff. The Humanities Endowment shares the costs of the PCAH through an interagency agreement with the Arts Endowment; the budget related to that agreement is shown below.

President's Committee on the Arts and the Humanities Costs
(\$ in thousands)

	<u>FY 2010</u>	<u>FY 2011</u>	<u>FY 2012</u>
	<u>Obligations</u>	<u>Estimate</u>	<u>Request</u>
11.1 Personnel Comp. ²¹	452	418	438
12.1 Personnel Benefits	95	85	91
21.1 Travel	42	44	44
23.1 Rent	124	126	128
23.3 Comm., Utilities & Misc. Charges	9	9	9
24.0 Printing	4	6	6
25.4 Contractual Services	61	66	50
26.0 Supplies	<u>3</u>	<u>2</u>	<u>2</u>
Total ²²	790	756	768

²¹ Includes 1.9 and 1.94 FTE supported by NEA and 2 and 1.6 FTE supported by NEH in FY 2010 and FY 2011 respectively, and 2 FTE supported by both NEA and NEH in FY 2012; excludes support that might be provided by other Federal agencies.

²² Excludes funding provided outside of the shared administrative services agreement between NEA and NEH for PCAH.

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Table 6.
National Endowment for the Arts
Detail of Object Classification
(\$ in thousands)

	FY 2010 Obligations	FY 2011 Estimate a/	FY 2012 Request
11.1 Full-Time Permanent	13,414	13,800	13,993
11.3 Other Than Full-Time Permanent	2,726	2,804	2,844
11.5 Other Personnel Compensation	362	373	378
11.8 Special Personal Services	<u>63</u>	<u>64</u>	<u>65</u>
11.9 Total Personnel Compensation	16,565	17,041	17,280
12.1 Civilian Personnel Benefits	4,395	4,140	4,481
13.0 Benefits for Former Personnel	<u>29</u>	<u>30</u>	<u>31</u>
Total Personnel Benefits	4,424	4,170	4,512
Total Compensation & Benefits	20,989	21,211	21,792
21.0 Travel & Transportation of Persons	482	525	525
22.0 Transportation of Things	46	55	55
23.1 Rental Payments to GSA	2,752	2,805	2,829
23.3 Comm., Utilities & Misc. Charges	317	182	359
24.0 Printing and Reproduction	34	55	55
25.0 Other Services	2,071	1,702	1,792
26.0 Supplies and Materials	164	211	196
31.0 Equipment	<u>287</u>	<u>182</u>	<u>460</u>
Total Non-Pay	6,152	5,714	6,271
99.0 Total: Salaries and Expenses b/c	27,142 d/	26,925 e/f/	28,063

a/ FY 2011 estimate reflects an annualized amount provided by P.L. 111-242, the Continuing Appropriations Act, 2011, as amended and extended through march 4th by Title I of H.R. 3082, the Continuing Appropriations and Surface Transportation Extensions Act.

b/ Excludes NEH reimbursement for one-half of PCAH expenses.

c/ Excludes Interagency and Gift funds.

d/ Includes \$26.925K appropriated in FY2010, \$199K of FY 2009 carryover funds into FY 2010, and \$238K of prior year deobligations brought forward to FY2010. Excludes \$316K of FY 2010 funds carried forward to FY 2011.

e/ Excludes \$316K carried forward to FY 2011 from FY 2010.

f/ This estimate, under the annualized continuing resolution, is \$930K less than the FY 2011 request of \$27.855M.

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National Endowment for the Arts

**Appropriations Request
For Fiscal Year 2013**

**Submitted to the Congress
February 2012**

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OVERVIEW

The arts add immeasurably to our lives, from providing joy and exhilaration or a means for expression, to serving as a framework for education, problem-solving, and creativity. The arts are an essential ingredient of a well-rounded education and critical to the quality of life for individuals and communities; simply stated, “Art Works.”

The value and importance of the arts were well understood in 1965 when the National Endowment for the Arts was established. The Agency was founded on basic principles that stand the test of time. These principles give impetus to and provide a framework for the 21st-century role of the Federal government in supporting and sustaining the arts in America.

- The arts and the humanities belong to all the people of the United States.
- 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.
- The encouragement and support of national progress and scholarship in the ... arts ... are ... appropriate matters of concern to the Federal Government.
- An advanced civilization must not limit its efforts to science and technology alone, but must give full value and support to the other great branches of scholarly and cultural activity in order to achieve a better understanding of the past, a better analysis of the present, and a better view of the future.
- Democracy demands wisdom and vision in its citizens. It must therefore foster and support a form of education, and access to the arts ..., designed to make people of all backgrounds and wherever located masters of their technology and not its unthinking servants.
- It is necessary and appropriate for the Federal Government to complement, assist, and add to programs for the advancement of ... the arts by local, State, regional, and private agencies and their organizations. ...
- 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.
- The practice of art ... require(s) 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.

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- The world leadership which has come to the United States cannot rest solely upon superior power, wealth, and technology, but must be solidly founded upon worldwide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit.
- Americans should receive in school, background and preparation in the arts ... to enable them to recognize and appreciate the aesthetic dimensions of our lives, the diversity of excellence that comprises our cultural heritage, and artistic and scholarly expression.
- 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.

Today, individuals and communities throughout the Nation benefit from the vision of the NEA's founders, and the leadership provided by the NEA. Governmental support for the arts, culture, and design is now recognized as a mainstay of our democratic form of government.

Budget Request

The National Endowment for the Arts requests a budget of \$154.255 million for FY 2013. At this level, our budget includes:

- Direct Endowment Grants \$73.143 million (including \$10 million for *Our Town*)
- State/Regional Partnerships \$48.762 million
- Program Support efforts \$ 2.250 million
- Salaries and Expenses
 - Operating Expenses \$27.100 million, and
 - Relocation Expenses \$ 3.000 million.

Strategic Plan

The FY 2013 budget incorporates the results of the Agency's substantive planning process and revised Strategic Plan (2012-2016), including refocused Vision, Mission, and Goals, with outcomes that balance quantitative and qualitative measurements:

Vision: A Nation in which the arts enrich the lives of all Americans and enhance the livability of communities.

Mission: To advance artistic excellence, innovation, and creativity for the benefit of individuals and communities.

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Program Goals:

- ❖ The creation of art that meets the highest standards of excellence.
- ❖ To engage the public with diverse and excellent art.
- ❖ To promote public knowledge and understanding about the contributions of the arts.

Program Outcomes:

- ✓ The portfolio of American art is expanded.
- ✓ Americans throughout the Nation experience art.
- ✓ Americans of all ages acquire knowledge or skills in the arts.
- ✓ American communities are strengthened through the arts.
- ✓ Evidence of the value and impact of the arts is expanded and promoted.
- ✓ Partnerships increase the domestic and international impact of the arts.

Highlights of the Strategic Plan include:

- Emphasizing research and evaluation in particular to increase our capacity to assess and report the impact of the arts in our lives.
- Expanding the focus of learning in the arts beyond children and youth to include the support of lifelong learning in the arts for individuals of all ages.
- Acknowledging the critical importance of artists' contributions to the expansion of the Nation's portfolio of American art, whether performing, literary, or visual.
- Recognizing the leadership role that the NEA can play throughout the Federal government, particularly when demonstrating how the arts, culture, and design can contribute to achieving the mission, goals, and outcomes of other Federal agencies.
- Giving increased attention to the importance of the arts in cultural diplomacy, recognizing that the arts contribute to cultural understanding.

Now in its second year, this Strategic Plan provides the framework for all Agency activity.

Priorities and Budget Highlights

- Continuation of basic grant programs and support for State and Regional partnerships remains a priority.
- *Our Town* is a priority initiative of the Agency.
- Leadership projects and initiatives, such as *The Big Read* and *Shakespeare in American Communities*, are essential components of the Agency's programs, and represent a key vehicle for achieving broad public access to the arts.

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- *Challenge America* helps the Agency carry out its commitment of ensuring a direct grant in every Congressional district.
- The NEA must maintain the integrity of its staff expertise and panel process while ensuring the ability to communicate and interact with the arts community and the general public.
- Research and program evaluation reflect areas of increased focus consistent with the revised Strategic Plan.
- The Agency will make every effort to minimize administrative costs without sacrificing quality service. The Agency is in the process of implementing modest restructuring that will result in lower administrative costs while still retaining necessary staff expertise. Additionally, in accordance with the President's Executive Order 13589 on promoting efficient spending, the Agency will minimize costs in other administrative areas while performing mission-critical functions in the most efficient, cost-effective way. For example, we are reducing our staff travel costs by over 25% from FY 2010 levels.

While difficult fiscal and program decisions are necessitated by recent funding trends, we are pleased to highlight two changes within our budget consistent with the priorities enumerated above; they concern *Our Town* and Research and Evaluation.

Our Town

In January 2011, the Arts Endowment launched *Our Town*, a new grant opportunity for creative placemaking projects – projects that contribute to the livability of communities and help transform them into lively, beautiful, and sustainable places with the arts at their core. *Our Town* builds on the NEA's longstanding support for communities and the ability of the arts to strengthen communities. In this time of great economic disruption, *Our Town* holds enormous promise for the future of communities and their abilities to reignite their economies. Also, uniquely, these grants require a partnership with a local government – an essential ingredient for long-term success.

For the initial round of *Our Town* funding, the Agency's Design staff responded to more than 900 inquiries, and received 447 Statements of Interest, representing a variety of creative placemaking projects from every State, plus Puerto Rico and Washington, DC. Organizations representing 112 projects were invited to submit full applications, 51 of which – located in 34 States – were awarded grants totaling \$6.5 million. These *Our Town* grants ranged from \$25,000 to \$250,000 and represented a range of rural, suburban, and urban communities with populations ranging from just over 2,000 to more than 8.2 million people. More than half of the *Our Town* grants were awarded to communities with a population of less than 200,000, and seven to communities of fewer than 25,000 people. By requiring a partnership between local government and an arts or design organization, *Our Town* encourages creative, cross sector solutions to the challenges facing towns, cities, and the arts community.

Grants were awarded for arts engagement, planning, and design projects that strengthen arts organizations while increasing the livability of communities across America.

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Arts Engagement Projects – Arts engagement recommended projects include a diverse set of community-focused festivals and exhibitions of visual, media, dance, music, film, and tribal art. Also recommended are a large number of public art projects – including exhibitions of temporary work by world-renowned and community-based artists, new permanent pieces, and job training around the conservation of existing works. Other engagement projects focus on education, including development of entrepreneurship activities for artists, and a project which engages suburban communities around urban design issues.

Planning Projects – Properly planning for creative placemaking is an essential part of any successful project. Recommended planning projects include mapping of local cultural assets, pre-development planning for cultural facilities and artist spaces, public art planning, creative district planning, as-well-as creative industry development planning.

Design Projects – Excellent design has been proven to lower operating costs and increase longevity of physical structures. Recommended design projects will enable talented designers to work on public infrastructure – including public spaces, gateways, water basins, corridors and transportation hubs – and to design cultural facilities and artist spaces.

The overwhelmingly positive response to the *Our Town* opportunity and the 51 projects receiving support underscore that communities understand the importance of their local creative assets, and are actively engaged in creative placemaking in a multitude of inventive and innovative ways. The creative placemaking supported in these projects is building a more livable nation, one community at a time. Here are several examples of the FY 2011 inaugural round of *Our Town* projects:

In **Ajo, Arizona**, the **International Sonoran Desert Alliance** was awarded a \$100,000 matching grant to support the creation of a master plan for the adaptive re-use of multiple buildings and outdoor spaces in Ajo's Plaza and Town Center. The project builds upon International Sonoran Desert Alliance's award-winning, decade-long collaboration with Pima County on arts-focused projects in Ajo, and will specifically address public space use, wayfinding, streetscape design, future public art sites, and linkages between all sites adapted for creative uses. It is anticipated that the redevelopment of Ajo's Town Center will strengthen and promote Ajo's tri-cultural heritage, benefiting Ajo's population of approximately 3,750 and several nearby villages in the Tohono O'odham Nation.

In **Burlington, Vermont**, the **Burlington City Arts Foundation (BCA)** received a \$50,000 matching grant to support the development of a master plan for City Hall Park, a green space at the center of Burlington's economic and civic life. Community outreach events, artist-led visioning sessions, and town hall meetings will inform the final layout of the park. Project activities also include identifying new and existing locations for public art, an improved landscape design, marketing and planning for cultural festivals, and artist markets in the park. The Burlington Business Association, Flynn Center for the Performing Arts, Merchants Bank, Preservation Trust of Vermont, King Street Center, and the City of Burlington will collaborate to drive the master planning process by engaging over 5,500 residents. The redesign for City Hall Park will improve economic activity in the surrounding area by

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connecting nearby businesses to the successful Church Street Marketplace and serving as a destination for Burlington's 40,000 residents and three million annual visitors.

In **Casper, Wyoming**, the **Nicolaysen Art Museum** was awarded a \$50,000 matching grant to support a pilot process by which public art is integrated into a low income housing community. An experienced artist will be selected to work with developers and residents to design and plan for public art and green space that will serve as a gathering place for residents of the housing complex and the local community. The project will take place at the Sunshine Apartments, located at a formerly blighted site on a highly visible intersection in downtown Casper, a town of 55,000 residents. The Nicolaysen Art Museum will oversee the artist selection process, and the Wyoming Development Authority, Grimshaw Investments & Development, and the City of Casper will construct, document, and evaluate the project with the goal of replicating the public art process in future affordable housing projects throughout the State.

Our Town is also an example of the Administration's emphasis on using place-based approaches to assist cities and rural communities. This initiative has catalyzed partnerships with many Federal agencies, particularly HUD and USDA, which have encouraged their local place-based grantees that are seeking to use Federal funding to leverage their local arts assets toward community development and/or economic development outcomes.

With the proposed budget of \$10 million for *Our Town*, we anticipate reaching as many as 115 communities throughout the Nation – communities of varying sizes and in rural, metropolitan, and urban settings.

Research and Evaluation

The NEA's Office of Research & Analysis (ORA) aims to provide statistically reliable information that allows arts administrators, policy-makers, educators, civic leaders, artists, journalists, and the general public to participate in an evidence-based dialogue about the role, vitality, and impact of arts and culture in the United States. The growing recognition of the importance of research and evaluation as a significant contributor to NEA policy, program development, and program accomplishment – as well as its value to other Federal agencies and the general public – has caused a substantive shift in the Agency's focus on research and evaluation.

Limited resources, growing demands, and increased scrutiny necessitate that organizations – especially those in the public sector – develop clear goals, outcomes, and measurements. For the NEA, this focus is particularly evident in its revised Strategic Plan and in its goal to *Promote Public Knowledge and Understanding about the Contributions of the Arts*. For the first time in the history of the Agency, the NEA explicitly recognizes that in addition to the leadership and support it provides in the form of grants and cooperative agreements, research, evaluation, and information-sharing constitute essential functions. Building on its current research initiatives, including administration of the Survey of Public Participation in the Arts (SPPA) – the Nation's largest and most representative periodic study of adult participation in arts events and activities – the NEA is assuming a national leadership role focusing on the role and impact of the arts in society. As clear evidence of that role, in November 2011 the Agency announced that it is

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leading a new task force of 13 Federal agencies and departments to encourage more and better research on how the arts help people reach their full potential at all stages of life.

The NEA requests funds for research and evaluation in support of our Strategic Plan, commensurate with the development of a detailed, multi-year research and evaluation planning framework linked to the Strategic Plan and performance measurement requirements. Here are some of the activities the NEA is undertaking in FY 2012, the first year of the plan:

- Conduct the 2012 Survey of Public Participation in the Arts (SPPA), with a largely revised questionnaire that reflects changing demographics, the role of information technology, and a wider variety of arts-engagement forms than has been studied previously.
- Initiate post-award reviews of art creation and innovation projects.
- Commission and conduct analyses based on new data about arts education and the arts and cultural workforce from the American Community Survey (ACS).
- Adjudicate, recommend for funding, and award the Agency's first wave of grants in the *Research: Art Works* category.
- Convene a quarterly series of public webinars to showcase new and emerging research supported by member agencies of the Federal Interagency Task Force on the Arts and Human Development.
- Host a research roundtable, "Improving Standards and Assessment in Arts Education," an opportunity for researchers, educators, and policy-makers to discuss the implications of a nationwide study of arts assessment tools and practices. That study has yielded a report for the NEA, titled "Improving the Assessment of Student Learning in the Arts," which is being released around the same time.
- Release "The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies," based on analyses conducted by UCLA education researcher James Catterall on U.S. Department of Education and Department of Labor datasets.
- Co-host an economic research symposium with the co-editor of the *Journal of Cultural Economics*; it is expected that the resulting papers will be compiled for release to the general public.

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Agency-Wide Program Accomplishments

With the FY 2013 budget proposal, the reach of the NEA will be significant. Using several previous years as guidance, we can expect that the requested funding will enable the following to occur:

- More than 2,000 awards will be made in communities in all 50 States and six special jurisdictions.
- More than 90 million individuals will benefit from Agency programs (exclusive of television and radio broadcast audiences), including 9 million children and youth.
- Through support of national and regional broadcast performances on radio and television – both single and recurring programs – a combined audience of at least 500 million will benefit.
- 100 percent of Congressional districts will receive at least one direct grant.
- 3,000 or more communities will participate in Agency-sponsored, discretionary projects. Many of these communities will benefit from projects, such as touring and outreach, which occur outside the geographical area of the grant recipient.
- More than 20,000 community organizations will partner with grantees on Arts Endowment-supported projects.
- Arts Endowment awards will generate more than \$500 million in matching support; in our direct grant-making categories alone, the ratio of matching to Federal funds will approach 8:1, far surpassing the required match.
- Arts Endowment awards will help make possible 30,000-35,000 concerts, readings, and performances; 3,500-4,500 exhibitions (including visual and media arts); and 7,000-8,000 artist residencies in schools and other locations.
- Internationally, nearly 900 artists will provide performances, exhibits, and other arts activities in 40 countries.

Proposed Legislative Changes

The NEA proposes two legislative changes supporting our revised Strategic Plan. These proposals were initially included in our 2012 request; however, based on House Congressional guidance, the NEA engaged in extensive collaboration and consultation with a diverse group of State Arts Agencies and the National Assembly of State Arts Agencies. The result of these discussions is a proposal that reflects a consensus developed from our ongoing partnerships with the States.

1. *Clarifying supplanting language by stipulating allowed match for grants made to the States.* Section 5(g)(4)(C) of the National Foundation on the Arts and the Humanities

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Act of 1965, as amended, states that “funds made available under this subsection [grants to States] shall not be used to supplant non-Federal funds.” Typically, States must provide a one-for-one match to the Federal funds received. Historically, the issue of supplanting surfaces in the form of a question from a State as to what constitutes a legitimate match. It is our intention to clarify that match must come from funds controlled and managed by the State and that funds from third parties not directly controlled and managed by the State are not eligible (such as sub-grant match).

Section 5(g)(4) of the National Foundation on the Arts and the Humanities Act of 1965, as amended (20 U.S.C. 954(g)(4)), is further amended as follows:

In subparagraph (C), by inserting after the period the following new sentence:

“State partnership agreements must be matched one-to-one with state government funds that are directly controlled and appropriated by the state and directly managed by the state arts agency.”

It is important to note that the limitation noted above would not apply to 5(g) funds allocated to Regional Arts Organizations or other nonprofits eligible to receive 5(g) funds.

2. *Seeking authority to issue guidance on the waive-of-match provision for States and Regions.* Section 5(g)(4)(A) of the National Foundation on the Arts and Humanities Act of 1965, as amended, provides the Chairman with the discretion, within prescribed guidelines, to waive the one-for-one match requirement for States. We do not believe it was the intent of the NEA’s authorizing legislation to allow waiver of match in perpetuity, in particular noting the supplanting language. As such, the NEA seeks authority to issue guidance to the States (and Regions) as to the parameters surrounding their ability to seek waive of match.

Section 5(g)(4) of the National Foundation on the Arts and the Humanities Act of 1965, as amended (20 U.S.C. 954(g)(4)), is further amended as follows:

In subparagraph (A), by inserting after the period the following new sentence:

“When authorizing waivers of match for an eligible state arts agency, the Chairman, consistent with the provisions of this subsection, shall:

- (i) give consideration to the various circumstances the State is encountering at the time of the State’s request for waiver; and
- (ii) ensure that waivers are not granted in perpetuity.”

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Summary

We recognize the difficult fiscal choices facing the Nation. With this budget request, we are mindful of these fiscal challenges yet positioned to make real contributions to the Nation and the American people.

- Achievement of the vision, mission, goals, and outcomes will be accomplished through direct grant making and leadership initiatives, as well as through the partnership agreements with the State Arts Agencies and the Regional Arts Organizations.
- Derived from experience and empirical research, our newest initiative, *Our Town*, has the potential – over time – to profoundly impact communities of all types.
- The Arts Endowment will coordinate a national research agenda to investigate the characteristics and contributions of arts and culture in American lives and communities.
- Other Federal agencies have begun collaborating with the NEA in recognition of the ability of the arts to help them achieve their goals.
- The Administration recognizes the importance of the arts to communities and their livability.
- The NEA is one of the few agencies in the entire Federal government that requires a one-to-one match with its grants, thus generating funds for communities as a result of an NEA grant.
- This budget serves to reinforce to the States, cities, and the American people as well as countries around the world that the arts are essential to the lives of our people and the livability of our communities, and that the National government has an important role to play in supporting, sustaining, and encouraging the arts, culture, and design.

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Table 1.
Fiscal Year 2013 Request – Appropriations Committee Format
(\$ in thousands)

	FY 2011	FY 2012	FY 2013	
	Appropriation	Appropriation	Request	Difference Between FY 2013 Request & FY 2012 Appropriation
Direct Endowment Grants				
Project Support (includes <i>Our Town</i>)	67,243 a/	61,110 a/	65,143 a/	+4,033
Challenge America	<u>7,984</u>	<u>7,987</u>	<u>8,000</u>	<u>+13</u>
Subtotal	75,227	69,097	73,143	+4,046
State & Regional Partnerships				
Basic Plan Support	39,469	36,253	38,376	+2,123
Underserved	<u>10,683</u>	<u>9,812</u>	<u>10,386</u>	<u>+574</u>
Subtotal	50,152	46,065	48,762	+2,697
TOTAL PROGRAM	125,379 b/	115,162	121,905	+6,743
PROGRAM SUPPORT	1,876 c/	2,841	2,250	-591
TOTAL PROGRAM & PROGRAM SUPPORT	127,255	118,003	124,155	+6,152
Salaries & Expenses				
Operating Expenses	27,435 d/	28,018	27,100	-918
Contribution to Relocation Expenses	<u>N/A</u>	<u>N/A</u>	<u>3,000</u>	<u>+3,000</u>
TOTAL SALARIES & EXPENSES	27,435	28,018	30,100	+2,082
TOTAL REQUEST e/	154,690	146,021 f/	154,255	+8,234

a/ *Our Town* was a separate budget line item in the FY 2012 appropriation. For comparison purposes, funding for *Our Town* is now included in the Project Support budget line item for all years. It includes \$5M in FY 2011, \$4.992M in FY 2012, and \$10M in FY 2013.

b/ Excludes \$10,929K of FY10 funds carried forward to FY11, \$2,832K of prior year deobligations carried forward to FY11, and \$7,213K carried forward to FY12.

c/ Excludes \$296K of FY10 funds carried forward to FY11, \$53K of prior year deobligations carried forward to FY11, and \$199K carried forward to FY12.

d/ Excludes \$316K of FY10 funds carried forward to FY11, \$1,351K of prior year deobligations carried forward to FY11, and \$1,379K carried forward to FY11.

e/ Excludes Interagency and Gift funds.

f/ Excludes \$8,792K of FY11 funds carried forward to FY12.

The National Endowment for the Arts' Strategic Plan Framework for FY2012-2016

Strategic Goals, Outcomes, and Performance Measures

MISSION STATEMENT		VISION STATEMENT	
To advance artistic excellence, innovation, and creativity for the benefit of individuals and communities		A Nation in which the arts enrich the lives of all Americans and enhance the livability of communities	
GOAL 1: The Creation of Art that Meets the Highest Standards of Excellence	Outcome 1.1 The Portfolio of American Art is Expanded	GOAL 2: To Engage the Public with Diverse and Excellent Art	GOAL 3: To Promote Public Knowledge and Understanding about the Contributions of the Arts
GOAL 4: To Enable the NEA Mission through Organizational Excellence	Outcome 2.1 Americans Throughout the Nation Experience Art	Outcome 3.1 Evidence of the Value and Impact of the Arts is Expanded and Promoted	Outcome 3.2 Partnerships Increase the Domestic and International Impact of the Arts
	Outcome 2.2 Americans of All Ages Acquire Knowledge or Skills in the Arts		
	Outcome 2.3 American Communities are Strengthened Through the Arts		
Outcome 4.1 NEA Attracts, Maintains, and Optimizes a Productive, Creative, and Motivated Workforce			
Outcome 4.2 NEA is an Efficient and Vigilant Steward of Public Funds			

Note. The NEA Strategic Plan Framework applies to all Agency activities, including its direct grant programs and sub-grants awarded through its grants to the State arts agencies and regional arts organizations.

THE CREATION OF ART THAT MEETS THE HIGHEST STANDARDS OF EXCELLENCE

I. Introduction

American artists enrich the cultural, civic, and economic life of our Nation by producing original works in such fields as music and dance, drama and literature, architecture and design, and visual, media, and folk arts. The Agency's 2012-2016 Strategic Plan recognized the significance of this creative effort by establishing the goal, *The Creation of Art that Meets the Highest Standards of Excellence*. This goal represents the Agency's firm commitment to expanding the portfolio of American art. By awarding grants in the category of original art-making, the NEA will harness the ingenuity of American artists; become a Federal leader in creativity and innovation; and contribute to a dynamic portfolio that can be enjoyed by present and future generations, replenishing and rejuvenating America's enduring cultural legacy.

The Agency also recognizes that conditions for arts creation are vastly different from those in 1965. Hybrid art forms have emerged; artists have blazed new idioms of expression; the popular distinction between "highbrow" and "lowbrow" genres has eroded; and the advent of new technologies has altered the very processes by which art-making can occur.

Against this backdrop, the public appetite for many forms of art-making is as healthy as ever. Recent data from the NEA's Survey of Public Participation in the Arts show that young adults are highly engaged in creating artworks of their own, notably through electronic media and the Internet. In many art forms, moreover, arts creation is equally prevalent among urban and rural communities, and among Americans of diverse socioeconomic characteristics.¹

Confronted with these external demands, resource-constrained arts organizations are often tasked to explore models of creativity that are sustainable and which add distinctive value to their artistic fields. The Agency strongly encourages innovation by its grant applicants, and will – through an independent post-award review process – collect information about these innovative forms of art-making to help drive its future decisions.

With this goal, the Arts Endowment is amplifying a core component of its legislative mandate, "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." Our budget request reflects our renewed commitment to the goal of nurturing the creation of excellent art in all the disciplines: dance, design, folk & traditional arts, literature, media arts, music, opera, theater & musical theater, and the visual arts.

¹ NEA Research Report #51, *Audience 2.0: How Technology Influences Arts Participation* (2010), and NEA Research Note #100, *Come as You Are: Informal Arts Participation in Urban and Rural Communities* (2010).

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II. Funding

Because this budget emanates from our relatively new FY 2012-2016 Strategic Plan, with new areas of emphasis and focus, baseline data – including financial data – do not exist. Nonetheless, we have attempted to develop a cross-walk from the existing goal structure to the new; based on this assessment, we anticipate that in FY 2013 the amount of funds and awards to be awarded under this goal will be within the following ranges:

Funding range: \$6.0-7.0 million in program funds

Award range: 200-250 grants to be awarded

III. Outcome and Strategies

Grants for the *Creation of Art* will be awarded for projects expected to advance the outcome, “The Portfolio of American Art is Expanded,” relying upon various program strategies. Underlying the outcome and program strategies are a number of supporting strategies; they are:

- 1) Enhance geographic data collection and reporting capabilities to ensure that grants for the purpose of creating art are being funded across the United States.
- 2) Continue to ensure that NEA panel review members have the qualifications and expertise necessary to identify projects that can expand the portfolio of American art meeting the highest standards of excellence.
- 3) Continue to maintain an unbiased, transparent panel review process that provides panel members with adequate information to determine which projects meet the highest standards of excellence.
- 4) Continue to develop and support leadership initiatives that provide opportunities for the Arts Endowment to address special artistic or cultural needs – whether field- or geography-based.
- 5) Work effectively and efficiently with the State Arts Agencies and Regional Arts organizations to develop strategies that can help the Agency fulfill this goal.

A. The Portfolio of American Art is Expanded

Below is a list of representative project activities that may be supported by grants awarded to ensure that the portfolio of American art is expanded. Not all of the activities are confined to this strategic outcome.

- Commissions, development, and production of new work.
- Design competitions and design or planning projects for new arts or cultural spaces or landscapes.
- Artist workshops or residencies where the primary purpose is to create new art.

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- Opportunities for writers and translators to create or refine their work.²
- Media arts productions.
- Projects that employ innovative forms of art-making and design.

Here are some recent examples of grants awarded for projects to create art, some through our previous *Access to Artistic Excellence* goal, and others through our new *Creation of Art* goal.

In **Boise, Idaho**, the **Trey McIntyre Project** received an FY 2012 matching grant of \$15,000 to support creation and presentation of a new work by choreographer Trey McIntyre. The new dance work will be the third in an autobiographical dance trilogy, and is inspired by the 1970s show “Free to Be... You and Me.”

In **Saint Paul, Minnesota**, the **Park Square Theatre Company** received a \$10,000 FY 2012 matching grant to support the world premiere of a commissioned work, “American Family,” inspired by the 1964 film “One Potato, Two Potato” by playwright Carlyle Brown. The play explores life challenges faced by bi-racial children and trans-racial families as it portrays a woman’s childhood memories of being taken away from her mother and new half-brother when her biological father regains custody.

In **Port Gibson, Mississippi**, the **Mississippi Cultural Crossroads, Inc.** was awarded a \$10,000 FY 2011 *Challenge America Fast-Track* matching grant to support production of the oral history magazine “I Ain’t Lying.” The publication features interviews and photographs of elder community members taken by middle and high school students under the guidance of a local writer, a photographer, and visual artists. Five community organizations partnered with Mississippi Cultural Crossroads, Inc. on the project. Of the approximately 1,000 individuals expected to benefit from the project, three are artists, four are teachers, and 15 are children / youth.

In **Saint Louis, Missouri**, the **Contemporary Art Museum St. Louis** received \$25,000 in an FY 2012 matching grant to support the expansion of *The Front Room*, an ongoing series of short exhibitions featuring the work of emerging artists and experimental curatorial trends. The project will increase the number of artists invited to create works on-site, expand community outreach for the exhibitions,

² The Arts Endowment recognizes promising and mid-career writers, poets, and translators with Literature Fellowships that enable them to set aside time for writing and research. Literature Fellowships are the Agency’s most competitive funding category; in FY 2012, only 40 of the 1,179 Creative Writing: Prose applicants (just 3.4%) were supported. While Creative Writing Fellowship recipients are not required to produce a particular product, the underlying purpose of the Fellowships is to encourage and support creative output; thus, it is appropriate to include them under the *Creation of Art* goal. As one of the Nation’s most significant supporters of literary translation, the Arts Endowment provides Literature Fellowships for Translation projects, as well as support to nonprofit presses for the publication of translations of literary work into English. These efforts give American readers opportunities to read significant contemporary international literature that originated in languages other than English.

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produce a “Pocket Guide to Pronunciation,” and publish a retrospective catalogue of the more than 100 artists and curators represented in *The Front Room* since its debut in 2008.

In **Missoula, Montana**, the **MCT, Inc.** was awarded \$40,000 in an FY 2011 matching grant to support Missoula Children’s Theatre’s national performing arts residency tour in underserved communities and on U. S. military bases. During a total 1,228 residencies, touring actors and directors cast 55-65 local youth in original musicals, and then rehearsed and performed each work within a week’s time. Active participants included 92 artists and 2,200 teachers. More than 454,000 children / youth benefitted from the project, in addition to an estimated 304,000 other individuals.

In the **Bronx, New York**, the **Pregones Touring Puerto Rican Theatre** was awarded \$35,000 in an FY 2012 matching grant to support development of the bilingual production “The Astronaut’s Desire,” directed by director/dramaturg Alvan Colon Lepier, with musical direction by Desmar Guevara. Drawing from original research and interviews with Latino air and space professionals, “The Astronaut’s Desire” is a fictional story of Esteban Only, an astronaut who single-handedly undertook spacecraft repairs to facilitate a rescue after becoming stranded midway between Earth and Titan, the orange moon of Saturn.

In **Ada, Oklahoma**, the **East Central University** was awarded \$12,000 in an FY 2012 matching grant to support a four-week residency for Cheyenne Arapaho artist Edgar Heap-of-Birds, who will work with the University’s art and Native American studies students to research hidden histories built upon themes of identity and sovereignty.

In **Rapid City, South Dakota**, the **First Peoples Fund** received an FY 2011 \$25,000 matching grant to support *Empowering Native Artists; Strengthening Native Communities*. The project will provide American Indian artists with programs that provide artistic, professional, and business development, thus strengthening the tradition. Twelve artists will create 12 new art works. It is estimated that a total of 400 people will benefit from the project.

In **Arlington, Virginia**, the **Signature Theatre, Inc.** received an FY 2012 matching grant of \$20,000 to support the workshop and rehearsal of a new musical titled “Brother Russia” by the award-winning team of Dana P. Rowe and John Dempsey, directed by artistic director Eric Schaeffer. The story of the musical: a Russian theater troupe performs its ramshackle adaptations of Tolstoy and Dostoyevsky for local farmers, and one night, its star, the seemingly immortal Brother Russia, enlists his fellow actors to help dramatize his own life story, the mystical saga of Grigori Yefimovich Rasputin.

In **Worland, Wyoming**, the **Washakie Museum** received an FY 2011 matching grant of \$10,000 to support a series of visual and performing arts presentations. Project activities will include travelling exhibitions of Norman Rockwell’s Saturday

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Evening Post covers; American Legacy: Our National Parks, On Location with the Plein-Air Painters of America; Montana Repertory Theatre's performance of "Doubt;" and a music performance by mezzo-soprano Lindsay Craft with the Museum Singers Choir. It is estimated that a total of 52 artists will actively participate in two concerts / performances. It is also estimated that two exhibitions will be curated / presented. A projected audience of 15,800 includes approximately 4,000 children / youth.

In addition to the direct grant examples above, some of the funds awarded through our Partnership Agreements with the States & Regions are also expected to support the expansion of America's portfolio of art.

IV. Expected Performance

As mentioned previously, this budget emanates from our FY 2012-2016 Strategic Plan. Because of the new areas of emphasis and focus, baseline data – including performance data – do not yet exist. However, we have developed clear performance measures for the outcomes to be achieved through this goal; they are provided below in table format.

<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
1.1.1: Post-Award Review, by Independent Experts, of Artistic Excellence in NEA Grants Awarded Primarily for the Purpose of Creating Art	Gauges whether artistic excellence has been achieved through NEA grant awards made primarily for the purpose of creating art.	An assessment by independent experts of a sample of Outcome 1.1 grant awards made primarily for the purpose of creating art.	Outcome 1.1 grant awards from each artistic discipline will be assessed once every three to five years.
1.1.2: Percent of Grants Awarded Primarily for the Purpose of Creating Art that Employs Innovative Forms of Art-Making	Conveys the percent of NEA grant awards made primarily for the purpose of creating art that employ innovative forms of art-making.	Sample of Outcome 1.1 grant awards.	Outcome 1.1 grant awards from each artistic discipline will be assessed once every three to five years.
1.1.3: Post-Award Review, by Independent Experts, of Artistic Innovation in NEA Grants Awarded Primarily for the Purpose of Creating Art	Gauges whether innovation has been achieved through NEA grant awards made primarily for the purpose of creating art.	An assessment by independent experts of a sample of Outcome 1.1 grant awards made primarily for the purpose of creating art.	Outcome 1.1 grant awards from each artistic discipline will be assessed once every three to five years.

NOTE: Complementary performance information will be collected from the State Arts Agencies and Regional Arts Organizations, pursuant to their Partnership awards.

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V. Past Performance

As already discussed, the Agency's programmatic goals changed beginning in FY 2012. Until the new goals have been in place long enough to generate sufficient data, we will continue to report on programmatic accomplishments achieved through the Agency's previous programmatic goals: Access to Artistic Excellence, Learning in the Arts, and Partnerships for the Arts. The following table reflects projects (both grants and cooperative agreements) previously supported whose primary purpose was the creation of art:

Access to Artistic Excellence / Creation of Art
Selected Performance Results – FY 2009-2011

Fiscal Year	# of Projects Whose Primary Purpose is the Creation of Art
2009 Current ³	245
2010 Current ³	305
2011 Current	280

³ Excludes funds awarded through the American Recovery and Reinvestment Act of 2009.

TO ENGAGE THE PUBLIC WITH DIVERSE AND EXCELLENT ART

I. Introduction

The National Endowment for the Arts encourages engagement with diverse and excellent art by supporting projects that represent the full range of artistic creativity, preserve our diverse cultural heritage, provide opportunities for people of all ages to learn in and through the arts, make the arts more widely available in communities throughout the country, strengthen arts organizations' ability to achieve their goals, and make communities more livable.

Our budget request reflects our ongoing commitment to the goal of providing all Americans with opportunities for engagement with diverse and excellent art in all disciplines: arts education, dance, design, folk & traditional arts, literature, media arts, museums and visual arts, music and opera, presenting and artist communities, and theater and musical theater.

II. Funding

Because this budget emanates from our FY 2012-2016 Strategic Plan, with new areas of emphasis and focus, baseline data – including financial data – do not exist. Nonetheless, we have attempted to develop a cross-walk from the existing goal structure to the new; based on this assessment, we anticipate that in FY 2013, the amount of funds and awards under this goal will be within the following ranges:

Funding range: \$64.0-66.0 million in program funds
Award range: 1,550-1,650 grants to be awarded

III. Outcomes, Strategies, and Project Examples

Grants for *Engaging the Public with Diverse and Excellent Art* will be awarded for projects expected to advance at least one of the three outcomes described below, relying upon various program strategies. Underlying all of the outcomes and program strategies are a number of supporting strategies; they are:

- 1) Ensure complete coverage of NEA programs by supporting outreach efforts through the *Challenge America* grant program to support communities without reliable access to arts and by maintaining the Agency's commitment to award at least one direct grant in each Congressional district – a goal we have achieved each year since FY 2005.
- 2) Enhance geographic data collection and reporting capabilities to ensure that grants for the purpose of providing engagement with artistic excellence are being funded across the United States.

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- 3) Continue to ensure that NEA grant application reviewers have the qualifications and expertise necessary to identify projects that can engage the public with diverse and excellent art.
- 4) Continue to maintain an unbiased, transparent application review process that provides panel members with adequate information to determine which projects meet the highest standards of excellence.
- 5) Continue to develop and support leadership initiatives that provide opportunities for the Arts Endowment to address special artistic or cultural needs – whether field- or geography-based.
- 6) Work effectively and efficiently with the State Arts Agencies and Regional Arts Organizations to develop strategies that can help the Agency fulfill this goal.

A. Outcome #1: Americans Throughout the Nation Experience Art

Artworks and audiences come together to create an experience that is unique, memorable, and life-affirming. Arts experiences open new vistas of possibility, they challenge our aesthetic, emotional, and intellectual constructs, and they enlarge our understanding of what it means to be human. Americans connect with art by attending music, dance, and theater performances; by touring architectural sites and art exhibits; and by reading works of literature. They participate through electronic media – TV and radio, certainly, but also through handheld devices and the Internet – whether sampling a video clip, curating a playlist, or downloading a blog entry about graphic art.

Together, these activities denote a concept of arts participation that goes beyond passive spectatorship. The Nation’s arts presenters and event programmers continue to grapple with this realization. In 2008, for example, live attendance rates for certain “benchmark” types of arts events – classical music, jazz, opera, ballet, theater, and visual art exhibits – fell or held flat compared with previous years.⁴ For most live arts performances, audiences have aged more rapidly than the general public, and they contain disproportionately fewer Americans of low incomes and education levels.

Arts events at schools and religious institutions, meanwhile, are drawing large numbers of people, as are outdoor fairs and festivals. These types of activities – including the personal performance of artwork – feature participants more demographically diverse than those at other, more “formal” kinds of arts events. Indeed, Americans pursue informal arts activities for many of the same reasons they explore art online: for a greater degree of interactivity than they often find in traditional arts venues, for a more customized arts experience, and for the opportunity to combine art with social networking.

⁴ For information about declines in the national rates of arts participation and arts learning from 2002 to 2008, see NEA Research Report #49, *2008 Survey of Public Participation in the Arts* (2009).

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NEA programming must be responsive to these trends and include support for innovative strategies and models for engaging the public directly with such experiences. Likewise, the Arts Endowment has a responsibility to help preserve America's great artistic traditions in all their diversity and bring that work to diverse populations so that it may stimulate new discoveries in people from multiple backgrounds. This emphasis on art "delivery" systems is entirely in keeping with a new generation of arts audiences who, faced with many competing time-use options, nevertheless appear to value personal participation over passivity.

Below is a list of representative project activities that may be supported by grants awarded to ensure that Americans throughout the Nation experience art. Not all of the activities are confined to this strategic outcome.

- Presenting exhibits, performances, concerts, and readings.
- Touring and outreach activities.
- Art fairs and festivals.
- Restaging of repertory and master works of historical significance.
- Documentation, preservation, and conservation of artwork.
- Public programs that raise awareness of cultural heritage.
- Film screenings.
- Broadcasts on television or radio; video games; mobile apps; live streaming, audio- and video-on-demand, podcasts, MP3 files, or other digital applications.
- Publication, production, and promotion of digital, audio, mobile, or online publications; books; magazines; catalogues; and searchable information databases.
- Services to artists and arts organizations.
- Projects that extend the arts to underserved populations – those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.
- Projects that employ innovative forms of art and design delivery.

Here are some recent examples of grants awarded for projects that will provide opportunities for Americans throughout the Nation to experience art, some through our current *Access to Artistic Excellence* goal, and some through our new *Engaging the Public with Diverse and Excellent Art* goal.

In Riverside, California, the Regents of the University of California at Riverside was awarded \$15,000 in an FY 11 matching grant to support the creation and presentation of a multidisciplinary work at the Culver Center for the Arts. Visual artist Lewis deSoto and mezzo soprano Erin Neff created a new work based

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on the local Native American stories of the primordial creature Tahquitz. One performance, one lecture / demonstration, and one exhibit benefited a total of 386,705 individuals, including three artists.

In **San Pedro, California**, the **Grand Vision Foundation** was awarded \$10,000 in a *Challenge America Fast-Track* matching FY 2012 grant to support the *Latino History Month Music & Dance Program*, a series of workshops and concerts highlighting the folklorico, salsa, and tango genres. Potential participating musical ensembles include La Santa Cecilia, Orquesta La Fiebre, and La Mariachi Estrella de Jalisco. A total audience of approximately 50,000 is anticipated.

In **New Orleans, Louisiana**, the **New Orleans Museum of Art** received an FY 2012 matching grant of \$20,000 to support *Inspired By New Orleans*, a multi-faceted project. A series of exhibitions, commissions, and artist lectures are planned, including a commissioned work by Dario Robleto exploring music and public ritual, and a riverfront project conceived by architects David Adjaye and Michael Maltzan. A total audience of 100,000 people is anticipated.

In **Baltimore, Maryland**, the **Center State Associates, Inc.** received an FY 2012 matching grant of \$55,000 to support the world premiere of “Gleam,” adapted by Bonnie Lee Moss Rattner from the novel “Their Eyes Were Watching God” by Zora Neale Hurston.

In **Sardis, Mississippi**, the **Mississippi Festival Foundation, Inc.** received an FY 2012 *Challenge America Fast-Track* matching grant of \$10,000 to support student and public performances by the Ailey II Dance Company, as well as related outreach. Prior to the performances, a former Ailey dancer will lead workshops for area Title I schools. A total audience of 500 individuals is estimated.

In **Billings, Montana**, the **Billings Symphony Society** received a \$10,000 FY 2012 *Challenge America Fast-Track* matching grant to support *Classical Music/World Class Artists*, a concert series featuring guest artists with musical roots in Ireland, Serbia, and Mexico. Proposed guest artists include Canadian fiddler Sierra Noble, Serbian-born marimba player Nebojsa Zivkovic, and Mexican American pianist Gustavo Romero. A total audience of 1,000 people is anticipated.

In **Omaha, Nebraska**, the **Bemis Center for Contemporary Arts** was awarded \$25,000 in an FY 2012 matching grant to support artist residencies in which artists will work in underserved and at-risk communities. In a new way for artist communities to engage the public with art and in partnership with Heartland Family services, the project plan is to involve 14 artists from a variety of disciplines to participate in the residencies.

In **Woodstock, New York**, the **Maverick Concerts, Inc.** received an FY 2012 matching grant of \$10,000 to support the 97th annual *Maverick Concerts 2012 Festival*, with programming celebrating the connection between France and

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America. The festival will be curated by music director Alexander Platt and feature Paris-based chamber ensemble Quatuor Ebene, as well as Imani Winds, Trio Solisti, St. Lawrence Quartet, and the Maverick Chamber Players.

In **Bismarck, North Dakota**, the **Bismarck Mandan Orchestral Association** received a \$10,000 FY 2012 *Challenge America Fast-Track* matching grant to support “A Place in Heaven: The BMSO and Soprano Koriss Uecker.” Project activities will include a series of performances and a master class in Bismarck and Hettinger, featuring North Dakota native Korliss Uecker.

In **Lawton, Ohio**, the **Lawton Philharmonic Society, Inc.** received an FY 2012 Challenge America matching grant of \$10,000 to support a concert titled “Music Makes Us One!” Composer James Stephenson and ethnomusicologist Ed Wapp will collaborate on an original symphonic work incorporating and paying tribute to Native American music. Partners will include executive staff from the Kiowa Tribe, Chickasaw Nation, and the Comanche National Museum and Cultural Center.

In **Brookings, South Dakota**, the **South Dakota State University** was awarded a \$10,000 FY 2012 *Challenge America Fast-Track* matching grant to support the SoDAK Animation Festival. The festival will include film screenings as well as an animator who will teach fifth graders animation fundamentals. Proposed artists include Teddy Newton, Eric Goldberg, Joanna Quinn, and Bill Plympton. A total audience of 5,000 is anticipated.

In **Memphis, Tennessee**, the **Creative Aging Memphis** received \$10,000 in an FY 2012 *Challenge America Fast-Track* matching grant to support a series of musical performances and arts workshops for older adults residing in nursing and assisted living facilities. Local professional artists will be hired to perform and conduct workshops for older adults, many of whom are low-income and in frail health.

In **Madison, Wisconsin**, the **Madison Opera, Inc.** was awarded a \$15,000 FY 2012 matching grant to support a new production of “Galileo Galilei” by composer Philip Glass and librettists Mary Zimmerman and Arnold Weinstein. Key artistic personnel include stage director A. Scott Parry, artistic director John DeMain, soprano Jamie-Rose Guarrine, baritone John Arnold, bass Dean Peterson, and conductor Kelly Kuo who will lead an eleven-piece chamber ensemble. It is estimated that 30,000 people will benefit from the project.

In addition to the direct grant examples cited above, here is one example of a partnership activity that supports the outcome, Americans Throughout the Nation Experience Art:

- The Arts Endowment’s *Regional Touring Program* helps bring high-quality performing, literary, and visual arts activities to communities across the country.

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Offered in partnership with the six Regional Arts Organizations, the program provides assistance for interstate touring and gives priority to underserved communities. The *NEA Regional Touring Program* reflects both national priorities and the unique opportunities and needs of each region; virtually all grants awarded supplement touring performances with other community and educational activities. Reports from FY 2010 indicate that more than 600 communities were reached through nearly 2,000 performances and 3,400 related activities.

B. Outcome #2: Americans of All Ages Acquire Knowledge or Skills in the Arts

In a characteristically sweeping formulation, Walt Whitman once said: “To have great poets, there must be great audiences, too.”⁵ Without debating the truth of this statement, it is possible to concede a fundamental reciprocity in the relationship between artists and audiences, as described in the previous section. The knowledge and observational skills that audiences bring to an arts experience can drastically affect the outcome, at least as much as can the artist’s level of training, commitment, and individual talent. In national studies, moreover, arts education in childhood consistently emerges as the single best predictor of both arts attendance and personal arts creation throughout life.⁶

By helping to foster public appreciation and understanding of various art forms, genres, and artistic traditions, the NEA will build public capacity for lifelong participation in the arts. For audiences, the result will be a richer, more complex and meaningful arts experience. And for artists and/or teachers, the NEA will facilitate the transfer of critical knowledge and skills that will enable them to refine their abilities and improve their work.

Beyond enriching the quality of personal arts experiences, arts education is a hallmark of civilization. U.S. Secretary of Education Arne Duncan has observed, “the important role that arts education plays in providing American students with a well-rounded education. The arts can help students become tenacious, team-oriented problem-solvers who are confident and able to think creatively.”⁷

Other factors highlight the need for the NEA’s continued leadership in arts education. First, although Federal law has designated arts education a core academic subject to be taught in our Nation’s public schools, States have struggled to keep it in the curriculum. Budget cuts to State education departments, State Arts Agencies, and school districts have contributed in many cases to a weakening of arts education at the local level.

⁵ Whitman, Walt. Complete Prose Works, Specimen Days and Collect, November Boughs and Good Bye My Fancy. New York: D. Appleton and Company, 1910, p. 319.

⁶ For example, see NEA Research Report #52, *Arts Education in America: What the Declines Mean for Arts Participation* (2011).

⁷ *Letter to School and Education Community Leaders*, August 2009.

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Another concern is that State standards for evaluating teacher practices and assessing student learning in the arts differ widely – as do strategies for their implementation. All of these factors may have been at work when, in 2008, the U.S. Department of Education’s National Assessment of Educational Progress (NAEP) found relatively low percentages of 8th-graders attending schools where visual arts and music instruction are offered several times a week.

In this environment, the NEA can be most effective in two ways: by upholding rigorous, standards-based arts education for K-12 students and teachers, in and out of school; and by providing Americans of all ages with more informal opportunities to learn in and about the arts. One track involves supporting arts education projects that adhere to National or State standards and that include knowledge- and/or skills-based assessment of students and/or teachers. The other track is broader; it accommodates Americans still in school, those no longer in school, and those yet to begin school. These types of arts education grants might involve a seminar held as part of a theater performance, or a docent tour as part of a museum event. They might include a teaching artist at a day-care center or a writer’s workshop at a nursing home. These projects will have met NEA standards for artistic excellence, as attested by rigorous peer review.

Generational shifts also reinforce the need for the NEA’s renewed focus on lifelong learning in the arts. For the past few decades, Baby Boomers and older-age cohorts traditionally have accounted for most of the Nation’s arts-goers.⁸ As these Americans head into retirement, there is every reason to expect their continued participation in the arts through classes, lessons, workshops, and online courses.

For children and youth, meanwhile, informal opportunities for arts learning will address a crucial gap that may or may not be filled by local school curricula. Even if arts education is not yet universal, today’s employers are acutely aware of the capacity for risk-taking and creative thinking that the subject can bestow. Business leaders have identified such abilities as highly desirable for a 21st-century, even as they acknowledge problems in finding creative workers among today’s job applicants.⁹ From this vantage, arts education can not only improve the quality of Americans’ arts experiences, it may well improve the quality of their lives and livelihoods.

Below is a list of representative project activities that may be supported by grants awarded to ensure that Americans of all ages acquire knowledge or skills in the arts. Not all of the activities are confined to this strategic outcome.

- Lifelong learning activities for children, adults, and intergenerational groups.
- Standards-based arts education activities for pre-K-12 students.

⁸ For information about national rates of arts participation and arts learning from 2002 to 2008, see NEA Research Report #49, *2008 Survey of Public Participation in the Arts* (2009).

⁹ The Conference Board, *Ready to Innovate: Are Educators and Executives Aligned on the Creative Readiness of the U.S. Workforce?* (2008).

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- Informal education programs, workshops, and demonstrations.
- Mentorships and apprenticeship programs.
- Professional development for artists, teaching artists, teachers, and other education providers.
- Assessments and evaluations of arts learning.
- Online courses or training.
- Lectures and symposia.
- Production, publication, and distribution of teachers’/facilitators’ guides.
- Innovative practices in arts learning for Americans of all ages.

Here are some recent examples of grants awarded for projects that will provide opportunities for Americans of all ages to acquire knowledge or skills in the arts, some through our current *Access to Artistic Excellence* and *Learning in the Arts for Children and Youth* goals, and some through our new *Engaging the Public with Diverse and Excellent Art* goal.

In **Sitka, Alaska**, the **Alaska Arts Southeast, Inc.** was awarded \$52,000 in an FY 2011 matching grant to support arts education at the Sitka Fine Arts Camp, a residential multidisciplinary summer arts camp for middle and high school students in Alaska. Twenty-four concerts / performances / readings, plus eight lectures / demonstrations / workshops / symposia and four exhibitions were presented. Sixty-five Pre-K through grade 12 schools actively participated, and students were taught dance, theater, music, creative writing, visual arts, and Alaskan Native arts by a faculty of artists and educators from around Alaska and the nation. Six new artworks were created, one book and / or catalogue was published, and four apprenticeships / internships were offered. A total of 2,500 persons benefitted from the project, including 50 teachers and 500 children / youth.

In **Mesa, Arizona**, the **Southwest Shakespeare Company** received an FY 2011 \$10,000 matching grant to support Arts Education through “Romeo and Juliet.” Activity includes student matinees with pre-performance Teacher Guides, post-performance talkbacks, and workshops. It is anticipated the project will include as many as ten performances, and as many as 3,000 individuals will benefit from the combined activities.

In **Redlands, California**, the **Redlands Symphony Association** was awarded a \$10,000 FY 2011 matching grant to support development and implementation of elementary school curriculum linking concert experiences to language arts, social science, and math.

In **Lafayette, Louisiana**, the **Louisiana Folk Roots, Inc.** was awarded \$30,000 in an FY 2012 matching grant to support the *Dewey Balfa Cajun and Creole Heritage Week*. The project will teach, present, and celebrate Cajun and Creole cultural

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heritage (including music, dance, foodways, crafts, and narrative) through participatory workshops, artist presentations, dances, and performances. The project will involve as many as 100 artists and benefit approximately 2,800 individuals.

In **Portland, Maine**, the **Telling Room** was awarded \$14,000 in an FY 2011 matching grant to support *The Way Life Should Be*, a free literary arts project. Designed in partnership with the Salt Institute for Documentary Studies, the year-long project will help immigrant students use a variety of media to creatively document stories from their homeland and the impact of resettlement in Maine, culminating in an anthology of student writing, short films, and photographs. Participants expected include nine artists, 18 teachers, and 180 children / youth. It is estimated that a total of 500 individuals will benefit from the project of 60 lectures / demonstrations and 10 performances / readings, with five pre-K through grade 12 schools actively participating, and five community organizations partnering with Telling Room to carry out the project. Fifteen artworks are featured / identified in the exhibit; three books / catalogues are being published; and five apprenticeships / internships offered.

In **Baltimore, Maryland**, the **Greater Pikesville Recreation Council** received an FY 2011 matching grant of \$10,000 to support the establishment of a boys' classical ballet training program at the Sudbrook Art Centre, and the production by the Baltimore County Youth Ballet of "The Nutcracker."

In **Silver Spring, Maryland**, the **Class Acts Arts, Inc.** was awarded \$30,000 in an FY 2012 Challenge America matching grant to support *Project Youth ArtReach*. The program will provide multidisciplinary residencies and performances by such artists as poet Lyubomir Nikolov, visual artist Maria Anasazi, and drummer Kofi Dennis, to juvenile offenders in correctional facilities in Maryland.

In **Bronx, New York**, the **DreamYard Drama Project, Inc.** was awarded \$25,000 in a matching FY 2012 grant to support the *Out of School Programs*. The programs are *ACTION Project* for arts and activism, the Bronx Acting Ensemble for pre-professional theater training, the Bronx Art Collective for visual art, the Bronx Poetry Program, *Rhyme Factory* for hip-hop culture, and *Minis* for visual art, dance, and theater workshops for young children and their guardians.

In **Bronx, New York**, the **Ghetto Film School, Inc.** received a \$75,000 FY2011 matching grant to support the *Fellows Program*, a free three-course immersion arts education program focused on narrative film storytelling. Working together, fellows will study with a professional screenwriter, compete for crew positions (e.g., director or cinematographer) and receive advanced instruction in specialized areas. The program is expected to include 126 lectures / demonstrations / workshops / symposia, and five concerts / performances / readings are to be presented. Six community organizations will partner with the school to carry out the project, five apprenticeships / internships will be offered, and one artist

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residency will be completed. Participants in the project are expected to total 25 artists, five teachers, and 32 children / youth. It is also estimated that 650 persons will benefit from the project.

In **Willoughby, Ohio**, the **Fine Arts Association Willoughby** was awarded \$10,000 in an FY 2011 matching grant to support the Painesville City Schools Music Enrichment Program for middle and high school students. Select band students will receive free weekly private music lessons.

In **Providence, Rhode Island**, the **AS220** received \$24,000 in an FY 2012 matching grant to support the Rhode Island Training School (RITS) photography program for incarcerated youth. Participants will complete work for an exhibit at the Krause Gallery as well as create multimedia projects for the Internet.

In **Brattleboro, Vermont**, the **In-Sight Photography Project Incorporated** received \$10,000 in an FY 2012 matching grant to support core-curriculum photography courses for teens. During eight- to ten-week-long workshops offered for two years in the fall, spring, and summer, teaching artists will provide free photography instruction to youth in rural southern Vermont.

In addition to the direct grant examples cited above, here are some examples of leadership and partnership activities that support the outcome, Americans of All Ages Acquire Knowledge or Skills in the Arts:

- By encouraging high school students to memorize and perform great poems, *Poetry Out Loud* helps students master public speaking skills, build self-confidence, and learn about their literary heritage. Created by the NEA and the Poetry Foundation, *Poetry Out Loud: National Recitation Contest* is administered in partnership with State Arts Agencies in all 50 States, as well as the District of Columbia, Puerto Rico, and the U.S. Virgin Islands.

Poetry Out Loud, which began as a pilot in 2005, most recently served nearly 365,000 students during the 2010-2011 school year. Using curriculum and an anthology developed as part of *Poetry Out Loud*, teachers introduce students to poetry and recitation before holding a classroom poetry recitation competition. Following a pyramid structure, classroom champions move on to school competitions, regional and State competitions, and ultimately to the National Finals, which are held each spring. The Arts Endowment's partner, the Poetry Foundation, produces substantive educational materials for teachers participating in *Poetry Out Loud* and provides additional financial support for the National Finals, with a total contribution of approximately \$500,000.

For 2011-12, the seventh national year of *Poetry Out Loud*, State Arts Agencies are continuing to expand school participation, with as many as 2,400 schools and 380,000 students nationwide likely to participate. Fifty-three State and

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territory champions will gather in Washington, DC, to compete at the 2012 National Finals on May 13-14, 2012.

- Since beginning as a pilot in 2006, *The Big Read* has awarded 949 grants to organizations in communities across all 50 States, as well as the District of Columbia, Puerto Rico, and the U.S. Virgin Islands, for reading programs devoted to the featured authors in the *Big Read* library. Since 2006, more than 3 million Americans have attended a *Big Read* event; nearly 45,000 volunteers have participated locally; some 29,000 community partner organizations have been involved; and more than \$15 million has been awarded in grants, leveraging approximately twice that much locally. With \$1.5 million requested for *The Big Read* in FY 2013, we anticipate that 75 awards will be made. Grantees will continue to receive – free of charge – printed *Big Read* educational materials, and will also have access to these items online.

C. Outcome #3: American Communities are Strengthened Through the Arts

Art makes an impact on individual lives, but also on whole neighborhoods, towns, and cities. Artists, arts workers, and arts industries play a dynamic role in shaping the life of a community. They can improve its aesthetic appeal and the civic pride of its residents. They can spur job creation, productivity, and economic growth. And they can provide spaces and opportunities for community members of different backgrounds to converge on a shared arts experience, one that summons their collective creativity and allows them to re-imagine their surroundings.

The types of arts projects that have the potential to strengthen communities are as diverse and distinctive as American communities themselves. Artists might collaborate with neighborhood residents to develop a cultural action plan or to produce a series of public art murals or festivals. Architects and designers might assist municipal authorities in reviving a city streetscape. Or arts organizations might work with local businesses to transform a blighted district into a thriving hub of artist studios and residencies.

By funding such projects, the NEA will enable nonprofit organizations and their partners to enhance the livability of their communities. Measurement of public benefits that accrue from these grants will require long-range metrics, which ultimately may involve special studies considering factors such as property values, in-and-out migration patterns, and data from community member surveys. But in the short term, the Agency expects grantees and their community partners to show incremental progress toward achieving greater livability.

Some of that progress will be reflected in the number of communities nationwide that integrate the arts with new or ongoing livability efforts. Progress also will be characterized in terms of the number and variety of new partnerships resulting from these grants. In addition, grantees will be asked to demonstrate a specific set of outcomes related to each strategy they undertake.

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Below is a list of representative project activities that may be supported by grants awarded to ensure that American communities are strengthened through the arts. The grants will pursue one or more of the following strategies:

- *Develop Plan(s) for Cultural and/or Creative Sector Growth.* Includes activities such as planning for arts/cultural districts and creative industry hubs/districts/clusters, cultural asset mapping, and other cultural planning activities.
- *Use Design to Enhance/Revitalize Public Space(s).* Includes design activities such as charrettes and competitions, development of design specifications, and other design activities.
- *Commission and/or Install New Art to Improve Public Space(s).* Includes commissioning of permanent and/or temporary site-specific public art (e.g., murals and sculptures, sculpture gardens, and waterfront art).
- *Plan and/or Conduct Arts Activities to Foster Interaction Among Community Members.* Includes arts activities (e.g., arts festivals, outdoor exhibitions, and performances) intended to engage community members in public spaces.
- *Engage Artists and/or Arts Organizations.* Includes involvement of artists and the arts community in cultural planning, design, and community engagement activities.
- *Innovative Community-based Partnerships* that integrate the arts with livability efforts.
- *Other Strategies* to improve livability through arts and design.

An important component for achieving this outcome will be the *Our Town* initiative. It will build on the lessons learned from our previous leadership initiatives, as well as from our core grantmaking, and will focus particularly on the benefits to communities of fully integrating the arts, artists, arts organizations, and design into community life.

Here are several recent examples of grants awarded for projects that will provide opportunities for American communities to be strengthened through the arts, some through our current *Access to Artistic Excellence* goal, and some through our new *Engaging the Public with Diverse and Excellent Art* goal.

In **Eureka, California**, the **Ink People, Inc.** was awarded \$25,000 in an FY 2012 matching grant to support *DreamMaker*, an arts incubator program. The program will provide peer support, technical assistance, a series of nonprofit management workshops, and individualized professional development for rural Humboldt County cultural groups.

In **Redding, California**, the **Shasta County Arts Council** received an FY 2012 *Challenge America Fast-Track* matching grant of \$10,000 to support a design

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project titled *Sails Over Old City Hall Courtyard*. A new design will be developed for the courtyard of the historic Old City Hall, the home of the Shasta County Arts Council, to make it more accommodating for outdoor cultural events. The project will reach an estimated audience of 180,000 people.

In **Columbia, Maryland**, the **Enterprise Community Partners, Inc.** was awarded a \$30,000 FY 2012 matching grant to support the third annual *Affordable Housing Design Leadership Institute*. Through the Institute, Enterprise Community Partners seeks to improve architectural design practices in low- and moderate-income communities via an interactive workshop.

In **Marfa, Texas**, the **Ballroom Cultural Arts Foundation** was awarded \$250,000 in an FY 2011 *Our Town* grant to support a multi-stage improvement plan for Vizcaino County Park, traditionally used by Marfa's Hispanic community, which is on several acres of scenic desert on the northeastern edge of town. The park will be a permanent home for Marfa's "Drive-In," a new outdoor venue for music, film, and performing arts. Designed by acclaimed architects MOS, the "Drive-In" will be a sculptural reinterpretation of the classic drive-in theater. The *Our Town* grant will help enhance the park with the design for "Drive In," including designing a new entrance gate, band shell, stage, and screen; recreation area with picnic tables; newly planted trees and landscaping; pedestrian seating; parking for cars on angled berms; food concession stands; bike racks; and a sculptural interactive playground for children. The project is designed to provide direct public access to the arts for Marfa, surrounding communities along the Texas/Mexico border, and tourists drawn to the Big Bend Region.

In **Olympia, Washington**, **Evergreen State College** was awarded \$100,000 in an FY 2011 *Our Town* grant to support a series of community art-making residencies to create small- and large-scale public art in preparation for the Squaxin Island Tribe's hosting of the annual Tribal Canoe Journey, an event that brings together canoe nations of the Pacific Northwest to share their cultures and traditions. Approximately 10,000 members of the public, 90 percent of whom are Native American, are expected to attend the Tribal Canoe Journey in 2012. Skilled carvers, weavers, bead workers, printmakers, and performing artists will teach their art forms to an intergenerational group of emerging artists in the Squaxin community and at the Longhouse Education and Cultural Center at Evergreen State College in Olympia. The resulting pieces will be publicly exhibited during the event and then loaned to the neighboring cities of Shelton and Olympia to promote awareness about tribal culture and to reaffirm historic ties between the State capital and the Squaxin Island Tribe.

In **Reedsburg, Wisconsin**, the **Wormfarm Institute Inc.** received \$50,000 in an FY 2011 matching *Our Town* grant to support the planning, pilot, and evaluation of *Farm/Art D-Tour*. Guided and self-led tours will take place primarily along rural roads in northern Sauk County, Wisconsin, featuring farm-based ephemeral art installations and performances, artist-designed and built mobile farm stands, and

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interpretative signage about rural culture and the local arts, food, and farming communities.

In addition to the direct grant examples cited above, what follows is an example of a leadership activity that supports the outcome American Communities are Strengthened Through the Arts:

Mayors' Institute on City Design (MICD)

MICD is one of the Arts Endowment's Design leadership projects intended to protect and enhance the American built and natural environment and strengthen American communities. Established in 1986 to bring together mayors and design professionals to examine urban design challenges, it has since graduated more than 850 mayors. The idea originated with Charleston, South Carolina Mayor Joseph P. Riley and his friend Jaquelin Robertson, an architect and urban planner. In a letter to Mr. Robertson, Mayor Riley wrote:

“I have often said that I am the chief urban designer of my city. By that I mean that because of my position as mayor, I have many opportunities to affect proposed developments....making them better for the city or allowing them to be ordinary – or worse.”

Physical design is a fundamental tool that mayors can wield to positively affect the social well-being and economic vitality of their cities. The structure of the *MICD* has remained the same since its inception: eight mayors, eight designers, and eight problems. Each mayor brings his or her city's most critical urban design issue to discuss. Following a case-study method, general principles evolve out of specific problems. Mayors, architects, planners, landscape architects, and development experts discuss ideas and engage in an animated debate. These dynamic sessions often advance creative solutions while imparting a healthy understanding of the value of design.

The program has been recognized for its contributions with a Presidential Award for Design Excellence, a Progressive Architecture Award from Architecture magazine, and an Institute Honor Award from the American Institute of Architects. During the past year, *MICD* sessions have been held in New York City; Birmingham, Alabama; and Houston, Texas for mayors of small to medium American cities, as well as Santa Fe, New Mexico; Chicago, Illinois; and Charleston, South Carolina for mayors representing larger cities. Additionally, a number of other cities have been reached through a technical assistance program for alumni mayors that was launched in the summer of 2008.

The *Mayors' Institute on City Design* celebrated its 25th Anniversary in 2011. To commemorate this occasion, it held the National Mayors' Summit on City Design in Chicago, Illinois, from April 27-29, 2011. More than 100 mayors joined the Nation's foremost experts from the design and development disciplines that work

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together to design livable cities. These individuals came together to celebrate 25 years of *MICD*, honor the design legacy of Chicago Mayor, Richard M. Daley and, most importantly, promote the critical importance of the design of urban environments.

IV. Expected Performance

As mentioned previously, this budget emanates from our FY 2012-2016 Strategic Plan. Because of the new areas of emphasis and focus, baseline data – including performance data – do not exist. However, we have developed clear performance measures for each of our outcomes; they are provided below in table format:

<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
2.1.1: Percent of Adults Experiencing Art During the NEA's Most Recent General Population Survey Period	Estimates the level of U.S. public participation in arts activities.	An independent survey of a random sample of U.S. adults.	Every 2 years.
2.1.2: Percent of Adults who Report Being Affected by NEA-Funded Art Exhibits and Performances	Gauges audience response to projects supported by Outcome 2.1 grant awards presented to in-person audiences.	An independent audience survey conducted on a random sample of Outcome 2.1 grant awards to support art exhibits and performances.	Every 2 years.
2.1.3: Percent of Grants Awarded Primarily for the Purpose of Making Art Available that Employ Innovative Forms of Art Delivery	Conveys the percent of NEA grant awards made primarily for the purpose of making art available that employ innovative forms of art delivery.	Sample of Outcome 2.1 grant awards.	Outcome 2.1 grant awards from each artistic discipline will be assessed once every three to five years.
2.1.4: Post-Award Review, by Independent Experts, of Innovation in NEA Grants Awarded Primarily for the Purpose of Making Art Available	Gauges whether innovation has been achieved through NEA grant awards made primarily for the purpose of making art available.	An assessment by independent experts of a sample of Outcome 2.1 grant awards made primarily for making art available.	Outcome 2.1 grant awards from each artistic discipline will be assessed once every three to five years.
2.2.1: Percent of Children/Youth and Teachers who Demonstrate Learning in Arts Education Standards-Based Projects	Gauges the extent to which NEA grant awards made for arts education standards-based projects demonstrate learning by children/youth and teachers.	Final reports completed by recipients of Outcome 2.2 grant awards for arts education standards-based projects.	Annually.

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<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
2.2.2: Percent of Adults Participating in at Least One Arts Learning Activity (e.g., class, lesson) During NEA's Most Recent General Population Survey Period	Estimates the level of participation in a formal arts learning activity (e.g., class, lesson, seminar, arts conference, or other instruction) by the U.S. adult population.	An independent survey of a random sample of U.S. adults.	Every 2 years.
2.3.1: Number of Communities that Enlist the Arts in Efforts to Improve Livability	Identifies, among Outcome 2.3 grant award recipients, the number of communities that enlisted the arts in efforts to improve livability.	Final reports completed by Outcome 2.3 grant award recipients.	Annually.
2.3.2: Types of Partners in Communities that Enlist the Arts in Efforts to Improve Livability	Identifies the types of partners Outcome 2.3 grant award recipients enlisted in efforts to improve community livability through the arts.	Final reports completed by Outcome 2.3 grant award recipients.	Annually.
2.3.3: Percent of Grants Awarded for Projects that Demonstrate Improved Livability in Specific Impact Areas	Identifies the percent of Outcome 2.3 grant award recipients that provide evidence of improved community livability.	Final reports completed by Outcome 2.3 grant award recipients.	Annually.

NOTE: Complementary performance information will be collected from the State Arts Agencies and Regional Arts Organizations, pursuant to their Partnership awards.

V. Past Performance

As already discussed, the Agency's programmatic goals changed beginning in FY 2012. Until the new goals have been in place long enough to generate sufficient data, we will continue to report on programmatic accomplishments achieved through the Agency's previous programmatic goals: Access to Artistic Excellence, Learning in the Arts, and Partnerships for the Arts, as follows.

Access to Artistic Excellence

Through Access to Artistic Excellence, the Arts Endowment encourages and supports artistic excellence, preserves our cultural heritage, and provides access to the arts for all Americans. Approximately 82% of the Agency's FY 2011 Direct Endowment Grant funds were devoted to this effort, reflecting the high priority of ensuring access to the arts for all Americans. The following table highlights some of the accomplishments resulting from approximately 2,000 direct grants awarded under the Access to Artistic Excellence goal each year.

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Access to Artistic Excellence
Selected Performance Results – FY 2009-2011

Fiscal Year	Total Non-Broadcast Audience	Children/ Youth	Concerts/ Readings/ Performances	Exhibitions	Artist Residencies
2009 Current ¹⁰	69.4 m	7.9 m	37 k	4.4 k	6.4 k
2010 Current ¹⁰	99.6 m	8.8 m	37.4 k	6.5 k	6.7 k
2011 Current	106.8 m	9.1 m	83 k	4 k	6.2 k

[Numbers are rounded. k=thousand; m=million.]

In addition to activities noted above, through our *Arts in Media* funding area, the Arts Endowment supports national and regional broadcast performances of quality arts programs on radio and television reaching, through single and recurring programs, a combined audience in the hundreds of millions annually.

Learning in the Arts for Children and Youth

Through *Learning in the Arts*, the Agency supports projects that help children and youth acquire knowledge, skills, and understanding of the arts in school-based and community-based settings. The following table highlights some of the accomplishments resulting from the 200-plus direct grants awarded under the Learning in the Arts goal each year.

Learning in the Arts
Selected Performance Results – FY 2009-2011

Fiscal Year	Children/ Youth	Concerts/ Readings/ Performances	Artist Residencies
2009 Current ¹⁰	.5 m	4.4 k	2.1 k
2010 Current ¹⁰	.7 m	6.3 k	2.6 k
2011 Current	.9 m	5.1 k	2.8 k

[Numbers are rounded. k=thousand; m=million.]

¹⁰ Excludes funds awarded through the American Recovery and Reinvestment Act of 2009.

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Partnerships for the Arts

Through *Partnerships for the Arts*, the Arts Endowment joins with a substantial network of public, private, and nonprofit agencies and organizations for the purpose of developing and maintaining partnerships that support excellence in the arts, both new and established; bring the arts to all Americans; and provide leadership in arts education.

State and Regional Partnerships

- As a result of the Agency's grantmaking funds awarded to the State Arts Agencies and their Regional Arts Organizations through Partnership Agreements, in recent years approximately **5,000 communities** have been served annually through grants made possible by these agreements, of which **1,700 were reached through projects supported entirely with NEA funds.**

TO PROMOTE PUBLIC KNOWLEDGE AND UNDERSTANDING ABOUT THE CONTRIBUTIONS OF THE ARTS

I. Introduction

Both the arts sector and the broader public require statistically reliable data on the relationship of arts and culture to other aspects of everyday life. Arts workers and arts industries depend on timely information and analyses to monitor patterns of employment, fiscal health, and public demand for their goods and services. The greater public, on the other hand, needs to know whether and how the arts should factor into decisions about where to live, how to spend one's discretionary time, and what kind of education to provide for one's children. As Federal, State, and local policymakers assess the place of arts and culture in their programs and budgets, they seek authoritative data about the arts' contributions to social, civic, and economic outcomes.

The NEA remains the premier national source for data and analyses about the U.S. arts sector. Increasingly, the Agency has aimed not only to explore the factors and conditions affecting arts participation and art-making, but also to document the impact of the arts on American lives and communities. More sophisticated and credible information about the value and impact of the arts will enable the NEA, in turn, to pursue its overall mission more effectively. Some of that knowledge will bear directly on the Agency's work in supporting arts creation, arts participation, lifelong learning in the arts, and arts integration with community life. Other research findings will influence national and community-level indicators of creative and cultural vitality, allowing policy-makers to become better informed about the distinctive contributions the arts make to society.

In particular, the Arts Endowment will communicate knowledge about the value and impact of the arts to other Federal agencies and departments and Congress to complement their efforts to serve the American people. Internationally, the NEA will raise awareness among other countries and cultures about the exemplary offerings of American artists; conversely, the Agency will expose American audiences to new and exciting works being created abroad. Such exchanges – whether across government or across national boundaries – can significantly extend the reach and impact of the arts.

II. Funding

This budget emanates from our new FY 2012-2016 Strategic Plan. Because of the new areas of emphasis and focus, baseline data – including financial data – do not exist. Nonetheless, we have attempted to develop a cross-walk from the existing goal structure to the new; based on this assessment, we anticipate that in FY 2013, the amount of funds and awards under this goal will be within the following ranges:

Funding range: \$1.20-1.50 million in program funds ¹¹
Award range: 20-25 grants to be awarded

¹¹ Excludes \$845,000 in program support funds.

III. Outcomes and Strategies

We have identified two outcomes to be achieved through this goal; however, unlike the first two goals, this one will not utilize a primary strategy of awarding grants. Rather, we will pursue a variety of other direct strategies in support of the two outcomes described below.

A. Outcome #1: Evidence of the Value and Impact of the Arts is Expanded and Promoted

The Agency will share relevant findings and raw data with the public through publications, presentations, convenings, and news and social media. These efforts will bring cohesion to ongoing cultural research endeavors spanning many different disciplines across the United States. In tracking this work, the NEA will pay close attention to cutting-edge research strategies and will offer encouragement to a new generation of arts and cultural researchers. Through its Office of Research and Analysis, the NEA will pursue the following specific strategies to achieve this outcome:

- 1) Create an NEA Research Agenda and vet with internal and external stakeholders. The Agenda will include short-, medium-, and long-term milestones that contribute to longer-term goals in priority research areas.
- 2) Identify current research distribution channels, the effectiveness of those channels, and channels used by similar research organizations. Integrate strategies for the use of effective distribution channels into the Research Agenda.
- 3) Examine arts research initiatives outside the NEA and, where appropriate, determine mechanisms for the Agency to foster collaboration among these initiatives.
- 4) Use research and evaluation findings to identify best practices in priority areas. Encourage adoption of those practices by the Agency and relevant stakeholders.
- 5) Work efficiently and effectively with the State Arts Agencies and Regional Arts Organizations to explore strategies that can help the Agency achieve this outcome.

Here are several examples of leadership activities that support the outcome, Evidence of the Value and Impact of the Arts is Expanded and Promoted:

- Report findings from the 2012 Survey of Public Participation in the Arts (SPPA), comparing results with trend data from 1982-2008, and investigating new questions about the relationship between formal and informal arts participation, creating and performing via electronic media, and arts education in school and out of school. In FY 2013, the NEA will produce a main summary report of the 2012 findings, and will commission other analyses of arts-related variables and the general population.
- Release results from the Panel Study of Income Dynamics (PSID), examining the longitudinal survey for arts-related variables and their interactions with well-being measurements and other outcome areas.

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- Report findings from an arts module of the General Social Survey (GSS), which will ask, for the first time, about motivations and barriers associated with Americans' decisions to attend live arts events. These data will be cross-tabulated with multiple variables from the main GSS, allowing researchers to study demographic and behavioral factors that may help arts managers and cultural policy-makers to plan more effectively.
- Release and distribute "How Art Works: A Theory-Driven Model and Measurement Framework for Understanding the Impacts of Art on Individuals and Communities," the product of a series of ORA workshops and webinars in 2012.
- Publish baseline findings, data sources, and technical documentation for a series of national indicators to track the arts' relationship to community livability.
- Award grants or a cooperative agreement to fund novel and interesting proposals to study the value and impact of the arts.

Where relevant, the ORA will post datasets on the Arts Endowment website.

B. Outcome #2: Partnerships Increase the Domestic and International Impact of the Arts

As the Federal government's lead agency in supporting the arts, and as its primary sponsor of arts-related research, the Arts Endowment is a vital resource for domestic and international organizations that have common cause with the NEA.

At the Federal level, the Arts Endowment can communicate knowledge about the value and impact of the arts to other agencies and departments to complement their efforts to serve the American people. In recent years, the NEA has formed strategic partnerships with the Departments of Education, Agriculture, Defense, and Interior, in addition to working with the Institute of Museum & Library Services, the National Endowment for the Humanities, the Smithsonian Institution, the Library of Congress, the National Park Service, the Environmental Protection Agency, and the Departments of Transportation and Housing and Urban Development, among others. Here is a one specific example of such a partnership:

In December 2011, the Arts Endowment announced a partnership with the Department of Defense (DoD) in which the NEA's critically acclaimed *Operation Homecoming* writing program would take place for the first time in a clinical setting as part of a formal medical protocol to help heal service members at the National Intrepid Center of Excellence (NICoE), Walter Reed National Military Medical Center in Bethesda, Maryland. NICoE is a new facility that provides an interdisciplinary team assessment in a holistic, patient- and family-centered environment, and is dedicated to providing care to service members and their families dealing with the signature wounds from the Iraq and Afghanistan wars: Traumatic Brain Injury (TBI) and Psychological Health (PH) conditions.

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This landmark partnership between NEA and DoD will allow *Operation Homecoming* to conduct a year-long pilot phase that will consist of two elements: an expressive writing workshop for troops as part of their clinical rehabilitation, and more informal four-week creative writing and storytelling series for service members and their families at the Fisher House, the residence for families and patients at Walter Reed. The NEA will work with writers with military experience or previous experience working with the military community to conduct the *Operation Homecoming* programs. During this pilot phase, the NEA along with its partners at NICOE will conduct research into the effectiveness of the writing programs to better understand the value of the arts in the healing process. Upon completion of the pilot, *Operation Homecoming* and its research will be evaluated for possible replication at other rehabilitation centers around the country.

Internationally, the NEA can raise awareness among other countries and cultures about the exemplary offerings of American artists. Alternatively, the Agency can expose American audiences to new and exciting works being created abroad. Whether working through the U.S. State Department with government arts agencies in China, Japan, Pakistan, or Egypt – or bringing American art to audiences in Russia or Mexico – the Arts Endowment historically has played a formal and informal role in cultural diplomacy through the arts. Over the next several years, the NEA will renew efforts to strengthen cultural ties and promote the exchange of artistic resources between the United States and its international partners.

Specifically, the NEA will pursue the following strategies to achieve this outcome:

- 1) Identify Federal agencies that perceive great value in enhancing the role of arts in their program planning and cultivate relationships with those agencies, as we have with the recently-announced interagency research task force on the arts and human development.
- 2) Identify international partners (e.g., non-profit organizations, non-governmental organizations, foreign ministries of culture) that have the means, opportunity, and inclination to pursue a strategic goal shared by the NEA and cultivate relationships with those organizations.
- 3) Work efficiently and effectively with the State Arts Agencies and Regional Arts Organizations to develop strategies that can help the Agency achieve this outcome.

Here are some examples of activities that support the outcome, Partnerships Increase the Domestic and International Impact of the Arts:

- The ***National Arts and Humanities Youth Program*** (formerly *Coming Up Taller*) awards is a cooperative venture among the Arts Endowment, the Humanities Endowment, the Institute for Museum and Library Services, and the President's Committee on the Arts and the Humanities. The \$10,000 awards recognize and focus national attention on exemplary after-school programs fostering the creative

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and intellectual development of America's children and youth through education and practical experience in the arts or the humanities.

- ***USArtists International***, in partnership with Mid Atlantic Arts Foundation, supports performances of American dance, theater, and music ensembles at international festivals abroad. The addition of the theater category and expansion to festivals worldwide was made possible through generous support from the Andrew W. Mellon Foundation. In FY 2010, the most recent year for which complete figures are available, 857 American artists performed in 38 countries over 6 continents offering audiences abroad a dynamic and diverse representation of the non-profit cultural sector in the United States. These performances provide a balance to the presentations of U.S. popular culture that are widely accessible internationally. In addition, the international festival setting allows artists to interact with colleagues from many nations, adding to the creative and professional development of American artists.

IV. Expected Performance

As noted previously, this budget emanates from our FY 2012-1016 Strategic Plan. Because of the new areas of emphasis and focus, baseline data – including performance data – do not exist for most measures. However, we have developed clear performance measures for each of our outcomes; they are provided below in table format.

<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
3.1.1: Percent of NEA Research Agenda and Distribution Milestones Met to Address Priority Research Gaps	Identifies the research and distribution milestones achieved by NEA, compared to the target timeframes established in a NEA Research Agenda.	An internal assessment of NEA research efforts and progress toward milestones.	Annually.
3.2.1: Number of Federal Agency Partners and Partnerships that Include the Arts in Their Program Planning	Identifies the number of Federal agency partners and partnerships that include the arts in their program planning.	An internal assessment of NEA Federal partnerships.	Annually.
3.2.2: Number of Partnerships that Promote American Art and Artists Internationally or Bring Art and Artists from Other Countries to U.S. Audiences	Identifies the number of partnerships NEA forms with organizations to promote American art and artists internationally or bring art and artists from other countries to U.S. audiences.	An internal assessment of NEA international partnerships.	Annually.

NOTE: Complementary performance information will be collected from the State Arts Agencies and Regional Arts Organizations, pursuant to their Partnerships awards.

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PROGRAM SUPPORT

I. Introduction

The Program Support budget funds activities that directly relate to and enable the Agency to serve the American public by exercising leadership with the arts fields. These activities include grant application review, research and analysis projects, production of various Agency publications, travel for panelists and members of the National Council on the Arts, arts accessibility activities, contractual services, and assessments for E-Government initiatives. Activities supported under this account contribute to the achievement of all of the Agency's goals.

II. Funding

The Arts Endowment requests \$2,250,000 in FY 2013 for Program Support (see Table 5 for a breakdown of expenses).

Provided below are the categories through which we undertake Program Support activity.

- A. Panels and Reviewers. Critical to our work is our national merit review system. As required by law, the Arts Endowment engages expert advisors to review applications, which enhances the credibility and fairness of the review system. The Agency requests \$700,000 for panelist and reviewer compensation and travel.
- B. Consultants. The Arts Endowment engages expert consultants to address important issues in the arts, including presentations at National Council on the Arts meetings, participation at convenings on specific arts topics, and to serve as readers for manuscripts submitted as part of the Literature Fellowship application review process. The Agency requests \$129,000 for Consultants.
- C. Printing and Reproduction. The Agency produces several publications that directly relate to the arts fields, including brochures about Agency grant opportunities. The Agency requests \$60,000 for these activities.
- D. Travel: National Council on the Arts and Medal of Arts. Members of the National Council on the Arts (composed of up to 18 voting members) travel to Washington, D.C. three times per year to advise the NEA Chairman on Arts Endowment policies, grant applications, and the funding of specific projects; they also travel to attend working groups and other Agency meetings and functions.

Recipients of the National Medal of Arts are invited to travel to Washington, D.C. to receive the award at a special White House ceremony. Created by Congress in 1984, the National Medal of Arts is conferred annually by the President to honor persons and organizations that have made extraordinary contributions to the excellence, support, growth, and availability of the arts in the United States.

We request \$74,000 to cover these costs.

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- E. Research and Analysis. The Arts Endowment requests \$845,000 for this area. The Office of Research and Analysis (ORA) produces unique data sets and analyses that provide important insights into public policy issues affecting artists, arts organizations, and arts audiences. The funds requested for these activities are essential to implement the goals, outcomes, and performance measurements reflected in the Agency's revised Strategic Plan.
- F. Accessibility. The Agency goal of increasing access to the arts for all Americans is achieved in part by addressing grantee compliance with Section 504 of the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act (ADA). We request \$25,000 to support symposia, workshops, and panels that address accessibility issues.
- G. Other Services. The Agency requests \$214,000 for other services such as contractual services in support of programs, projects, and initiatives as well as the National Medal of Arts; various costs in support of panel operations; negotiation and approval of indirect cost rates for non-profit organizations and/or non-Federal organizations; efforts to enhance public access to and knowledge about the Agency's activities such as design services for Agency publications, and costs associated with the Agency's web site including webcasting of Agency activities of particular interest to the arts field and general public.
- H. Assessment for Grants.gov. The Grants.gov initiative is part of the overall E-Government program for improving access to government services via the Internet.

The charter of Grants.gov calls for establishing a simple, unified electronic storefront for interactions between grant applicants and the Federal agencies that manage grant funds. Grants.gov allows organizations to find and apply electronically for competitive grant opportunities from all Federal grantmaking agencies. As one of 26 Federal grantmaking agencies, the Arts Endowment is assessed an annual fee for use of Grants.gov, which is provided to the U.S. Department of Health and Human Services (DHHS), the managing partner for Grants.gov. The Agency requests \$203,324 for the FY 2013 Grants.gov assessment.

III. Outcomes, Strategies, and Achievements

The activities supported by this account contribute to the achievement of all of the Agency's goals. The following describes three particularly important strategies/activities made possible with Program Support funds.

A. Quality Grant Application Review

Recent achievements. Our application review process relies upon the assistance of citizen experts in the form of panelists and consultants. Panels contribute significantly to the Chairman's funding decisions; their membership must comply with the Agency's authorizing legislation, as amended. For review of FY 2013 applications, we anticipate utilizing 400-500 individuals to review approximately 5,000 grant applications. In the fall of 2011, we piloted the use of the new NEA GrantsOnline™ system (NEA-GO), an

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electronic application review system, over three panels within the Presenting arts discipline. Through the use of NEA-GO we will enhance our application review process through the use of technology. NEA-GO will enable applicants to upload their work samples electronically; panelists to review application material (including work samples), score, and comment on-line in advance of panel meetings; and staff to use new tools for the application process and the management of panel meetings. In the spring of FY 2012 and fall of FY 2013, we will continue with the planned implementation of NEA-GO across additional arts disciplines.

In addition to panelists, consultants are engaged primarily in the review of Literature Fellowship and translation applications. The Agency anticipates receiving over 1,000 Literature Fellowship applications, and approximately 100 translation applications covering a multitude of languages. Consultants are also engaged to participate in workshops, forums, and convenings conducted by the Arts Endowment on specific topics, such as those engaged in FY 2010 to participate in a conference held by the Arts Endowment and the National Science Foundation on information technology creative practices.

B. Quality Research and Analysis

Recent achievements. One of the cornerstones of the Agency's revised Strategic Plan is the focus on research and evaluation. For three-and-a-half decades, NEA's research products have led national conversations about how Americans participate in the arts, how artists compare and contrast with the rest of the U.S. workforce, and how arts organizations fare as part of the overall economy. More recently, NEA research has begun to shift from a focus on portraying the characteristics of arts and cultural organizations, artists, and audiences, to analyzing larger policy and program implications and social, civic, and economic outcomes. Moving forward, we plan to establish a more comprehensive set of metrics by which to gauge the role and impact of NEA's program activity and, more broadly, the impact of the arts on society – both on individuals and on communities. For more information on the Arts Endowment's research and analysis efforts, see the Promoting Knowledge tab.

C. Effective Outreach

Recent achievements. Outreach is a critically important strategy for all Agency goals. Through this account, our outreach efforts focus primarily on the use of our Web site, the production and distribution of materials, and the introduction of social media as a vehicle for communication. Further, through this account we support outreach intended to educate applicants, grantees, and the general public, and provide technical assistance that encourages accessibility in arts programming for older adults, veterans, people with disabilities, and people who reside in institutions. Some examples of recent accomplishments include:

- Providing on our Web site a means to: download and print the Agency's grant application guidelines, applications, and related administrative forms; obtain up-to-date information on the *Art Works* blog which was created in October 2009 to

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highlight the ways that art works in neighborhoods and towns across America; and view live webcasts such as the January 10, 2012 *NEA Jazz Masters* awards ceremony and concert, the September 14, 2010 panel discussion on “Creative Placemaking,” or public meetings of the National Council on the Arts;

- Producing and distributing materials such as: the *Guide to the National Endowment for the Arts*; the *Mayors' Institute on City Design* brochure; Research Note #105, ***Artists and Art Workers in the United States: Findings from the American Community Survey (2005-2009) and the Quarterly Census of Employment and Wages (2010)***; Research Note #104, *Arts and the GDP: Value Added by Selected Cultural Industries*; Research Note #102, *Time and Money: Using Federal Data to Measure the Value of Performing Arts Activities*, and a webinar to share the findings; *NEA Arts*, the Agency’s quarterly magazine; and the *Annual Report*.
- Using social media: in April 2010, the Agency established a Twitter account, www.twitter.com/NEAarts and in June 2010 the NEA launched official Agency channels on the video-sharing website [YouTube](http://www.youtube.com/NEAarts) and the social networking site [Facebook](http://www.facebook.com/NEAarts) – all with the goal of helping the Agency to share information and stay connected to the “on-line” public. Five sessions of the June 2011 “Future of the City: The Arts Symposium” are archived on YouTube (<http://www.nea.gov/research/convenings.html>). This symposium charted the community-building role that the arts can play. Likewise, tributes to *NEA Jazz Masters* are also archived on YouTube.

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Table 5
National Endowment for the Arts
Detail of Program Support Activities
(\$ in thousands)

ACTIVITIES	FY 2011 Obligations	FY 2012 Appropriation	FY 2013 Request
Panels and Reviewers	722	700	700
Consultants	87	129	129
Printing and Reproduction	142	116	60
Travel: NCA and MOA	52	68	74
Research and Analysis	691	1,350	845
Accessibility	4	25	25
Other Services a/	299	284	214
E-Grants Assessments b/	<u>28</u>	<u>169</u>	<u>203</u>
Total Program Support	2,025 c/	2,841 d/	2,250

a/ Includes costs for contractual services and transportation of things not reported in other categories.

b/ Refers to assessments for Grants.gov and Grants Management Line of Business.

c/ Includes \$1,876K appropriated in FY 2011, \$296K of carryover funds to FY 2011, and \$53K of prior year deobligations brought forward to FY 2011. Excludes \$199K of FY 2011 funds carried forward to FY 2012.

d/ Excludes \$199K carried forward to FY 2012 from FY 2011.

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SALARIES AND EXPENSES

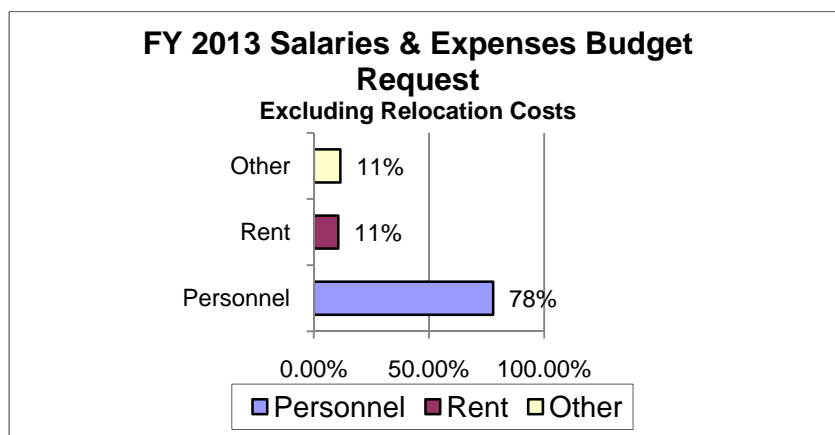
I. Introduction

The Salaries and Expenses (S&E) budget provides operating funds essential to the achievement of the mission, goals, and outcomes of the Arts Endowment, its Office of the Inspector General (OIG), and the President’s Committee on the Arts and the Humanities (PCAH). Funds are needed for personnel compensation and benefits, staff and invitational travel, rental payments to the General Services Administration (GSA), security payments to the Department of Homeland Security (DHS), communications and utilities, contractual services such as training and information technology support, and for the acquisition of supplies and equipment. In FY 2013, we are also requesting funding to support the anticipated move of the Agency from the Old Post Office Building.

II. Funding

The Arts Endowment’s FY 2013 S&E request of \$30,100,000 includes \$3,000,000 to partially offset the costs of our anticipated relocation. The S&E budget components are (also see Table 6):

Personnel Compensation and Benefits	\$21,188,000
Staff and Invitational Travel	350,000
Rent	2,881,000
Contractual Services	1,897,000
Other Operating Services ¹²	784,000
Subtotal	\$27,100,000
Relocation	3,000,000
Total	\$30,100,000



¹² Includes transportation of things, communications and utilities, printing and reproduction, supplies and materials, and equipment.

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Personnel compensation and benefits account for approximately 78 percent of the Arts Endowment's S&E budget. This funding supports a staff of 162 FTE, a decrease of 4 FTE from our FY 2012 estimated FTE level. Another 11% of the S&E budget consists of annual rental payments to GSA. In addition, we incur other costs within the S&E budget on items over which we have little control such as building security payments to DHS, payroll processing payments to the National Finance Center, and employee health services payments to the Department of Health and Human Services. Nevertheless, within this budget we have made substantive efforts to reduce funding.

- A. Personnel Compensation and Benefits. Success in achieving our mission is directly linked to the quality and expertise of the Agency's employees. The personnel compensation request of \$21.188 million will support approximately 162 FTE, a decrease of about 4 FTE from FY 2012 estimated levels. This funding level also covers a .5 percent pay raise proposed for FY 2013.

In order to help with workforce planning and ensure that competencies required to carry out our mission are maintained in light of our efforts to reduce administrative costs, we received approval from the Office of Personnel Management and Office of Management and Budget for voluntary early out authority (VERA) and voluntary separation incentive payments (VSIP) effective in FY 2012.

- B. Staff and Invitational Travel. The Arts Endowment requests \$350,000 for local and out-of-town travel for staff (including the OIG and the Arts Endowment's portion for PCAH). This allocation represents a decrease of about \$54,000 from FY 2011 obligations. The travel request supports Agency outreach efforts, technical assistance to grantees and potential applicants, and travel associated with the planning and implementation of the Agency's projects, activities, and initiatives. Given the reduction in this account for FY 2013, our in-person outreach efforts will be limited compared to previous years.
- C. Rent and Relocation. The Agency expects to be charged approximately \$2.881 million in rent by GSA for office space in the Old Post Office Building (OPOB) in FY 2013.

The "Old Post Office Building Redevelopment Act of 2008," Public Law 110-359, directs GSA to proceed with redevelopment of the OPOB in the District of Columbia. Per the GSA's March 24, 2011 request for proposals for the redevelopment of the OPOB, GSA estimates executing a lease by the end of June, 2013. As a result, GSA anticipates requiring NEA to enter into an estimated \$4.794 million reimbursable work authorization with them for the cost of our relocation based on GSA's November 17, 2011 Program Requirements document (see Table 7). This estimate supports planning and management of the move, moving services, furniture, information technology and audio visual services and equipment, security systems, and tenant improvement construction.

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Our FY 2013 S&E request includes \$3 million for expenses associated with our relocation. We anticipate funding any relocation expenses that exceed this requested amount, as is anticipated, from other available funds.

GSA has not identified new office space for NEA as of this budget request. However, we anticipate incurring increased rental charges for new office space once our relocation is complete. Currently, GSA has stated that this could occur at the beginning of FY 2013 or FY 2014.

- D. Contractual Services. Contractual service activities involve security, training, and various miscellaneous services such as administrative contracts for information technology and financial assistance. The Arts Endowment is seeking \$1.897 million for these purposes, a decrease of \$358,000 from FY 2011 obligations.
1. Security. The Agency requests \$275,000 for security charges, covering basic service charges and building specific charges. Basic service charges are charged to all building tenants and cover control center dispatch and alarm monitoring, criminal investigations, and protection activities, as well as security guards and maintenance of security systems.
 2. Training. The Arts Endowment requests \$101,000 for Agency-wide training. This request supports training needs for human resources and information technology professional development.
 3. Miscellaneous Services. The Agency requests \$1.521 million for miscellaneous contractual services. The Agency uses miscellaneous contractual services for a range of activities such as payroll and personnel processing with the U.S. Department of Agriculture, and the Department of Health and Human Services' Employee Assistance Program. Funds are also used in support of the Agency's information technology management program including:
 - Support of the financial management information system provided under an interagency agreement with the U.S. Department of Transportation's Enterprise Services Center (ECS).
 - Support for an upgraded grants management system provided under an interagency agreement with the National Endowment for the Humanities (NEH) through an OMB-approved GMLoB strategic partnership.
- E. Other Operating Services. Other operating services include transportation of things; communications, utilities, and miscellaneous charges; printing; supplies; and equipment.
1. Transportation of Things. The Agency anticipates costs of \$35,000.

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2. Communications, Utilities and Miscellaneous Charges. We request \$348,500, for telecommunications, mailing services, utilities, and equipment rental.
3. Printing. We request \$40,500 for printing activities, including print notices in the Federal Register and Code of Federal Regulations.
4. Supplies and Equipment. The Arts Endowment requests \$172,000 for supplies, and \$187,000 for equipment.

III. Outcomes, Strategies, and Achievements

The activities supported by this account contribute to the achievement of all of the Agency's goals. The following describes a number of important strategies/activities made possible with S&E funds.

A. Improved grants management

Recent achievements. The Agency's Chief Information Officer and Grants and Contracts Officer serve on various grant-related boards; collectively, their efforts have contributed to the development of standard financial assistance opportunity announcement templates, award document templates, financial and performance report formats for Federal grants and cooperative agreements with governmental and non-profit organizations, and uniform terms and conditions for Government-wide requirements applicable to Federal awards. Their efforts include participating in the development of grants personnel competencies with an Office of Personnel Management (OPM) task force, which led to OPM's issuance of the first-ever Grants Management Competency model for Federal agency use in their human resource plans.

B. Improved grantee compliance

Recent achievements. Our efforts to help grantees improve their accountability and understanding of Federal grants include:

- Conducting financial management and compliance evaluations and limited scope audits of grantees by the Agency's OIG. In light of increased oversight of Recovery Act grants, many grantees have implemented better controls for all their NEA grants.
- Updating the Agency's Terms and Conditions for Grants and Cooperative Agreements for our State Arts Agency and Regional Arts Organizations grantees regarding compliance with the Federal Funding Accountability and Transparency Act's (FFATA's) sub-recipient reporting requirements which went into effect October 1, 2010.
- Developing an electronic submission process for grantee final reports, for implementation in FY 2012.

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- Establishing a “News and Updates” section on our website that alerts grantees to changes in Agency policies or forms, new Federal rules and more to help them stay current with requirements to manage their awards.
- Designing a downloadable and fillable Section 504 self-assessment workbook that is available on our website to assist award recipients in evaluating the current state of accessibility of their programs and activities to disabled visitors and employees.

C. Expanded the use of technology to improve productivity and efficiency

Recent achievements. We are improving our application review process through the enhanced use of technology. NEA GrantsOnline™ System (NEA-GO) will allow for applications reviewers to have access to more application material in advance of panel meetings than in the past, and to score and comment on applications online, improving the quality of application review. NEA-GO also provides Agency staff with new tools for the application review process, improving efficiency and productivity.

D. Expanded applicant/grantee outreach

Recent achievements. We provide technical assistance, and hold grants workshops during which important information is conveyed to small and mid-size nonprofit organizations throughout the country regarding available funding opportunities. The Agency is committed to broad public and geographic outreach. Since 2002, more than 8,000 people have attended 110 workshops conducted in 32 States and Puerto Rico. These efforts have contributed to the fact that since FY 2005 nearly 1,850 organizations have received grants from the Arts Endowment for the first time. These organizations are from all 50 States, as well as the District of Columbia, Puerto Rico, and the Virgin Islands.

E. Improved employee wellness

Recent achievements. The Endowment is committed to improving its wellness program to better meet the needs of employees and their families. Through an interagency agreement with Federal Occupational Health (FOH), employees have access to health center services including flu shots, cholesterol screenings, and glaucoma screenings and to provide Employee Assistance Program services. We have enhanced vending machine offerings to promote heart healthy choices. We also provide staff with workplace safety and health guidance information.

F. Reviewing SAVE Award Recommendations

Recent achievements. Through the President’s SAVE Award contest – a contest for Federal employees to come up with ideas to save taxpayer dollars and make the government perform more effectively and efficiently – the Arts Endowment received a

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recommendation to transition to an automated time and attendance system. Subsequently, we entered into an interagency agreement with the National Finance Center, our payroll service provider, to use their Web-based time and attendance system. Implementation of the system was completed in Fall 2011.

IV. Expected Performance

As mentioned previously, this budget emanates from our FY 2012-2016 Strategic Plan. Because of the new areas of emphasis and focus, clear and emphatic baseline data – including performance data – do not exist. However, we have developed clear performance measures to assess the outcomes to be achieved through this goal. Summaries of the measures unique to this goal are provided below in table format, followed by detailed descriptions and our plans for implementing them.

<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
4.1.1: Percent of Employees Reporting Positive Responses to Key Questions on the Annual OPM Federal Employee Viewpoint Survey	Focuses on topics in the annual survey over which NEA management has some reasonable degree of control or influence.	Results from the annual OPM Federal Employee Viewpoint Survey reported to the NEA by OPM.	Annually.

Measure Description. This measure examines Agency employees' perceptions of whether, and to what extent, various conditions characterizing successful organizations are present at the NEA. These conditions include leadership and knowledge management, results-oriented performance culture, talent management, job satisfaction, work-life programs, and employee engagement. The measure will be limited to areas over which the NEA management has some reasonable degree of control or influence.

Collection Process. The NEA participates in the annual OPM Federal Employee Viewpoint Survey (FEVS), which will provide the data for this measure. NEA human resources staff will download available FEVS data from OPM and analyze responses to survey questions identified by the NEA leadership as key indicators. The measure will be calculated as the total number of respondents reporting positive responses (i.e., Agree or Strongly Agree) for key questions divided by the total number of respondents.

Target. Performance data collected from key questions on the FY 2012 OPM Federal Employee Viewpoint Survey will be considered the baseline for this performance measure. The NEA will use this baseline to establish a target against which future performance can be measured.

Actions Taken. No new actions have been undertaken to implement this measure.

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<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
4.2.1: NEA's Financial Statements Audit Opinion	Assesses the NEA's ability to present fairly the NEA's financial statements, and provides insights into the Agency's effectiveness of internal control over financial reporting.	Independent Auditor's assessment.	Annually.

Measure Description. This measure assesses the NEA's ability to present fairly the NEA's financial statements, and provides insights into the Agency's effectiveness of internal control over financial reporting. An unsatisfactory financial statement audit opinion includes a qualified opinion, a disclaimer of opinion, or an adverse opinion.

Collection Process. Each year an independent auditor conducts an assessment of the NEA's financial statement and supporting documentation. For this measure, the NEA Accounting Officer will review the results of the financial statement audit and report on the audit opinion.

Target. The target for this measure is an unqualified audit opinion every year.

Actions Taken. No new actions were required to implement this measure.

<i>Measure</i>	<i>Scope</i>	<i>Source</i>	<i>Frequency</i>
4.2.2: Applicant Satisfaction with Application Guidance	Assesses applicants' satisfaction with the guidance provided to them during the application process.	Results of applicant surveys administered anonymously to NEA applicants following the submission of an application.	Annually.

Measure Description. This measure conveys the degree of satisfaction with the guidance provided to grant applicants during the application process. Guidance is defined as technical assistance provided to grant applicants through webinars, the NEA website, and by Agency staff.

Collection Process. To populate this measure, an online survey will be administered to all NEA grant applicants to collect their feedback on the application guidance provided by the Agency. A link to the survey will be sent to all applicants via the email address provided in their application materials. Applicant survey responses will be aggregated by survey question using the online survey software.

Of the 11 question items, 7 question items that specifically collect feedback on the different forms of application guidance (webinar, website, staff) will be used to generate the data for the performance measure. Six of the seven question items use a 5-point Likert scale, ranging from Strongly Disagree to Strongly Agree; one question item provides a Yes/No option. Agree, Strongly Agree, and Yes responses to question items will be considered positive. Applicant satisfaction will be calculated as the average percentage of the total positive response for each of the seven questions divided by the total completed responses for each survey question.

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Target. Survey data collected from FY 2012 grant applicants will be used to establish a baseline for this measure. NEA will need to use this baseline data to determine targets against which future performance can be measured.

Actions Taken. The NEA has prepared a survey instrument composed of 11 items that collects feedback on grants application guidance. A comments request for this new data collection was posted in the *Federal Register* (Vol. 76, No. 147) on August 1, 2011. The instrument will be submitted to OMB for PRA review in October 2011. Following OMB clearance, the instrument will first be used in November 2012.

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V. Office of Inspector General (OIG)

The Office of Inspector General was established in 1989 pursuant to provisions of the Inspector General Act Amendments of 1988 (P.L. 100-504), and the Inspector General Reform Act of 2008. The OIG is responsible for conducting audits, investigating allegations of unlawful or unauthorized activity, and providing technical assistance to grantees on matters relating to the financial management of their awards. The OIG helps the Agency evaluate and improve management systems to prevent waste, fraud, and abuse, and ensure efficient, effective service. In addition, the OIG works with the Chief Information Officer to ensure the Arts Endowment's compliance with the Federal Information Security Management Act.

There is no separate appropriation for the OIG; the OIG's budget is funded within the Arts Endowment's S&E budget. However, pursuant to the Inspector General Reform Act of 2008, the following table reflects the budget submitted by the Inspector General.

**Office of Inspector General Costs
(\$ in thousands)**

	<u>FY 2011</u>	<u>FY 2012</u>	<u>FY 2013</u>
	<u>Obligations</u>	<u>Appropriation</u>	<u>Request</u>
11.1 Personnel Comp. ¹³	311	376	432
12.1 Personnel Benefits	72	87	102
21.1 Travel	3	25	19
24.0 Printing	0	1	1
25.1 Training	5	12	9
25.2 Other Services ¹⁴	0	157	160
25.3 Interagency Agreements ¹⁵	0	4	6
26.0 Supplies	2	2	2
31.0 Equipment	<u>2</u>	<u>2</u>	<u>2</u>
Total	395	666	733

¹³ Supports 2.5 FTE in FY 2011, 3.3 FTE in FY 2012, and 4 FTE in FY 2013.

¹⁴ Increase in FY 2012 for Federal Information Security Management Act (FISMA) evaluation, and transfer of management of the annual financial statement audit from the NEA Finance Office to the OIG.

¹⁵ Includes support for the Council of the Inspectors General on Integrity and Efficiency (\$445 in FY 2011, \$0 in FY 2012, and \$2,072 in FY 2013) and for a memorandum of understanding for investigative support.

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VI. President's Committee on the Arts and the Humanities (PCAH)

Established by Executive Order in 1982, and as amended most recently by Executive Order 13585 of September 30, 2011, the President's Committee on the Arts and the Humanities plays a key role within each Administration by:

- Providing a mechanism for interagency collaboration.
- Promoting activities that extend the reach and quality of national arts and humanities programs and research and recognition programs that underscore the civic, social, and educational value of the arts and humanities.
- Stimulating increased private investment in the arts and humanities.

Its members include private citizens appointed by the President, and the heads of 12 Federal agencies: Department of State, Department of Education, General Services Administration, Department of the Treasury, Library of Congress, Department of the Interior, National Endowment for the Arts, National Endowment for the Humanities, Institute of Museum and Library Services, Smithsonian Institution, John F. Kennedy Center for the Performing Arts, and the National Gallery of Art.

The costs of the PCAH are reflected in the various object classes of the Arts Endowment's S&E budget. The Arts Endowment provides communications and legal counsel, budgetary and financial administration, and acquisition of logistical and administrative support (including supplies and reprographic and telephone services) for the Committee staff. The Humanities Endowment shares the costs of the PCAH through an interagency agreement with the Arts Endowment; the budget related to that agreement is shown below.

President's Committee on the Arts and the Humanities Costs
(\$ in thousands)

	<u>FY 2011</u>	<u>FY 2012</u>	<u>FY 2013</u>
	<u>Obligations</u>	<u>Appropriation</u>	<u>Request</u>
11.1 Personnel Comp. ¹⁶	415	441	446
12.1 Personnel Benefits	87	96	97
21.1 Travel	28	43	33
23.1 Rent	126	125	126
23.3 Comm., Utilities & Misc. Charges	9	9	9
24.0 Printing	6	6	6
25.4 Contractual Services	78	50	38
26.0 Supplies	<u>2</u>	<u>2</u>	<u>2</u>
Total ¹⁷	751	772	757

¹⁶ Includes 1.94 and 1.60 FTE supported by NEA and NEH respectively in FY 2011, and 2 FTE supported by both NEA and NEH in FY 2012 and FY 2013; excludes support that might be provided by other Federal agencies.

¹⁷ Excludes funding provided outside of the shared administrative services agreement between NEA and NEH for PCAH.

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Table 6.
National Endowment for the Arts
Detail of Object Classification
(\$ in thousands)

	FY 2011 Obligations	FY 2012 Estimated Obligations	FY 2013 Request
11.1 Full-Time Permanent	14,202	14,255	14,088
11.3 Other Than Full-Time Permanent	2,267	2,276	2,249
11.5 Other Personnel Compensation	<u>351</u>	<u>207</u>	<u>207</u>
Total Personnel Compensation	16,820	16,738	16,544
12.1 Civilian Personnel Benefits	4,367	4,552	4,624
13.0 Benefits for Former Personnel	<u>19</u>	<u>10</u>	<u>20</u>
Total Personnel Benefits	4,386	4,562	4,644
Total Compensation & Benefits	21,206	21,300	21,188
21.0 Travel & Transportation of Persons	404	385	350
22.0 Transportation of Things	29	35	35
23.1 Rental Payments to GSA	2,821	2,870	2,881
23.3 Comm., Utilities & Misc. Charges	315	335	349
24.0 Printing and Reproduction	38	41	41
25.0 Other Services	2,255	1,983	1,897
26.0 Supplies and Materials	197	180	172
31.0 Equipment	<u>457</u>	<u>490</u>	<u>187</u>
Total Non-Pay	6,516	6,319	5,912
99.0 Total: Salaries and Expenses a/b	27,722 c/	27,619 d/e/	27,100

Relocation Expenses	N/A	N/A	3,000
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a/ Excludes NEH reimbursement for one-half of PCAH expenses.

b/ Excludes Interagency and Gift funds.

c/ Includes \$27,435K appropriated in FY2011, \$316K of FY 2010 carryover funds into FY 2011, and \$1,351K of prior year deobligations brought forward to FY2011. Excludes \$1,379K of FY 2011 funds carried forward to FY 2012.

d/ Excludes \$1,379K carried forward to FY 2012 from FY 2011.

e/ \$28.018M appropriated in FY 2012. Anticipate carrying over \$399K of this to assist in funding relocation costs in FY 2013.

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Table 7.
National Endowment for the Arts
Estimated FY 2013 Relocation Expenses
(\$ in thousands)

Category	Estimated Cost ^{1/}
Planning & Management	259,200
Furniture ^{2/}	2,308,474
Personal Property Disposal and Move	258,580
Information Technology	427,000
Audio Visual	487,500
Physical Security Systems	61,800
Tenant Improvement Construction	244,629
Subtotal	4,047,183
Contingency/Inflation	746,914
TOTAL NEA REQUIREMENT	4,794,097

^{1/} Cost based on GSA's November 17, 2011 Program Requirements document, as amended.

^{2/} Our current systems furniture is close to 30 years old and replacement and/or additional pieces are not readily available to enable reconfiguration into a new space. However, it is our intent to move existing furniture to the extent possible.